Cultural Identity in the Global-Age: A Study of the South Asian Diasporic Narratives

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NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD

DECEMBER 2018

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MPhil, National University of Modern Languages, H-9, Islamabad 2011

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

DOCTOR OF PHILOSOPHY

In **English**

To

FACULTY OF LANGUAGES

NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

NATIONAL UNIVERSITY OF MODERN LANGUAGES FACULTY OF LANGUAGES

THESIS/DISSERTATION AND DEFENCE APPROVAL FORM

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Thesis Title: Cultural Identity in the Global-Age: A Study of the South Asian Diasporic Narratives

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Doctor of Philosophy
Degree Name in Full

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ABSTRACT

Thesis title: Cultural Identity in the Global-Age: A Study of the South Asian Diasporic Narratives

This qualitative study is aimed at tracing cultural identity of the South Asian diaspora communities from the perspectives of the postcolonial cultural theory and globalisation using textual analysis as a research method. Texts of three novels by the South Asian diaspora writers; *Brick Lane* by Monica Ali, *Home Boy* by H.M. Naqvi and *The Namesake* by Jhumpa Lahiri are analysed in the light of postcolonial cultural theories presented by Homi K. Bhabha, Gayatri Chakravorty Spivak and Stuart Hall. Globalisation theories by Aijaz Ahmed, John Tomlinson and William I. Robinson are also considered here. Ali's novel delineates the experiences of the Bangladeshi community in London while Naqvi has portrayed the life of Pakistani immigrants in America. Lahiri, on the other hand, has presented the immigrant life experiences of the Indians in the US. The characters of these novels exhibit different cultural identity issues in their respective phases of life in the immigrant land and use various strategies to resolve these issues. Bhabha's ideas of mimicry, hybridity, the Third Space, cultural creativity and cultural productivity; Spivak's concepts of moving culture and culture alive; and Hall's view of transformative cultural identity are reflected in the lives of these characters. Global world event of 9/11, American pop culture, cultural imperialism, hybrid identity and racial discrimination are at the core of these novels. Immigrants from the postcolonial South Asian societies of Pakistan, Bangladesh and India as narrated in these novels face many problems in their life at the metropolitan centres of the world: the UK and the US. Nostalgia, alienation, cultural imperialism, cultural diversity, racial discrimination, war on terror, Islam-o-phobia, distorted self-image, rootlessness, loneliness, displacement, and foreignness are the problems faced by the characters of these novels. Immigrants in these novels make use of various strategies to form their cultural identity including assimilation, absorption, adaptation, acculturation, hybridity, rejection, resistance, and going back to roots. The South Asian literary works are also contributing to the formation of the South Asian cultural identity through raising voice, personal experiences, and addressing the centre through the centre.

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ACKNOWLEDGEMENTS

All greatness belongs to ALLAH Who led me to this stage and whose kindness and help made my study possible. I am profoundly grateful to ALLAH. He has guided me throughout this journey of knowledge and research. He bestowed upon me vision, insight, understanding, wisdom and intellect to carry out my work. He blessed me with a very loving, caring, helpful, kind and supportive family to facilitate me.

After thanking ALLAH, I owe the greatest debt to my family who made me realise my dream of getting knowledge. To write this acknowledgement is shredding my heart and soul to pieces as I lost my beloved father during the course of this study. He passed soon after the completion of my first semester. It was he who promised me to let me do my PhD and it was he who deposited my admission fee and was there to help me till the last moments of his life. He always accompanied me to the university and libraries and waited outside for hours until my class or library research was over. Not only this he also kept waking up with me throughout nights when I studied and he always made tea for me. I am thankful to the highest degree to my mother who supported me the whole time and performed the role of my father too after his leaving this world. She also suffered much the loss of the head of our family but salute to her courage that she persistently motivated me to complete my work. She took great care of me and facilitated me always. She always kept me relaxed so that I can fully focus on my studies.

My younger brother's role is worth mentioning here as he is the one, who devoted his time for me to accompany me to the university and libraries, to pick and drop me, and to wait for long hours outside the university and libraries. He has to perform those duties too earlier on done by my father. I am unable to express my gratitude to my younger brother.

I am also thankful to my elder brother who has always been very kind and supportive. He too accompanied me to the university and libraries. He guided me and helped me in every way possible. His care, empathy and compassion are worth mentioning. His calm, soothing affectionate behaviour encouraged me. I owe my deep gratitude to my elder brother.

My younger sister’s role is also appreciable. Her optimistic and motivational words are a great source of inspiration. Her sincerity, care and love played a significant role. I have deep regard for my younger sister.

I greatly admire the love and care of all my nephews who went with me to the university and libraries and waited outside for hours. I am thankful to my sister, nephews, nieces, brother-in-law and sisters-in-law for their love, care and support to make my work easy.

My supervisor, Dr Ali Ahmad Kharal is noteworthy here who is the key person in my research and who always guided, motivated and helped me to do my research. He supervised my work and supported me throughout my research. I present my best regards and wishes to him.

At the end, I thank all my beloved near and dear ones enlightening the dark and shadowy moments of my life through their love.

Dedication

I dedicate this research work to my most beloved parents whose love, care, affection, support and guidance facilitated me throughout my life and always paved the way for all my successes. They stood by me at each step of my life and fulfilled my each desire of getting knowledge. Words are not enough to thank them for all that they gave me. All that I have belongs to them. I am very lucky to have very kind, co-operative, friendly, loving, caring and devoted parents who always did all in their reach to educate me. May ALLAH reward them for all that they have done for me throughout their lives. Aameen!

CHAPTER 1

INTRODUCTION

1.1 CULTURAL IDENTITY

Culture means customs, values, languages, practices, behaviours and world views of a particular social group. It makes that social group distinct and clarifies who they are, from where they are and what their background is. Every cultural group lives, eats, drinks, speaks and behaves according to its own culture. Cultural transmission takes place from generation to generation thus keeping alive any culture. There are different concepts and definitions of culture such as material, non-material, dominant, sub, folk, high, mass, media, hybrid, and global. The most important splitting up of culture is between the material and the non-material. The material culture "refers to the objects or belongings of a group of people" while the nonmaterial culture comprises of "the ideas, attitudes, and beliefs of a society" (Little and McGivern 82). The material culture takes the form of material objects like art, artefacts, architecture, etc. while the non-material culture comprises of the non-material things like ideas, beliefs, norms, values, behaviours, etc.

A dominant culture is one that is capable of imposing its values, behaviours and language on "a subordinate culture or cultures" by means of the economic or the political power ("Dominant Culture"). The dominant culture is the core culture of a society; not only is this core culture common but also is received with no resistance in any case by the greater part of that society. It is usually, but not always, in the majority and dominates social institutions of that society. On the other hand, a subculture is a minor culture possessed by a faction of populace inside the major culture of a society. A subculture is defined as a culture inside a wider prevalent culture, having "its own separate values, practices, and beliefs" ("Subculture"). It is unlike the core culture in a few ways except with lots of identical features. It is a part of the main stream culture but differs from it in

some respects. Examples of subcultures take account of those of a few youthful people, gay people, bohemians and travelers, hip hop, jazz, diverse social classes and marginal racial factions.

Folk culture is the culture of the traditional local people. It conventionally “refers to the products and practices of relatively homogeneous and isolated small-scale social groups living in rural locations”; hence it is frequently linked with “tradition, historical continuity, sense of place, and belonging” (Revill). It is the culture shaped by the regional group of people and it is embedded in the practices, mores and ideas of the daily life of common people. It is manifested in “song and dance, storytelling and mythology, vernacular design in buildings, everyday artifacts and clothing, diet, habits, social rules and structures, work practices such as farming and craft production, religion, and worldviews” (Revill). Powwows and tepees are the examples of the American folk culture. Similarly there is China folk culture.

High culture belongs to the social elite and as such it is regarded as sophisticated (Crossman). While elite is a little faction having immense authority and advantage in society. It is not intended for the mass consumption nor is it readily accessible to everyone (Crossman). It pertains to the cultural goods observed to be of permanent creative or fictional worth, which are predominantly well-liked and accepted by the privileged and the higher middle group. There are certain things like “the fine arts, theater, opera, intellectual pursuits” connected with “the upper socioeconomic strata and require more a high brow approach, training or reflection to be appreciated” (Crossman).

Mass culture, low culture and popular culture are the terms used synonymously. Mass culture refers to the “cultural products that are both mass-produced and for mass audiences” (“Mass Culture”). Mass culture, is occasionally called popular culture or low culture and it refers to commercially created culture, including cultural goods manufactured for selling to the bulk of common people. These entail bulk-produced, standardised, momentary products, which several perceive as of small enduring worth, and which require slight critical thinking, examination or debate. It is broadcasted and distributed to the individuals instead of emerging through their daily experiences. Low

culture refers to the "works of art that are more associated with the masses (non-elites). It may be more widely known as popular culture, and it is supposedly the complete anti-thesis of high culture" (Ongga). Low culture is a deprecating - decisive and offensive phrase used to express mass culture or popular culture, telling that these are of substandard value to the high culture of the elite. Popular culture refers to the cultural products liked and enjoyed by the mass of common people. According to John Marbach, "mass culture is produced and popular culture is consumed". Pop culture is "the culture of the people and it is accessible to the masses" (Crossman). It is at times referred to as mass culture or low culture.

Another form is of media culture pertaining to the culture of the present Western capitalist society appearing and developing in the 20th century as a result of media as defined in these lines, "The twenty-first century Western world, driven by American corporate and consumer ideology, is a perpetual media culture that depends on sound bites and *the next thing*, leaving the public reduced to media consumers never allowed time to reflect on the information. Volume and speed have consumed and obliterated nuance, ethics, and accuracy" (Thomas 30).

There is also a hybrid culture: a mixture of two or more cultures. The present interconnected world has resulted in the hybrid culture. It is said, "Hybrid cultures are mergers that combine past and present, local and translocal, space and place and technoscape" ("Hybrid Cultures").

One notable term of global culture has been developed as a result of globalisation which is the process of rising interconnected societies throughout the world, with the extension of the similar culture, consumer goods and financial benefits across the world. Global culture is "a set of shared experiences, norms, symbols and ideas that unite people at the global level" (Spacey). Global culture pertains to the manner by which cultures in various countries of the world have turned into more identical, allocating ever more identical consumer goods and conducts of life. This has occurred because globalisation has damaged state-run and local cultures.

Cultural identity is very significant for one's sense of identity and how one relates oneself to others. A strong cultural identity adds to the overall well being of all the members of that social group and culture. There are a lot of constituents of cultural identity for instance religious conviction, language, dietary practices, leisure activities, dress, traditions, and the like. Components of cultural identity can be separated into four main types: communicative, cognitive, behavioural and material ("The Four Components"). Communicative component includes language and symbols; cognitive element comprises of ideas, knowledge, belief, values and accounts; behavioural constituent consists of norms that are further categorised into mores, laws, folkways and rituals; and material objects contain materials or objects ("The Four Components"). All these components are important contributor to the cultural identity and they are interconnected to make a holistic appearance of a particular social group and culture.

Cultural identity is affected by the global changes taking place in the world as different nations and cultures are crossed by one another in the present day world where fast means of communications are bringing the members of different cultures in very close inter-actions. The cross-cultural communication of nations in the present global world may create, change or even destroy the cultural identity.

1.2 POSTCOLONIAL CULTURAL THEORISTS

The term 'post-colonial' covers "all the culture affected by the imperial process from the moment of colonisation to the present day" (Ashcroft, Griffiths, and Tiffin 2). Postcolonial literature has existed since the time of colonisation to the current day. The main concern of the postcolonial literature is to give voice to the issues and problems of the postcolonial societies. It spotlights primarily on these problems of the postcolonial societies like identity, confrontation, hybridity, portrayal, dominion, location and dislocation, nationalism, times past, language and learning. Postcolonial authors are playing their role by recounting their personal records in their personal language as well as by confronting the Eurocentric domination.

The main characteristic of the postcolonial literatures is the concern with location and dislocation (Ashcroft, Griffiths, and Tiffin 8). And it is where the post-colonial identity crisis takes place (Ashcroft, Griffiths, and Tiffin 8-9). Dislocation through migration, enslavement or transportation, cultural disparagement and intentional or unintentional coercion of the indigenous individuality and culture are the causes of destroyed self-image (Ashcroft, Griffiths, and Tiffin 9). This alienation of the visualisation and the devastation in self-image is frequently found in the narratives of "Canadian 'free settlers' as of Australian convicts, Fijian-Indian or Trinidadian-Indian indentured labourers, West Indian slaves, or forcibly colonised Nigerians or Bengalis" (Ashcroft, Griffiths, and Tiffin 9). Thus postcolonial theory provides a sound basis to study the identity issues of the postcolonial societies.

Homi K. Bhabha, a postcolonial cultural theorist, has given ideas of mimicry, hybridity, Third Space and cultural creativity in his cultural theory. Mimicry is the always somewhat unfamiliar and indistinct means in which the colonised, either having no option or under threat or force "will repeat the coloniser's ways and discourse" (Bertens 208). In hybridity, there is mixed and confused identity as a result of interaction between the colonised and the coloniser. Hybridity in the diaspora context is the confused and mixed identity of the immigrants in their new world. In his view, the opposing cultures clash with each other and meet in the 'Third Space' and thus make a hybrid culture (Ramos). In this 'Third Space', negotiations of difference take place and here cultural identity is formed (Bhabha, *The Location of Culture* 37-39). Bhabha's argument is that all cultural arrangements and declarations are built in the 'Third Space of articulation' (Bhabha, *The Location of Culture* 37-38). Bhabha assumes that it is the space where we find our words of speech for ourselves and also for the Others (Bhabha, *The Location of Culture* 37-39). In the course of investigating this 'Third Space', we may perhaps escape the guiding principle of polarisation and come into view as the others of ourselves (Bhabha, *The Location of Culture* 39). Bhabha has concentrated on unfolding and clearing up the method of the cultural discourse when two apparently plain but contrasting groups collide and communicate their disparity from each other (Ramos). This border line is called the "in-between spaces" where these two opposite groups have

a collision and where new-fangled signs of self or hybrid culture are created (Ramos). Bhabha has presented his concept of hybridity that is in order to create the hybrid types of arts, crafts, literature, structural design, or cookery; the dialogue of daily living within the wide-ranging worldwide planet has drawn on a variety of cultural signs and acts ("Cultural Policies").

Bhabha says that hybridity as an alternative has disclosed the capability subsisting inside a cultural hereditament or custom that allows it to join additional worldwide ideals and become adapt to the 'exotic' cultures, customs, peoples and nation states ("Cultural Policies"). Bhabha then highlights the importance of the hybridity of custom ("Cultural Policies"). He adds furthermore that the hybridity of custom, in the same way, not only conciles the inventive creativity of a culture but it also boosts the capability of an artist or a craftsman so as to discover a variety of manifestation and depiction that resounds across diverse cultures and thus it escalates the extent and the level of interface as well as inventiveness ("Cultural Policies").

Another concept that Bhabha has introduced is of cultural creativeness or cultural productivity as a result of cultural diversity ("Cultural Policies"). Bhabha says that hybridisation does not debilitate a tradition or a heritage but it enhances its cultural potential ("Cultural Policies").

Stuart Hall is another notable postcolonial cultural theorist whose theories deal with identity, ethnicity and diaspora. Hall is a renowned postcolonial cultural theorist and an expert on the problems of cultural change and multi-culturalism. He is the one who has introduced the idea of 'Cultural Studies' as an academic discipline. He views cultural identity as something transformative and not static one single self (Redman 3). In his view cultural identity keeps on changing with the passage of time (Redman 3). He has discussed two views of cultural identity that are taken by the cultural theorists: one view has described cultural identity as one mutual culture and also as a type of combined 'one true self' concealing lots of other unnaturally forced and external selves held in common by the people with joint history and lineage (Hall 223). While the second view has seen cultural identity as something that is not static but moving (Hall 225). Hall has rejected

the first view in favour of the second view which takes cultural identity not as static one (Redman 3). According to this view cultural identity is not an essence but a positioning (Hall 226). He has used the term of 'positioning' not only to refer to the thought that cultural identity can be observed having historical roots but also as something situated or located both from inside and outside of the culture (Redman 3).

Similarly, Gayatri Chakravorty Spivak introduced the idea of culture alive that keeps on changing and the culture can be brought to a place where it is not rooted and thus culture is on the move ("Culture Alive" 359). Spivak also sees cultural identity as something always moving. In one of her essay, "Culture Alive", she says that culture alive is always on the run and constantly changes with time. She also points out that culture has been brought to a place where it hasn't existed so far hence it is on the move (Spivak, "Culture Alive" 359).

1.3 THEORETICAL FRAMEWORK

Theoretical framework chosen for the research is postcolonialism and cultural theories. Cultural identity theories are studied in this research work from the postcolonial perspective. Postcolonial cultural theorists have contributed much to the field of literary theory. They have illustrated the cultural identity dilemma of the postcolonial societies in the global world. Stuart Hall, Homi K. Bhabha and Gayatri Chakravorty Spivak are a few noteworthy postcolonial cultural theorists whose work forms the basis of this research.

Diaspora and globalisation are two concepts that are the major concerns of this study. These two factors deeply affect the cultural identity. Here cultural identity in the global-age is in focus so works by the famous globalisation theorists, John Tomlinson and William I. Robinson are also discussed. Tomlinson has explained the inherent logic behind the assumption that globalisation destroys identities (269). He has deduced that globalisation entails a general process of loss of cultural diversity in which some cultures do better and some do worse (Tomlinson 269). Robinson has presented theories of global culture and a theory of globalisation that goes after the rise of a new capitalist class and a transnational state.

1.4 THEORETICAL PRINCIPLES DERIVED FROM THEORIES

Cultural theories of Bhabha, Hall and Spivak have paved the way for the researcher to derive these theoretical principles for her study:

1. Cultural identity is constantly being transformed (Hall 225; Spivak, "Culture Alive" 359)
2. Culture alive is always on the run, constantly changing with time (Spivak, "Culture Alive" 359).
3. Culture is always on the move and can be brought to a place where it hasn't existed so far (Spivak, "Culture Alive" 359).
4. A diverse global world creates hybrid forms of cultural identity (Bhabha, "Cultural Policies").
5. Opposing cultures meet in the Third Space to negotiate cultural difference and to create a hybrid culture (Bhabha, *The Location of Culture* 38).
6. Hybridity enhances the cultural potential of a tradition or a heritage (Bhabha, "Cultural Policies").
7. Cultural diversity leads to the cultural productivity (Bhabha, "Cultural Policies").
8. Hybridity leads to intersection and interdependence of cultures thus it is the enemy of inequality and unfairness (Bhabha, "Cultural Policies").
9. Cultural production is for all time most fruitful where it is most indecisive (Bhabha, "Cultural Policies").
10. Cultural commodities are goods of an exclusive type and cannot be equivalent to consumer commodities (Bhabha, "Cultural Policies").

These theoretical principles served as the research parameters to analyse the selected texts of the South Asian novels. Analysis of the selected three novels is done in the backdrop of these theoretical principles.

1.5 BACKGROUND OF THE STUDY

Rapid and fast technological advancements have changed the world into a global village. Communication within moments and across the globe is now possible through the latest technology. Human societies have gradually come into closer contacts over many centuries but in recent times the speed of global interaction has increased considerably due to extraordinary changes in communications, transportation and computer technology making the world more interdependent than ever ("Globalization"). There are many pros and cons of the interconnected and the interdependent global world. At one hand movement of things, people and ideas is free, easy and fast but on the other hand the interdependence and the interconnection create problems for those in a weaker position and also for those who are culturally different. Due to faster and latest means of transportation people are also moving towards the world metropolitan centres for better opportunities. This movement of people from the less developed countries to the higher developed countries is higher than before as pointed out in a study that in the mid of 2000 and 2010, the fastest increasing key racial group in the US turned out to be the South Asian American people (The Asian American Federation 1). Diaspora and globalisation are thus directly linked. Globalisation has speeded up the process of migration. Diaspora has increased as a result of globalisation. Rapid and fast moving means of communication and transportation have made possible free movement of money, goods, services, capital and labour across national borders. Multinational corporations make products in a lot of countries and sell to the consumers across the world and circulate more freely finances, ideas and cultures along with their products and "for billions of the world's people, business-driven globalization means uprooting old ways of life and threatening livelihoods and cultures" ("Defining Globalization"). Hegemony of the multinational corporations leads to cultural imperialism because there is a uniform corporate culture formed by these multinationals selling their same standard goods across the globe. This fact is noted by the postcolonial theorist Aijaz Ahmad who perceives globalisation as connecting the market but dividing the human beings because in this way divided human beings can best be engaged for the functions of the global marketing on condition that they perform as individual consumers and not as a group having shared

aims ("Globalisation: A Society"). Free rapid movement of ideas and cultures all over the world tends to form a uniform global culture. Information technology has given a new impetus to this process of cultural globalisation and "Technology has now created the possibility and even the likelihood of a global culture. The Internet, fax machines, satellites, and cable TV are sweeping away cultural boundaries" ("Globalization of Culture"). This global culture has its own impacts; the "Global entertainment companies shape the perceptions and dreams of ordinary citizens, wherever they live. This spread of values, norms, and culture tends to promote Western ideals of capitalism" ("Globalization of Culture"). This promotion of the Western culture threatens the Eastern cultures already different from the West. Thus marginalisation of the Eastern cultures takes place in this sense.

Similar to Aijaz Ahmed, other globalisation theorists John Tomlinson and William I. Robinson have referred to this reality. Tomlinson in "Globalization and Cultural Identity" presents two views regarding impacts of globalisation on cultural identity: according to one view globalisation totally devastates cultural identity and threatens national identity which is the subset of cultural identity while the other view sees globalisation as the most important power in constructing and propagating cultural identity (270). Tomlinson elucidates the intrinsic logic of presuming that globalisation destroys identities; in his reasoning globalisation involves a common procedure of losing cultural diversity in which a few cultures do better and a few do worse (269). William I. Robinson another globalisation theorist has put forth his theories of global culture and also a theory of globalisation that follows the growth of a new capitalist class and a transnational state. These viewpoints of the notable globalisation theorists help in foregrounding that globalisation through interconnection of people, ideas and things disseminates a uniform Western culture across the world. Also, cultural diversity is at stake due to this homogenisation of culture. South Asian societies have their own specific culture different from the American and the European pop culture. Globalisation of culture has its impacts on the South Asian societies. Promotion of same Western culture across the world in the global-age has its direct consequences on the South Asian communities living the US and the UK.

This research study is aimed at finding cultural identity in the global-age within the works of South Asian Novelists by taking theoretical stance of postcolonialism and cultural theory. The researcher has selected this area because of the rapidly changing world due to the globalisation and the emerging issues of the present times. The rapid development of technology has brought many changes in the human life. The faster means of communication and transport have reduced the distances. Things are not static and are in a procedure of constant alteration. As a consequence of it; new ideas, theories and movements are being introduced day by day. Globalisation, diaspora, transnationalism, cosmopolitanism are a few to mention here in this regard.

Literature, as true representation of human life, describes what is going around at a specific moment of time. Literary writers and critics are discussing the latest trends and issues faced by their own society in particular and the whole world in general. The South Asian Novelists also show the contemporary trends in their works. Diaspora and its related issues like identity, transnationalism, cosmopolitanism, and so on are important for the South Asian Novelists for the reason of higher rate of migration from their countries to the large metropolis of the world, especially, the US and the UK. Diaspora is noteworthy across the globe in the twentieth and the twenty first century. It refers to the dispersed population moved in a large number from their place of origin to some other place. Globalisation, multinational corporations, rapid industrialisation, fast communication, advanced technology and transnationalism are a few causes of diaspora. People migrate for many reasons; economic, social, cultural, educational, professional, political, ethnic and religious. People from Asia and Africa are now moving towards the large metropolis centres of the world situated in Europe and America. Many South Asian writers are also raising their voices from these centres. The emergence of global economy and transnational flow of cultural commodities in the 21st century have raised the questions of identity. Adjustment at a foreign land is not very easy and people face many problems in one way or the other. One main problem faced by the immigrants is of identity. The immigrants have their own specific cultural and social roots and at a new place they come across new culture and society where they are caught in a challenging situation thus diaspora is an important theme in the writings of the South Asian writers.

The majority of the South Asian writers belong to the postcolonial societies of Pakistan, India and Bangladesh.

1. 6 STATEMENT OF THE PROBLEM

Cultural identity is very crucial for one's self as it differentiates one from the others. Culture is an important aspect of any social group. Many factors shape and determine the cultural identity of any individual and any social group. Globalisation is one such factor having deep impacts on the cultural identity of the people across the world and the South Asian diaspora communities are not the exception. Interconnected and interdependent global world has both positive and negative impacts. Economically weak and postcolonial societies face problems in the global world dominated by the multinational corporations producing and selling their products throughout the world. Along with products these multinational corporations move their ideas and culture too thus challenging cultural identity of those having a weaker and different position. There is a rise in the diaspora communities of the South Asia in the global world. Cultural identity issues are also there for the South Asian diaspora communities in the global-age. This study is aimed at finding what challenges are there for the cultural identity formation of the South Asian diaspora communities in the global-age and which strategies are used by the South Asian diaspora communities to meet these challenges.

1.7 RESEARCH OBJECTIVES

The researcher has set the following objectives for her research study:

1. To trace different problems related to cultural identity of the South Asian communities in the global world.
2. To find out the procedures of meeting cultural identity crisis of the South Asian people due to interaction with opposing cultures.
3. To explore ways through which cultural identity is formed in the global culturally diverse world.
4. To highlight the importance of cultural identity in the global age.

1.8 RESEARCH QUESTIONS

The research questions formulated are as under:

1. In what ways the cultural identity of the South Asian diaspora communities is challenged in the present global age?
2. What strategies are adopted by the South Asian diaspora communities to meet the cultural identity crisis in the global culturally different world?
3. How do the South Asian diaspora literary works form cultural identity in the culturally diverse global world?

1.9 DELIMITATIONS OF THE STUDY

This study is related to postcolonialism and only one aspect of cultural identity is taken into account. Cultural theories of postcolonial writers; Bhabha, Hall and Spivak have been applied. All elements of cultural theories by these theorists are not considered and only selected theoretical principles about cultural identity and globalisation are focussed. Likewise, the research has been delimited from the widespread postcolonial societies only to the South Asia and moreover it is delimited to the works of three South Asian Diaspora writers belonging to Pakistan, India and Bangladesh: H.M. Naqvi, Jhumpa Lahiri, and Monica Ali, respectively. One novel by each of these novelists is critically analysed in detail. Three novels selected for this research study include: *Home Boy* by Naqvi, *The Namesake* by Lahiri and *Brick Lane* by Ali.

1.10 SIGNIFICANCE OF THE STUDY

The South Asian writers' work has been explored by many and in contemporary global era, a lot more emphasis is put on comparative literature, subaltern studies, gender studies, postcolonial literature, diaspora, cosmopolitanism, transnationalism, globalisation, immigrant fiction, and many other areas. Hence, the South Asian literature and postcolonialism are in the lime light because of the distinguished theorists, critics and literary writers from the postcolonial societies. These postcolonial theorists, critics and

literary writers are now raising their voice to address the centre and from the centre. Globalisation and cultural identity are interlinked as societies are exposed to each other in the global world so maintaining cultural identity is a great challenge especially for the postcolonial societies who have already been facing the crisis of identity due to colonisation. Cultural theories of Bhabha, Hall and Spivak are applied to the works of three South Asian novelists Monica Ali, H.M. Naqvi and Jhumpa Lahiri to deal with the crisis of cultural identity within global world. Hence, this study aims to explore new dimensions in the field of literary studies.

1.11 RESEARCH PROCEDURES

Textual analysis is the research method employed here for this study related to the field of English studies. Qualitative approach is adopted to analyse the data from the primary and the secondary sources. Data is analysed in the light of the theoretical principles derived from the postcolonial cultural identity theories.

1.12 LITERARY TEXTS SELECTED

Theoretical ground for this research is postcolonialism and cultural theory. The researcher has focused her study on the South Asian postcolonial writers and the works of three notable writers of the present time. The cultural theories of the postcolonial writers, Homi K. Bhabha, Stuart Hall and Gayatri Chakravorty Spivak are applied to the selected novels: *Brick Lane* by Monica Ali, *Home Boy* by H. M. Naqvi and *The Namesake* by Jhumpa Lahiri. All these novels deal with the issues of diaspora and cultural identity.

Monica Ali is a Bangladeshi born British author who was born in 1967 in Dhaka, the East Pakistan and currently Bangladesh. Her father is of Bangladeshi origin while her mother originated from English roots. At the time when she was just three years old, her family shifted to Bolton, England. She has written four novels, *Brick Lane* (2003), *Alentejo Blue* (2006), *In The Kitchen* (2009), and *Untold Story* (2011). In 2003, she had been chosen by the Granta magazine as one of the "Best of Young British Novelists", subject to her unprinted script while her debut novel, *Brick Lane,* published subsequently that year, was picked out for the Man Booker Prize. This novel had been

modified as a 2007 film of the similar name. Ali has written about the Bangladeshi immigrants living in Britain.

Hussain Murtaza Naqvi, a Pakistani novelist, at present located in the Pakistani city of Karachi, is the writer of a novel *Home Boy* and also the winner of the introductory DSC Prize for the South Asian Literature. Naqvi, born in 1973 in London, was raised in Karachi, Pakistan and got his higher education from the US. He also worked in the US and moved to Karachi in 2007. In the US, he has also given lessons of creative writing at the Boston University. Naqvi's novel *Home Boy* is an immigrant story and a New York City novel.

Jhumpa Lahiri is an Indian-born American writer of two short story anthologies - *Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008), and two novels - *The Namesake* (2003) and *The Lowland* (2013). Lahiri was born in 1967, in London, and she is a descendant of the Indian immigrants belonging to the state of West Bengal. At the age of two years, she moved to the US with her family. She thus has experience of living in the immigrant land and her writings carry the autobiographical element. Her foremost novel, *The Namesake* had been adapted to the popular movie of the identical name. The film version of *The Namesake* was released in 2007. Lahiri's first appearance short story compilation entitled, *The Interpreter of Maladies,* was the victor of the Pulitzer Prize for Fiction. Most of her characters portrayed in her work are Indian immigrants to America, navigating amid the cultural ideals of their native motherland and the assumed home. Lahiri has scrutinised the efforts, torments and biases of her characters so as to record the implications and particulars of immigrant psyche and manners.

Ali, Naqvi and Lahiri have immigrant life experiences and they all have written about the South Asian immigrants living in the US and the UK. They have represented their countries of origin in their fiction. Hence, the texts of the novels by Ali, Naqvi and Lahiri are apt in the given context of the present study about the cultural identity of the South Asian diaspora communities in the global-age.

1.13 RATIONALE FOR THE SELECTED TEXTS

This study is conducted in the context of postcolonial cultural theories and globalisation. South Asian diaspora literature is selected for the purpose of this study in the field of English Studies. Three novels by the three South Asian writers; Monica Ali from Bangladesh, H.M. Naqvi from Pakistan and Jhumpa Lahiri from India, are selected. As the area of this research is postcolonialism so the South Asian writers from the countries having colonial experience must be the focus of this study. Bangladesh, Pakistan and India were all the part of the former British colony. Hence the selected texts are relevant in this context. Cultural theories, globalisation and diaspora are the main concerns of this research. Ali, Naqvi and Lahiri are diaspora writers from the South Asia and their selected texts deal with the 21st century global world. They have highlighted the cultural identity issues of the South Asian diaspora communities in the era of globalisation. Ali's novel *Brick Lane* (2003), Naqvi's novel *Home Boy* (2007) and Lahiri's novel *The Namesake* (2003) represent the South Asian diaspora literature of the same time period of the turn of the century. The novels by Ali and Lahiri were picturised in the movies having the same name as of the selected novels in 2007 the same year of publication of Naqvi's novel. Hence all three selected texts have similarities and relevance.

1.14 RESEARCH OVERVIEW

This study comprised of seven chapters in all. Each chapter is related to various components of research as for example the first chapter deals with introduction, the second chapter deals with the review of literature, the third chapter deals with methodology and method, the fourth chapter deals with analysis of Monica Ali's novel *Brick Lane*, the fifth chapter deals with analysis of H.M. Naqvi's novel *Home Boy*, the sixth chapter is about analysis of Jhumpa Lahiri's novel *The Namesake*, while the last seventh chapter presents findings, conclusion and suggestions. Every step and component of research has its own significance and contribution to the research study.

Chapter 1: Introduction deals with preliminary things of the research study such as the background, theoretical principles, problem statement, research objectives, research questions, research hypothesis, delimitation and significance of the study. This chapter gives a brief gist of the research in order to have the basic idea of the research. As compared to the other chapters, this one is very short. Introduction as an initial step of research introduces a brief overview of the whole research process and describes about the research objectives, research hypothesis and research questions. It also informs about the delimitation and the significance of the research process. Introduction then leads to the next step of research that is the literature review.

Chapter 2: Literature Review is a very long and detailed chapter of this study. In this chapter, various theoretical concepts related to this study are delineated. Cultural identity, the main idea of this research is discussed in detail in relation to other concepts of globalisation and diaspora which are focussed here. Cultural theories of postcolonial writers Bhabha, Spivak and Hall are explained in a greater detail. Lastly, the South Asian diaspora literature and research gaps are highlighted. This chapter is the crux of the whole research to validate the research process in the light of works of theorists, critics, reviewers, writers and research scholars. Theoretical paradigm of the research is elaborated in this chapter.

Chapter 3: Research Methodology and Method shows the process of this research and describes that how this research is carried out and which method and methodology are deployed. This is related to the action and practical component of the research. Here the questions of what, why and how regarding the research methodology are answered. Qualitative research mode is adopted using interpretivist paradigm. Textual analysis is used as the research method.

Chapter 4: Textual Analysis of *Brick Lane* is the first core chapter of data analysis where the text of the one selected novel *Brick Lane* by Monica Ali, a female South Asian diaspora writer from Bangladesh, is analysed. References and examples are taken from the text of this novel and analysed in the light of cultural ideas of the selected

postcolonial theorists Bhabha, Spivak and Hall. This novel is set in the UK and tells immigrant experiences of people from Bangladesh.

Chapter 5: Textual Analysis of *Home Boy* is the second core chapter of data analysis. Here the text of the novel *Home Boy* written by a Pakistani male diaspora writer H. M. Naqvi is analysed. This novel puts in the picture the tale of the Pakistani immigrants in the US. The text of this novel is explored and cultural theories are applied to its text.

Chapter 6: Textual Analysis of *The Namesake* is the third and the last core chapter of data analysis. Jhumpa Lahiri, a female South Asian diaspora writer from India has described the life of the first as well as the second generation of immigrants from India in the US in her novel *The Namesake*. Data from this novel is analysed in the light of the selected theories.

Chapter 7: Findings, Conclusion and Suggestions for Further Study, is the last and concluding part of this study and outlines the findings of all three main chapters: 4, 5 and 6 to answer the research questions. After this the research study is concluded and suggestions for further study are given.

CHAPTER 2

LITERATURE REVIEW

This is the main core chapter of the thesis providing a solid base for the whole process. Literature review is the backbone of the research process because it presents the theoretical perspective of the research study in detail and also expresses the views of other critics and researchers. It shows what is already done in the field and what needs to be done. It highlights the research gaps. Culture identity and its components, postcolonial cultural theories, globalisation, dispora, and South Asian diaspora literature are discussed in detail in the present chapter. Theories of Homi K. Bhabha, Gayatri Chakravorty Spivak and Stuart Hall are explained. Globalisation theories of John Tomlinson, William I. Robinson and others are also explicated. Views of other critics and reviewers are presented side by side.

2.1 CULTURAL IDENTITY

Cultural identity is very important for everyone as it tells one who that he/she is. It is a way of associating one with a particular social group and culture. Abdul Rahman Embong informs about two great problems of the present day world (11). In his view culture and identity are two interconnected problems of immense significance nowadays (Embong 11). Embong states that identity - a distinct feature differentiating one person or group from the other, is frequently both an outcome and appearance of culture (11).

Peter Wade says that ‘cultures’ are relational as they are defined at a variety of levels by their difference from others (11). For example the “Welsh” culture is defined in part by its difference from the “English” culture and both these cultures take their shape in part from their difference in relation to others such as the “French” culture whereas all

these three cultures can be grouped as “European” in contrast to “Africans”; and so on. Thus “culture” is a relative term (Wade 11). Furthermore, Wade tells that the significant difference depends on the person doing the classifying (11). A slight cultural difference of a turn of phrase or an accent to one person may be an important marker of difference to another person (Wade 11-12). As a result of this classifying, the cultural boundaries are not set and stable but are always changing because different people keep on classifying others with certain interests in mind and these interests may change (Wade 12). Hence according to Wade cultures are shifting constructs (12). Culture is now frequently talked of as not something we “have” or “own” but something we “live” and that means cultures are in an everlasting practice of becoming (Wade 12). Taken in this sense of a permanent process of becoming; cultures are flexible and can evolve accordingly.

2.2 COMPONENTS OF CULTURAL IDENTITY

There are many components of cultural identity which can be divided into various ways. One major division is between material and non-material components. According to an article “The Four Components of Culture” there are four main types of components of cultural identity which include:

1. Communicative Components: Language and Symbols
2. Cognitive Components: Ideas, Knowledge, Belief, Values, and Accounts
3. Behavioural Components: Norms - Mores, Laws, Folkways, and Rituals
4. Material Components: Materials or Objects

Communicative component is related to communication and includes language and symbols (“The Four Components”). Language is the core as all ideas, thoughts, theories, knowledge, truth claims, histories, etc. are expressed through the language while symbols on the other hand are anything having particular meaning (“The Four Components”). They may be in material form like a flag, a cross and so on or they may be in non-material form like a sound, a gesture, etc.

Cognitive component deals with the basic units of knowledge construction and it takes account of ideas, knowledge, belief, values and accounts ("The Four Components"). An idea is the mental representation utilised to manage incentive and when different ideas are united together they make up a larger system of information called knowledge which is the storage of information and passes down from generation to generation ("The Four Components"). A belief is a proposition, a statement or a description of a fact taken as true in nature and there is always acceptance of beliefs in every culture and this acceptance is influenced by the external authorities like government, religion, science, etc. ("The Four Components"). Values serve as guidelines for social living and there is possibility of delineating values in cultural terms in the same way as the merits of attractiveness, righteousness and prettiness are delineated ("The Four Components"). Accounts come into view as a mode of explanation of using language and they show that in what manner people utilise the language in support of their clarification, validation, or else to defend, justify, or authorise behaviour regarding themselves or to the others ("The Four Components").

Behavioural components are related to the how question and tell us in what way we can take action and they include norms that are additionally categorised into mores, laws, folkways and rituals ("The Four Components"). The main constituent of the behavioural components is norms which are regarded "as rules and expectations eventually set by a particular society" and for the members of that society they serve "as guides" to their behavior ("The Four Components"). They vary in terms of their degrees of impact and may change over a period of time ("The Four Components"). They are "reinforced by sanctions in the forms or rewards and punishments"; these are "standards accepted by society culturally"; and they serve as compulsory and projected behaviours of the people in various situations in life ("The Four Components"). Norms are further divided into mores, laws, folkways and rituals. Mores are types of norms regarded as a customary behaviour pattern taken from "a moralistic value" ("The Four Components"). Laws, another category of norms, serve as formal and significant norms that are "translated into legal formalizations" ("The Four Components"). Folkways are repetitive and organised behavioural patterns of a particular society while rituals are extremely

scripted rituals of connections following a series of events as for example, baptism, Thanksgiving dinner, holidays, etc. (“The Four Components”).

Material components are the fourth major component of culture and they contain the materials or the objects formed by human beings for feasible utilisation or for creative purposes (“The Four Components”). These materials or objects are known as the “material culture” and give appearance to any individual culture (“The Four Components”).

2.3. POSTCOLONIAL CULTURAL THEORISTS

Postcolonialism and cultural studies are closely interacted fields as both focus on culture. The colonial experiences deeply affect the culture of the colonised. Postcolonial writers in their work highlight the culture related issues of their societies. This study is within the theoretical paradigms of postcolonialism and cultural theory. Three important postcolonial cultural theorists selected for this research are Homi K. Bhabha, Stuart Hall and Gayatri Chakravorty Spivak.

2.3.1 HOMI K. BHABHA

Homi K. Bhabha has given a thorough account of cultural identity in “Cultural Policies as Catalysts of Creativity”. In his view, a proficiently incorporated society preserves the communal and lawful privileges of its varied inhabitants, and makes sure that its persons and factions benefit from a just and evenhanded allocation of cultural commodities in addition to the services (Bhabha, “Cultural Policies”). This state of well-being is vital for an egalitarian polity and becomes more and more significant in an era of intricate worldwide changes that include a movable world manifested through the immigration of groups of people either enforced or liberated; the creation of web societies across nationwide borders and outside local boundaries; and in addition the use of the latest technologies meant for varied and frequently contradictory goals related to politics, culture and religion (Bhabha, “Cultural Policies”). Bhabha keeps on narrating that these days; “cultural creativity” has emerged from “such a crucible” of intricate circumstances, unsettling a lot of our suppositions regarding cultural worth (“Cultural

Policies"). Bhabha says that a "national culture," as for example, may no longer be well thought-out the homogenised territory maintaining an endless and continuous custom of "indigeneity" ("Cultural Policies"). Furthermore, he tells that "Members of multicultural or multiethnic communities (national or diasporic minorities)" along with dissimilar past origins connect with their cultural legacies in discrete and dissimilar behaviour (Bhabha, "Cultural Policies"). Next, it is put forth by him that the more varied the implication and practice of inheritance within a "multicultural" society is, the increasingly significant it is to protect the extraordinary worth of any precise, domestic expertise of a cultural custom (Bhabha, "Cultural Policies"). Bhabha then raises this question and gives answer, "Why protect the singular in the midst of diversity?" (Bhabha, "Cultural Policies"). The answer given by him is that "in protecting the tangible and intangible heritage of any one culture, we preserve its living memory - its values, norms and aesthetic forms - and can study the way in which it participates in the multivocal and multivalent mosaic of meanings and customs that defines intercultural dialogues in our times" (Bhabha, "Cultural Policies"). His idea is that by keeping inheritance lively as "an archive of living memory, open to the past and the future," preserves traditions of culture from becoming icy over time and also saves "memorials" from being eliminated and becoming orthodox (Bhabha, "Cultural Policies").

Bhabha has presented his concept of hybridity and in his view the dialogue of daily existence within the varied global world has drawn upon a series of cultural cryptograms and enactments so as to construct hybrid shapes of arts, crafts, literature, food or architecture ("Cultural Policies"). In Bhabha's idea, hybridity has replicated the growing dynamics of creativeness in plural cultures and also hybridisation has not deteriorated or attenuated a tradition or a custom as it is asserted frequently ("Cultural Policies"). Rather what it has disclosed, as Bhabha views, is that any cultural custom has numerous roots of power and deduction thus it is being open up to varied explanations and amendments which increase its innovative prospective ("Cultural Policies"). Bhabha says moreover that hybridity instead discloses the capability subsisting in a cultural inheritance or custom and hence allowing it to associate with additional worldwide ideals, and becoming attuned with "foreign" traditions, customs, peoples and nation states ("Cultural Policies"). He adds more that the hybridity of custom does not concile the

inventive creativity of a culture but it boosts the capability of "an artist or a craftsman" to unearth variety of manifestation and depiction resounding across diverse cultures, thus escalating the extent and level of "communication and creativity" (Bhabha, "Cultural Policies"). Bhabha has also highlighted here the importance of creativity within the course of cultural identity formation ("Cultural Policies"). In the background of cultural diversity, says Bhabha, creativeness is a manifestation of what is situated at the crossroads of values and it not only articulates the inter-reliant practices of divergent communities but also it generates competence in favour of inventive, compassionate conversation across varied cultures ("Cultural Policies"). Such characters of creativeness may be expressed in recognisable forms of cultural appearance or they may be indicated all the way by means of latest types of "media and technology" such as "Facebook or Twitter," says Bhabha ("Cultural Policies"). In any case, persons and factions that assert claims to their personal cultural customs must be conscious as well that what is native is now mutually dependent as well (Bhabha, "Cultural Policies"). A particular or "local" declaration of cultural inheritance formulated in the background of variety is also a component of a greater structure of ideals and a more extensive system of cultural creativeness (Bhabha, "Cultural Policies"). According to him, the benefit of the hybrid mode along with its stress on the crossroads and "interdependence of cultures" is that the resultant discourse in the midst of wide-ranging factions or societies is unconfined to any logic of cultural domination or autonomy (Bhabha, "Cultural Policies"). In this way, he perceives hybridity as the opponent of what is unequal and unreasonable (Bhabha, "Cultural Policies").

Bhabha also points out the materialisation of global world to take everything as a consumer good ("Cultural Policies"). In Bhabha's vision, it is imperative to perceive cultural commodities like "commodities of a unique kind" and these unique cultural goods cannot simply be equated with customer goods ("Cultural Policies"). Bhabha's point of view is that the cultural goods put up with the particular signature of innovation for these reasons: they come into view in backgrounds of social multiplicity and acquire their position at the crossroads of ideals; they allude to custom and inheritance at the same time as setting up their interrelationship with other cultural commodities subsisting "side-by-side" with them; and at last, cultural commodities are elucidations of what is the

most excellent in the history and the current time, and per se they are the exceptional visualisations of writers or "artists, craftsmen and cusiniers" ("Cultural Policies"). Bhabha then discusses about the role of governing bodies in preserving cultural goods and tells that in devising their cultural guiding principles, the "States" are obliged to be familiar with that if they take care of cultural commodities just as consumer goods - "commodifying and instrumentalizing their value" - they will not simply plunder the creativeness of the current but will demolish the rich matter that will happen to be the legacy of the coming times with the passage of time ("Cultural Policies").

Homi K. Bhaba has also introduced different concepts of identity such as mimicry, hybridity and the Third Space. Bhabha's these concepts are not confined only to the postcolonial studies but they can be applied to other areas also. Hans Bertens has discussed Bhabha's these concepts. Mimicry as Bhabha describes, is the always somewhat unfamiliar and indistinct means in which the colonised, either having no option or under threat or force "will repeat the colonizer's ways and discourse" (Bertens 208). Mimicry, tells Bhabha, is the symbol of "a double articulation"; an intricate tactic of transformation, regulation and control, which " 'appropriates' the Other" as it envisions power (*The Location of Culture* 86). It is "at once a resemblance and menace" (*The Location of Culture* 86). It is "like camouflage," not an agreement of suppression of difference, but "a form of resemblance" (*The Location of Culture* 90). In diaspora terms, the immigrant repeats the dominant culture. In hybridity, Bhabha states, there is mixed and confused identity as a result of interaction between the colonised and the coloniser while hybridity in the diaspora context is the confused and mixed identity of the immigrants in their new world. Bhabha's argument is that all cultural arrangements and declarations are built in the 'Third Space of articulation' (Bhabha, *The Location of Culture* 37-38). Bhabha assumes that it is in this space that we find our words of speech for ourselves and also for the Others and through investigating this 'Third Space', we may escape the policy of polarisation and appear as the others of ourselves (Bhabha, *The Location of Culture* 37-39). Bhabha has focussed on unfolding and clearing up the procedure of cultural dialogue at the time when two apparently plain but contrasting assemblages collide and communicate their disparity from one another (Ramos). This border where the two assemblages collide is called the "in-between spaces" where new

symbols of identity or hybrid culture are created (Ramos). Regarding this in-between space, Bhabha in his preface to *The Location of Culture* says that the shift away from the singularities of "class" or "gender" as key theoretical and organisational types, has culminated in an understanding of the subject sites of "race, gender, generation, institutional location, geopolitical locale, sexual orientation" that occupy any assertion to identity in the contemporary world (1-2). Additionally, he discusses that what is in theory novel and in politics vital is the requirement to imagine further than tales of "originary and initial subjectivities" and to concentrate on those instants or procedures that are created in the expression of cultural disparities (Bhabha, *The Location of Culture* 1-2). According to him, these "in-between" spaces offer the land to elaborate policies of identity whether singular or communal starting new symbols of identity and inventive places of cooperation and controversy in the process of elucidating the thought of the social order itself (Bhabha, *The Location of Culture* 1-2). Bhabha makes claim that there is an in-between space lying between the designations of identity and this "interstitial passage" amid preset identifications has opened up the leeway of "a cultural hybridity" that considers disparity devoid of an implicit or obligatory hierarchy (Bhabha, *The Location of Culture* 4). Antony Easthope says that Bhabha has claimed a place amidst the descriptions of identity. In Easthope's view, there can be at least three meaning of hybridity with regards to biology, ethnicity and culture (Easthope 145). Easthope says that in its etymology it means the progeny of "a tame sow and a wild boar, hybrida, ana" this hereditary element gives the first implication whereas a second description of hybridity may be implicit to imply a person "having access to two or more ethnic identities" (145). Hybridity, Easthope explains, is ontologically precedes any conception of unity or identity and hence for all time apt to surface within inside (146). Shai Ginsburg has also commented on Bhabha's idea of hybridity. Bhabha retains that hybridity does not intercede or decide the resistance between different terms of identity or cultures and in contrast; it mimics colonial representations of disparities and discriminations, "between European and non-European culture, between the metropolis and its colonies, between colonizer and colonized, between self and other", discrepancies that lie at the hub of the effort to set up permanent and firm colonial identities (Ginsburg 242). According to Ginsburg, the reiteration of this "discriminatory identity effect"

(Bhabha, *The Location of Culture* 112 qtd. in Ginsburg 242) produces surplus that unsettles colonial power and it also undermines the certainty, immediacy, and uniqueness upon which that authority relies and exposes its ambivalence, indeterminacy, and uncertainty (Ginsburg 242).

Aparajita De states that in cultural theory; the idea of hybridity refers to the concepts of a common, vague, hitherto discrete process of existing that is undecided and vibrant (133). De has discussed Bhabha's theory of hybridity and says that for Homi Bhabha, the idea for all time entails an enunciatory location of "contest and confrontation" resulting in the appearance of cultural disparity and identity (133). In its simplest sense, hybridity theory depicts the aggressive repercussion of culture as an organic and consistent body and even though Bhabha's theory rejoices "the enunciating space of translation" between cultures, it is not logically precise (De 133). Moreover, De explains that in a world still predisposed by the forces of colonisation (and globalisation); hybridity cannot merely indicate a method commemorating cultural fusion and divergence or the imaginative potentials of concoction if it overlooks the queries of politics and disparity and the question of history (133). In De's view, hybridity theory, in actual fact, is not sufficient to contain knowledge of diaspora, enslavement, sexuality, or the place of ethnic and racial minorities, therefore, there is a requisite to go away from the broad postcolonial outlook that hybridity theory offers (133). De suggests that we need to search for a theoretical terminology to cope with the precise and local circumstances of migration to the metropolis, despite the consequences of the "cultural relativism" advocated by hybridity (133). Bhabha calls the "hybrid space" or the "in-between space" as the space of meaning and perceives it as an undecided hitherto "enunciatory space" for the surfacing of identity (De 16). Bhabha's theories point to the nature of the hybrid and diasporic space and overlay the path for disagreeing about the "fluidity of identity and location," however, space and location are forever defined by "the specificity of experience" (De 16). Therefore the potentials of Bhabha's fundamental and hybrid space of articulation will be more vibrant and multifaceted if they are "gendered, sexualized, classed, and contextualized" (De 16). As there cannot be any meta theory or grand narrative of enunciation "if we bring in diverse elements of gender, race, class, sexuality, history, and geopolitics," and given that individual negotiations to

counterfeit belonging are active within location and experience; the problem of the ways of negotiations becomes an essential point of deliberation (De 16).

In an article, Barnali Dutta demarcates the concept of hybridisation of identity. According to Dutta, during the current age of international immigration, "the flow of the people among the different countries, convergence of the heterogeneous cultures, creolization of languages and hybridization of identities" crash the notion of "fixity or absolute territoriality" (04). The junction, as Dutta narrates, in the middle of the territorialisation and deterritorialisation produces the "third space" or "liminality" where the "cutting edge of translation and negotiation" takes place and hence, the ideas of homeland and identity in this era of worldwide immigration build a complicated scaffold (04). Dutta envisions that according to "the critics like Homi K. Bhabha, Avtar Brah and Stuart Hall," the hovering quality of home and flowing identity, substitute the ancient perceptions of permanent home and identity in addition (04). The thought of "home", according to Dutta, brings to mind the spatial politics of home, the logic of self, its dislocation, closeness, elimination and addition (04). Dutta observes that the surge of the people across diverse countries has shattered the idea of true home whereas the idea of home not only interprets the feeling of self, but also binds with "the human emotion, feelings, sentiments, proximity and intimacy", therefore, away from the spatial land; "home'" is linked with the touching land (04). Dutta discusses Homi K. Bhabha's ideas of hybridity and the "third space" within diaspora context of the first generation plus the second generation of immigrants. In Dutta's vision the hybrid identity that the immigrants hold generates a turbulent state of affairs about the "belongingness" and in the view of Bhabha, "hybridity is the 'third space' " creating "the other positions" to appear (04). The identity as Bhabha recommends shows the infected identity instead of the firm identity while the "dual or hybrid identity" builds an identity predicament in one's generating home of acquaintance in the abroad countries (Dutta 04). Moreover, Dutta puts forth that the second generation of immigrants get it scarcely probable to stick to "the identity of the parental land" and the nationalised identity of the first generation possibly will be altered politically, however they are competent to tie up with their native homeland "culturally, linguistically and ethnically" (04).

Sanghamitra Dalal has stated that the much-discussed hitherto still-baffling idea of 'Third Space', for the most part disseminated by Homi K. Bhabha in his book, *The Location of Culture* (1994), is used by Karin Ikas and Gerhard Wagner who in their edited volume entitled, *Communicating in the Third Space* (2009) heaved a serious argument on the idea of the third space in this era of globalisation wherever inter-cultural and transcultural communication has turned out to be a custom instead of an exemption (1). Ikas and Wagner proclaim that with the purpose of going through a third space, one individual should bear in mind the social as well as the political state of affairs wherein that intercultural communication has taken place and Bhabha's reluctance to present a lucid and solid description of "third space" directs this mysterious and obscure notion to activate a variety of new explanations and thoughts (Dalal 1). In Wagner's view Bhabha's theory of nation goes away from the distinctive thought of nation and perspectives of postcolonial discussion in the sense that it may be applicable to other cases as well where hegemonic relationships are irregular and the prevailing explanation of identity is confronted and it is augmented by Wagner by means of his work of "the Polish Revolution of the 1980s" (Dalal 2).

Pramod K. Nayar narrates that Bhabha has seen disjuncture and displacement as a productive condition and in the essays in *The Location of Culture*, he emphasises the need to rethink the idea of identity where he views borders as thresholds, in-between spaces where identities can be recast and these are the zones of change, hybrid spaces (201). In the outlook of Nayar, using a series of terms that recommend "borders, thresholds, and indeterminate spaces," Bhabha discards idea of "a fixed, rooted, or binary (us/them, I/you) identity" and he also discards thoughts of "original" identity and "originary" instants/habitat while in its place, Bhabha suggests that "we see identity as a process of negotiation, and of articulation" and this procedure of negotiating a new identity in new perspectives - economic, social, political, and literary - is essential to postcolonial immigrant literature (201). Rufel F. Ramos has discussed in detail Bhabha's theory of cultural identity. According to Ramos, Bhabha has concentrated on the depiction and elucidation of the procedure of cultural dialogue when two apparently uncomplicated, contrasting factions collide and communicate their dissimilarities from

one another. Ramos tells that this border line wherever the two groups have a collision, the "in-between spaces," is where and when "new signs of identity," as for example, culture as a means for communal sense - a hybrid culture resulting from two conflicting cultures is formed. Hence, continues Ramos, Bhabha speaks of the process of creating culture from the perspective of the in-between spaces that is a liminal or "interstitial perspective," mostly as seen in postcolonial discourse for the rationale that Bhabha himself is the hybrid creation from the in-between space that is the India of postcolonial and the post-imperial Britain.

In *Encyclopedia of Postcolonial Studies* by John C. Hawley, it is described that Bhabha has proposed the notion of 'cultural difference' and in his view, "the cultural difference of the historically marginalized, the migrant, the refugee" is to be observed as a squabble not for the "equality with the dominant group but for a dialogic equality in which no single (normalized) term would allow the de-privileging of specific subaltern histories and identities" and to negotiate with the difference of the other in Bhabha's view, is to recognise the sufficiency of our theoretical resources and significant systems (63).

2.3.2 STUART HALL

Stuart Hall is a renowned postcolonial cultural theorist and an expert on the problems of cultural change and multi-culturalism. He is the one who has introduced the idea of 'Cultural Studies' as an academic discipline. His work is mainly related to identity, ethnicity and diaspora. Hall defines identity in an article, "Cultural Identity and Diaspora". According to him:

> Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a "production", which is never complete, always in process, and always constituted within, not outside, representation. This view problematises the very authority and authenticity to which the term, "cultural identity", lays claim. (Hall 222)

Hall has discussed two different ways of thinking cultural identity: the first stance describes cultural identity with regard to one mutual culture and a kind of joint "one true self" that hides numerous other artificially imposed and external selves held in common by the people with common history and lineage (223). In the second position, as Hall describes, cultural identity is not only an issue of 'becoming' but also of 'being' (225). Moreover, in Hall's view, it feels right to the future in so far as to the earlier period and it is not anything which by now subsists, surpassing point in time, the past, place and culture (225). Hall points out that the cultural identities have histories and emerge from someplace but, like every historical thing, they go through steady alteration (Hall 225).

Russell Redman has mentioned that Hall has rejected the first view in favour of the second view which takes cultural identity not as static one (3). Redman says that according to this view cultural identity is not a quintessence rather a positioning and Hall has used this expression "positioning" referring to the thought that cultural identity may possibly be visualised as the same as having historical roots and in addition it also refers to cultural identity as the same as something "positioned or placed" from both inside and outside of the culture (3). Redman continues that this word "positioning," as Hall explains, also points out the geographical positions and boundaries at which and in which cultural identity is entrenched (3). As Redman sees, Hall here has implied that cultural identity is not only entrenched but on the move inside the sites where cultural identity is located and in view of the fact that it is persistently being changed or turning out to be something new-fangled or dissimilar (3). According to Redman, Hall additionally has clarified his idea that it means cultural identity in case of rooted in places and histories cannot be inert because views of history are continually varying and in fact history itself along with any particular place is in the process of change therefore cultural identity whilst neither inert nor homogenous entity, is continuously being repositioned or replanted from inside and outside of the culture (3). Hall's idea of cultural identity is also explained by Anil Pinto in an article. Pinto says about Hall that he has discussed two modes of deliberating on the idea of cultural identity where the first one is that the identity is comprehended the same as "a collective, shared history" amongst "individuals" joined through "race or ethnicity" that deems to be "fixed or stable". About

this form of identity, Pinto says that in accordance with this perception "our cultural identity" replicates the ordinary past "experiences" in addition to joint "cultural codes which provide us" as "one people" and this has been identified as the oneness of cultural identity, underneath the changing "divisions and changes of our actual history". From the Caribbean's point of view, says Pinto, this would be the Caribbeanness of the Black experience and this is the identity that the Black diaspora must discern and this perception had played a decisive role in the Negritude movements and also it was an inventive form of indicating the true identity of the marginalised people. In fact this work of rediscovery, as Pinto reflects, has played basic part in the surfacing of lots of the significant "social movements of our time" such as "feminist, anti-colonial and anti-racist". About Hall's second type of cultural identity, Pinto states, Stuart Hall has also discovered a second type of cultural identity that subsists amongst the Caribbean, this is an identity implicit as uneven, metamorphic, and still conflicting which indicates an identity that is marked through numerous points of resemblances and disparities. This second type of identity is explained by Pinto that is this cultural identity cites to "what they really are", or more precisely "what they have become". In Pinto's idea, without perceiving this new identity one cannot talk of Caribbean identity as "one identity or one experience". Moreover, Pinto points out that there are fissures and discontinuities that form the Caribbean's matchlessness. Pinto's point of view shows that based on this second understanding of identity as an unbalanced identity Hall has discussed Caribbean cultural identity as one of diverse complexes and also it is this second idea of identity that proposes a suitable perception of the harrowing character of the colonial experience of the Caribbean people.

Najmeh Nouri states that Stuart Hall squabbles convincingly that cultural identity may be observed in no less than two means. The first stance describes "cultural identity" with regards to one mutual culture - a kind of joint one true self that conceals within the several other extra peripheral or unnaturally forced "selves" which the populace having a joint history and ancestry keep common (Hall 222 qtd. in Nouri 483). As regards this description, our cultural identities replicate the collective historical practices and joint cultural conventions thus providing ourselves as "one people," having steady, fixed and

unremitting contexts and interpretation, underneath the changing dissections and transformations of our cultural history (Hall 222 qtd. in Nouri 483). Hall's second move toward identity, as Nouri explains, recognises that inspite of numerous locations of resemblance there are as well decisive locales of profound and noteworthy differentiation forming "what we really are" or instead of it as the past intrudes, "what we have become" (Hall 225 qtd. in Nouri 483). Taken in this second perception, cultural identity as viewed by Nouri, "is a matter of 'becoming' as well as of 'being.' It belongs to the future as much as to the past" (Hall 225 qtd. in Nouri 483).

Hang Zou discusses that according to Hall; conventionally culture means the utmost imaginative achievements of humanity, articulated by axioms such as "high culture" or "popular culture" (465). Zou keeps on discussing that there is "the anthropological sense of culture" as well which makes with the "people's 'way of life' or 'shared values' " however Hall has used "culture" in a more precise logical way so as to deal with "the social" practices and performances producing and conversing implications (465). Zou delineates Hall's concept of cultural identity that is Hall has scrutinised the dilemma of cultural identity by means of a suggestion that there are two modes to proceed towards it (465). In Zou's view, the first mode is "an essentialist one" describing cultural identity with regard to one mutual culture - a type of joint "one true self", that hides within the numerous other more apparent or unnaturally forced "selves", which people having a common olden times and lineage keep in common (465). This mode, as Zou pinpoints, has recommended identity as firm and fixed (465). In contrast to this first position, informs Zou, the second position of cultural identity as defined by Hall is a subject of "becoming" as well as of "being" (465). Zou expresses that cultural identities, taken in other sense; modify and surpass "space, time and history" (465). Zou argues here that whilst the second mode given by Hall is more responsive to the intricacies of cultural identity and there are possibly a few types of quintessence to an assemblage or a group of people that may possibly be "contrasted with other communities and it is perhaps these differences which we call cultural difference" (465).

2.3.3 GAYATRI CHAKRAVORTY SPIVAK

Gayatri Chakravorty Spivak also sees cultural identity as something always moving. In one of her essay, "Culture Alive", she says that culture alive is always on the run and constantly changes with time (Spivak, "Culture Alive" 359). She also points out that culture has been brought to a place where it hasn't existed so far hence it is on the move (Spivak, "Culture Alive" 359). She has also presented the idea of cultural criticism as a study of cultural politics as stated by Phillip Sipiora and Janet Atwill where Spivak defines cultural criticism as the way in which cultural explanations are generated (295). She describes culture as a word which is at the present being utilised to give logic of why outsized groups of people perform in definite manners (Sipiora and Atwill 295). Hence, a study of cultural politics as narrated by Spivak, turns out to be a study of the political affairs of the creation of cultural justifications utilised "in the academy, outside the academy, in global politics, in metropolitan politics, in national politics of various kinds, in immigrant politics of various kinds," articulations of mainstream and marginal, supremacy or misuse, and a very vast field of organising different types of crisis that are approaching with a view of offering those people who take action during these catastrophes a definite mode to unfold what the location is and this makes up a new account of cultural studies (Sipiora and Atwill 295).

In one article, "Culture Alive", Spivak states that every meaning or account of culture comes from the cultural suppositions of the canvasser (359). Her point of view is that the Euro-US academic culture is shared by the privileged academic culture universally, with apt disparities and it is so prevalent and dominant that it is considered as translucent and capable of covering all cultures (Spivak, "Culture Alive" 359). In view of Spivak, there should be the proactive acceptance of the "cultural information" as unlimited forever, for all time predisposed to an altered understanding ("Culture Alive" 359). The expert, says Spivak, articulates "from the ever-moving, ever-shifting ground of her or his cultural base," deliberately declined or unappreciated as crystal clear ("Culture Alive" 359).

Culture, according to Spivak, is a bundle of mainly unappreciated postulations, limply held by a droopily delineated faction of people, plotting dialogues between the consecrated and the blasphemous, and the connection between the sexes (Culture Alive" 359). Furthermore, she tells that the change is persistent at this stage of slackly held suppositions and presumptions but this change makes them convictions - prearranged assumptions (Spivak, "Culture Alive" 359). She continues that although rites merge to counterpart, sustain, and proceed beliefs and assumptions but these suppositions also provide us the means for innovation and creation to transform our world, hence a political problem arises when an influential group expresses its inclination, of considering its own culture as active and other cultures as stagnant, towards weaker groups and this dilemma emerged in the 1960s with the greater increase of immigration from the old colonies (Spivak, "Culture Alive" 359). As a result, as Spivak informs, a new sub-discipline called 'Cultural Studies' appeared in Britain first of all, after that in the United States, and now offered in universities across the world ("Culture Alive" 359). Spivak says that the place of the Cultural Studies can approximately be recapitulated accordingly that the colonisers originated Anthropology so as to be acquainted with their areas under discussion while the Cultural Studies had been originated via "the colonized" with the purpose of interrogating and rectifying their masters ("Culture Alive" 359). She refers that culture study is common in both disciplines since both disciplines examine culture where "the first" discipline examines "the culture of others" as fixed and decisive, while "the second" studies "the culture of one's own group" like an active and sprouting thing (Spivak, "Culture Alive" 359). As a consequence of this "polarization," the discipline of Anthropology has commenced "a comprehensive self-critique" (Spivak, "Culture Alive" 359). Anthropology, Spivak explains, despite the "self-critique" of itself, may just scrutinise "the self-conscious" component of cultural structures, to interpret from it scholarly endings that are more than "the practitioners of the culture; even when it slips into the Cultural Studies" and concentrates, "in the style of Pierre Bourdieu," upon features of "the culture of the metropolis" ("Culture Alive" 359). The Cultural Studies, as she narrates is "concerned with that self-conscious part as if it worked for real cultural change, at least for the investigator within the culture studied" (Spivak, "Culture Alive" 359). However, says Spivak, the component working for transformation breaks away

from the study of cultural dynamics ("Culture Alive" 359). In Spivak's view, "Culture alive is always on the run, itself the irreducible counter-example" ("Culture Alive" 359). Furthermore, Spival explains, "For the Cultural Studies investigator, that incommensurable part is lodged either in the academic culture he or she shares with the anthropologist, or the moving wedge of the metropolitan culture into which he or she has entered as a participant" (Spivak, "Culture Alive" 359). In the words of Spivak, this does not intend to state that the more genuine representatives of the culture under consideration are those people staying in the original nation in social sections that are alienated from the common scholastic culture; instead it intends to speak that there is found an inner streak of "cultural difference" inside "the same culture" and this holds both for the country of basis and also the nation state "to which the cultural minority has immigrated" ("Culture Alive" 359). Here Spivak means that culture can be brought to a place where it has not existed. Immigrants represent their culture and bring with them the culture of their homeland. She says that it does not mean that the "more authentic representatives of culture in question" are the people in their original homeland "in social strata separated from the general academic culture" (Spivak, "Culture Alive" 359). It can be deduced from Spivak's words that the people who have immigrated to the foreign land may also be the authentic representatives of that culture. She delineates that the academy is a location of growing "class mobility," moreover this inner cultural disparity is linked to the dynamics of class disparity (Spivak, "Culture Alive" 359). This internal class disparity is linked to the creation of "the new global culture of management and finance and the families attached to it" (Spivak, "Culture Alive" 359). Moreover, "It marks access to the Internet. It also marks the new culture of international non-governmental organizations, involved in development and human rights, as they work upon the lowest social strata in the developing world" (Spivak, "Culture Alive" 359). She continues her discussion about culture and points out the fact that it is impossible for "one of us" to have a right of entering to a thorough perception "of all the cultures of the world" and the study of multiplicity in the "metropolitan space" is supposed to "make us aware of the limits to the production of cultural information outside the metropolis" (Spivak, "Culture Alive" 360).

Spivak has introduced the idea of culture alive. In Spivak's view, culture alive is for all time "on the run" ("Culture Alive" 359). She tells that there are no mistakes in the field of culture alive (Spivak, "Culture Alive" 360). She says furthermore that the "cultural continuity," is made feasible via cultural alteration and it is guaranteed by the cultural elucidations that come from the entire parts, "insiders and outsiders, rulers and ruled" (Spivak, "Culture Alive" 360). Culture, in Spivak's consideration, is a site where diverse explanations all the time smash together, both through "races and classes" and also through "genders and generations" ("Culture Alive" 360). In Spivak's words, "Culture is its own explanations" (Spivak, "Culture Alive" 360).

2.4 GLOBALISATION AND CULTURE

Globalisation has interconnected the world through fast means of communication and transportation. Latest information technology has made possible the rapid flow of information across the globe. Business firms are producing and selling their products at the global level because of the free flow of capital, money, goods, services and labour. There is not only the free flow of goods and services but also of ideas, thoughts and cultures. This free movement of "money, goods, services, capital and labour across national borders" is due to fast and quick moving means of transport and communication ("Defining Globalization"). Multinational firms produce goods in many countries and sell to the consumers across the globe and in doing so they move more freely "finances, ideas and cultures" together with their goods and "for billions of the world's people," this "business-driven globalization means uprooting old ways of life and threatening livelihoods and cultures" ("Defining Globalization"). Free fast circulation of ideas and cultures all over the world intends to shape a homogeneous global culture. There is the possibility of a global culture now because of information technology; "the Internet, fax machines, satellites, and cable TV are sweeping away cultural boundaries" ("Globalization of Culture"). "Global entertainment companies" form the opinions and dreams of common citizens, anywhere they live and this dissemination of "values, norms, and culture" inclines to advance "Western ideals of capitalism" ("Globalization of Culture").

2.4.1 GLOBALISATION

Globalisation is one of the most noteworthy phenomena of the present day world where things are interconnected and intermingled. Yi Wang identifies globalisation as an overpowering world tendency where the multinational corporations produce products in numerous countries and put up for sale to consumers across the globe and capital, machinery and unprocessed substances shift more and more quickly across the nationalised boundaries and beside goods and funds, thoughts and cultures also surge more liberally; consequently, decrees, financial systems, and social actions are appearing at the global arena (83).

Chandrashekhar Bhat and K. Laxmi Narayan, state that the course of globalisation has been presuming diverse paradigms over time for centuries from unvoiced business and barter trade, all the way through international trade and multi - national companies, to an open gush of wealth and customs further than the limits of nation-states straddling the globe (14). In their view, the previous two decades of the 20th century have mainly steered in a fresh prototype of globalisation miniaturising space and time at the sunrise of the 21st century and the extensive alterations in technology of transportation and communication, that trailed the micro-electronic revolt, have by now influenced enormously on the way people reflect, work and outlook the world (Bhat and Narayan 14).

Bhat and Narayan tell that by the ending of the 20th century, the practice of globalisation has moved out ahead of its former sphere of liberalisation of marketplaces, multi-national corporations (MNCs) or transnational corporations (TNCs) to embrace universal dissemination of practices, spreading out of associations crossways numerous nation-states and a mode of life with global awareness (14). In their view, there is better interdependence between nation-states across borders, not only in trade and commerce but also in approximately every part of life, ranging from foodstuff, outfits, games, music and amusement to “ideology and spiritualism” (Bhat and Narayan 14). By the innovatory progression in technologies of information, communication and voyage throughout the

1980s and 1990s, there has been sudden boost in the global shift of people in addition to money, tools, media and beliefs, across a number of nation-states (Bhat and Narayan 14).

Globalisation, as Alan Tidwell and Charles Lerche view, is understood commonly, as an accelerator of social change, and by itself, can operate as a catalyst for disagreement, aggravating the anxieties in any given society and yet generating new ones (47). Conflicts may arise as the multinational companies are profit oriented, having their own motives. These companies are not concerned with the impacts of their production and policies on the local population. In view of Tidwell and Lerche, companies can get benefit of local circumstances and shift manufacturing services in reaction to varying local conditions - despite the consequences of these changes on local populations and a factory in Indonesia may be cost-effective nowadays, but not as much of tomorrow and depending upon the business fiscal ledger, maybe it will be moved to India or Mexico (48). Hence, seen from this standpoint, says Tidwell and Lerche, globalisation is the most up-to-date phase in the growth of capitalism; a period in which liberally moving capital working all the way through multinational corporations has succeeded in imposing its precedence on nation-states and local populations (48-49). According to Tidwell and Lerche, in either case, the focal point of globalisation here is on economics, and it is depicted as unidirectional (49). Globalisation thus leads to conflicts as a result of contradictions between the global and the local world. Tidwell and Lerche refer to this situation and tell that the performers in this globalised world are dissimilar including multi-national companies, common and devout groups, diasporas, publics, nation states, and more (49). They further explain that in the study of globalisation, as compared to the state-centred viewpoint of international relation, we discover that the relative significance of one actor against another differs from condition to condition and from perception to perception (Tidwell and Lerche 49). This directs to an essential insight; the theoretically fascinating part in the learning of globalisation and clash is the global - local communication (Tidwell and Lerche 49). Global forces, according to Tidwell and Lerche, can bring a new-fangled set of players to put up with a local condition, either by assisting the appearance of a local clash, or contributing to its solution, or still altering its nature and product in “other unpredictable ways” (49-50).

Habibul Haque Khondker says that although globalisation designates lots of things to lots of people yet it is one of the grand procedures of our era and globalisation study deals with the interconnection of wide procedures of "technological, economic, political, cultural interrelationships" and in this way, "whether one looks at the economic, cultural or media connectivity worldwide, one has to take a much broader understanding of society and social institutions" (2). Knondker has discussed about another concept "glocalization" and differentiates between 'globalisation' and 'glocalisation (3). He asserts that globalisation is like a scaffold that has obviously prejudiced in the favour of the macro-sociological problems but even as questions had been raised about the feasibility of using this scaffold in learning social truths that are present on the base and this guides to a reorganisation of macro-macro liaison (Khondker 3). Hence, says Khodker that glocalisation is like a notion that has cropped up in lending a hand in alleviating the theoretical complexities of macro-micro connection (3). Regarding the origin of the term "glocalization", Khondker states that even though it would be probably hard to outline the foremost person who had used the word "glocalization" within its inventive Japanese practice, yet Professor Ronald Robertson is the person who can be accredited to employ this term in English for the first time (3). Khondker has mentioned a Professor, named Ronald Robertson, a British/American national and a sociologist, migrating to the US from the UK and passing the majority of his time of educational sphere at one of the American universities, the University of Pittsburgh, Pennsylvania, the USA (3). As Khondker tells, it was Robertson's consideration and awareness of the Japanese social order that had led him to discover the application of the word "glocalization" in Japan and also in the Japanese language (3). This term "glocalization", says Khondker, is a phrase that was utilised by the advertising professionals and by means of which these advertising professionals had intended that goods of Japanese foundation are supposed to be made localised implying that these goods should fit into the local savour and benefits, hitherto, these goods are global both in function and contact, therefore a latest expression "glocalization" was produced (3). Khondker also tells that however Robertson and other sociologists who were paying attention to the topic of global processes could not help to become aware of the reality that a number of

social types and practices implied a local taste too in spite of the truth that they had been invented somewhere else (3).

In Khondker's point of view, globalization cannot be viewed as the Westernisation despite the reality that a few authors perceive globalisation the same as the large-scale expansion of "westernization" yet this vision is either invalid or holds just limited fact and from an apparent point of view, a variety of procedures superficially give the impression that the world is, really, becoming westernised (5). As an evidence of this, Khondker explains further that an individual might observe the fame of the Western piece of music, films, and "McDonalds" as instances of the Westernisation and at the same time as more nations are allowing for the outset of the McDonalds and more nation states are going to play the topmost grid of the pop listing of the USA and the Hollywood films and the US-made TV series for example, "*Friends*" and "*The Simpsons*" are beginning to be omnipresent to the level that a few authors yet employ the word "Americanization" to depict these practices of cultural flow (5). But Khondker denies this Westernisation of the world and gives justifications to prove the point that globalisation is not Westernisation, though, a nearer look will expose the fact that there are diverse implications of these cultural commodities in diverse social as well as cultural backgrounds with irregular effect on divisions as well as age groupings (5). Khondker explicates to justify this point by saying that a number of goods are consumed with no modification yet others are "modified and indigenized" to go with the local circumstances and also there are outstanding states of affairs where the meanings are totally upturned (5). According to Khondker, "Westernization" like a phrase, is not equivalent to globalisation (6). Khondker asserts that nevertheless, Westernisation may be observed as a facet of globalisation for the reason that definite organisational qualities and cultural behaviours that are instigated in the West had been planted within location in numerous extra "geographical" areas to lock supply and barrel underneath the structure of worldwide interrelationships and dissemination or enforced implantation in "colonial" epoch (6). Khondker continues, hitherto, with the passage of time these organisations and enactments transmuted and believed latest interpretations and consequently, Westernisation may be observed the same as the commencement of the procedure (6).

Khondker's view is that the cultural characteristics whether scrounged or have copied themselves, transmute within the base countries and consequently, Westernisation like a type has restricted theoretical worth, "One can associate certain literary forms, genres, and traits as part of the cultural zone we vaguely call 'the west', yet these are mere influences as one can see in artistic, literary, architectural styles" (6). This is illustrated by Khondker who gives example of the eminent Indian movie maker, the "late Satyajit Ray" (6). Khondker said that although Ray had been induced by the Hollywood movies and the skill to make film, however he had not craved to reproduce the Hollywood films in Calcutta because his films had been up to date and incarcerated domestic subject matters which he had estimated by means of a contemporary art configuration and equipment, hence, for this reason it had been actually global, or else more suitably, "glocal" (6). Khondker has given another example and tells that at present, Singapore is setting up connections with the Bollywood as well as the Indian movie industries also in quest of playing the part of a distributed site used for the "hi-tech Hollywood productions" (6). In Khondker's view globalisation is "often a fusion" as like modernisation (6).

Khondker has referred to the idea of isomorphism used by the authors for example John Meyer (6). The term, "isomorphism", is taken from the field of science, specifically botany and it implies duplication of the similar shape however it may be estranged from the key resource and his study has revealed the result that the contemporary education and not the western education despite the fact that it was possibly modified and systematised within the west, has proliferated globally and a like collection of ideals and acts have appeared in varied situations (Khondker 6). In order to explain the idea of isomorphism, Khondker presents the example of the college graduates who almost irrespective of cultural backgrounds; command more community standing and reverence (6). Khondker says that a few cultures are able to provide additional rewards than other cultures (6). Globalisation demonstrates predispositions in the direction of "isomorphism," hitherto a few people can perhaps persist to oversight this procedure for Westernisation (Khondker 6). Additionally, it is informed here by Khondker that within the milieu of Singapore, the first age group persons, who are the in

charge at all times, have accentuated the truth that even though the "economic" progress of Singapore relied on the Western equipment and resources, and it depended on the transnational companies to promote its economic development, yet the country retained a definite level of self-sufficiency and it has also devised wide-ranging social advancement tactic (6).

William I. Robinson has presented a theory of globalisation that is about global capitalism. He discusses the rise of a new global capital class and a transnational state due to global mobility of capital across borders (*A Theory of Global Capitalism*). According to him, this worldwide production has allowed the economic organisations for the maximum profit making opportunities (Robinson, *A Theory of Global Capitalism*). He argues that this new global ruling class of business and industries will exercise hegemony in the twenty-first century (Robinson, *A Theory of Global Capitalism*). He also observes that these global elites have increased tendency of sharing same lifestyles and in this way globalisation is unifying the world into a single mode of production but contradictions are also there in this global economy for instance the growing gap between the global rich and the global poor (Robinson, *A Theory of Global Capitalism*).

Robinson in "Theories of Globalization" has presented theories of global culture and cultural theories of globalisation pay attention on happenings for example "globalization and religion, nations and ethnicity, global consumerism, global communications and the globalization of tourism" (139). Here, three approaches regarding cultural theories of globalisation are presented by Tomlinson (1999) and Nederveen Pieterse (2004) (qtd. in Robinson, "Theories of Globalization" 140). "Homogenization theories", as Robinson mentions, observe a global cultural junction and these would be inclined to underline the increase of "world beat, world cuisines, world tourism, uniform consumption patterns and cosmopolitanism" ("Theories of Globalization" 140). "Heterogeneity approaches", on the other hand, witness sustained cultural difference and emphasise "local cultural autonomy, cultural resistance to homogenisation, cultural clashes and polarisation, and distinct subjective experiences of globalisation (Robinson, "Theories of Globalization" 140). Here, as Robinson says, we could also highlight the insights of post-colonial theories" ("Theories of Globalization"

140). The approaches of “Hybridization”, as mentioned by Robinson, lay stress on fresh and continuously sprouting cultural appearances and identities created by multiple transnational procedures and the blending of distinctive cultural procedures (“Theories of Globalization” 140). It is concluded in Robinson’s work that although these three theses surely incarcerate dissimilar proportions of cultural globalisation however there are extremely discrete methods of construing the course still within every thesis (“Theories of Globalization” 140).

G. Ritzer is the one to introduce the term “McDonalidization” and Robinson refers to it (Robinson, “Theories of Globalization” 140). Ritzer (1993, 2002) has created the currently popularised expression “McDonaldization” so as to express the socio-cultural courses of action through which the doctrines of the fast-food eating place had appeared to govern increasingly additional segments of the US and soon after the social order of the world (qtd. in Robinson, “Theories of Globalization” 140). Ritzer, refers Robinson, in this scrupulous homogenisation mode, proposes that “Weber’s process of rationalization” had become exemplified during the late twentieth century in “the organization of McDonald’s restaurants” beside apparently well-organised, expected and consistent outlines - an influential prudence (for the most part proficient approach to a specified ending) - hitherto resulting in an increasingly profound considerable ludicrousness, for instance “alienation, waste, low nutritional value and the risk of health problems, and so forth” (qtd. in Robinson, “Theories of Globalization” 140). Robinson mentions that a long list of Mcterms has also been developed in the present time and here is a reference to the studies by Ritzer (2002) and Gottdiener (2000) who inform that this “commodification and rationalization of social organization” proliferates all over the extent of social and cultural procedures thus providing us “McJobs,” “McInformation,” “McUniversities,” “McCitizens” and so on (qtd. in Robinson, “Theories of Globalization” 140). Robinson argues that since McDonaldization spreads all over the institutes of global society therefore cultural multiplicity is destabilized as homogeneous norms obscure human creativeness plus dehumanise social relationships (“Theories of Globalization” 140). The ultimate outcome of this is the “McWorld” as pointed out by Robinson, “Ritzer’s McDonaldization thesis” is segment of a more extensive theme in

important methods to the "cultural homogenization thesis" that accentuates "coca-colonization, hyperconsumerism and a world of increasingly Westernized cultural uniformity (indeed, 'McWorld')" (qtd. in Robinson, "Theories of Globalization" 140). Ritzer, tells Robinson, in recent times has himself extended more the "McDonaldization thesis" with the "globalization of nothing", an idea given by Ritzer (2004), by means of which he implies that culturally important organisations, places and actions that are "locally controlled and rich in indigenous content – something", are being reinstated by "(corporate driven) uniform social forms devoid of distinctive substance – nothing" (qtd. in Robinson, "Theories of Globalization" 140).

Abdul Rahman Embong confers about the modern capitalist culture that can be called as a "corporate-sensate culture" because large corporations dominate the capitalist economy and within this form of culture, goods are designed, manufactured and circulated by companies who are subsequently sustained by the media that provides them space or time for the advertisement of their manufactured goods (13). The goods, says Embong, are designed and advertised in such a mode to not only meet up the presented order but to make order by maneuvering consumers into a fake sense of want for the manufactured goods and as a consequence producing the whim to pay for it (13). In this regard, marketplace studies are essential paraphernalia for both estimating existing demand and producing new wishes for a product (Embong 13).

Globalisation, in view of Embong, has introduced new concepts, items, themes, ideas, terms and experiences. New modes of consuming cultural goods have been invented such as Dora, Disneyland, McDonald's, KFC, Coke Studio, Coca Cola culture, and the like. Embong refers to this fact that with the dawn of market-driven globalisation ruling the world since the last many decades, newer cultural innovations connected to expenditure and lifestyles have transmitted across the world (13). According to Embong, the most evident here is the uprising in fast food chain symbolised namely by "McDonald's" and extra-large theme parks like "Disneyland" (13). With the increase of this post-modern and post-industrial culture, Embong continues, the culture of fast food as new types of cultural know-how of tastes and ambience and theme parks as new places of amusement and relaxation; even if instigating in developed countries, i.e. the United

States, has become deterritorialised and freed from space as it splits geography (13). In Embong's point of view, there is no place or home as might be since it is found nearly all over around the globe and this adds to the homogeneity in everyday life skill, chiefly of culinary tastes, pastime and relaxation, and the implications attached to them (13-14). Fast food chains and theme parks are a result of globalisation.

A new culture of commodification is introduced by the multinational companies selling their products across the world. Embong says that if in any way we have to categorise these commodified cultural goods along with a particular faction of community, the later will comprise of at least the shareholders of the corporations that hold their patents and copyright, plus those who hold their permit in different countries (14). It is explained further by Embong that these commodified cultural goods are not associated to history, to custom or to the past rather it is the latest market innovation to offer a fresh type of cultural practice and a framework of meaning that has fixed the thoughts of consumers internationally, thus making "a captive consumer market" of consumers who are prepared to hand over their cash for such expenditure (14).

A new phenomenon, as mentioned by Embong, has also emerged while these processes have been taking place (14). This new phenomenon is the increase of high-growth economies in the non-Western world, i.e. "East and Southeast Asia and the petroleum-rich Gulf States" (Embong 14). In Embong's vision, there is the rise of the new cultural symbols as a result of this competition at the same time with the achievement of these economies (14). The "iconic material expressions" of these economies have been propelled to the front as the new cultural cryptograms akin to the "proverbial show-off new kids" on the slab and with the mania of the national elites of these countries to affirm their place in the world in the pursuit to pull alongside with the developed West, and motivated by the philosophy of "can-do-ism" (Embong 14). This "can-do-ism" philosophy is read as "what the developed West can do, we can do, and do even better" (Embong 14). As a result of this mania of the national elites to affirm their place in the world to pull alongside with the developed West; the world started to observe the appearance of "a series of monuments as cultural symbols of economic success literally dotting the skyline in the form of tall buildings, if not the tallest, in the world"

(Embong 14). Embong then outlines a number of examples for emphasis. The first one of these examples is “the Petronas Twin Towers in Kuala Lumpur” that was completed in 1998 and it rises 452 metres into the sky and contains 88 storeys (14). Next is “the Taipei 101 Tower in Taiwan” that was completed in 2004 and it is 508 metres high and have 101 floors above ground level and 5 floors underground (Embong 14). Another one is “the Shanghai World Financial Centre” that was completed in 2008 and it rises 494 metres and contains 97 storeys following its most recent addition (Embong 14). Last one is “the Burj Khalifa or Burj Dubai” that was finished in 2010 and it is 828 metres high and have 160 storeys which is the tallest of all the world’s skyscrapers and an emblematic monument situated to rephrase the script for a new account of “the Arabian nights or Arabian dream” (Embong 14). A new kind of cultural identity is formed as Embong mentions; thus it is obvious that this “overdrive to high modernity by the state elites” is stimulated no less than by their wish to have their heritage emblazoned for posterity and legitimated as a sign of the country’s accomplishment in being on the world atlas and in the past (14). These symbols in Embong’s view are an expression of a new type of cultural identity which is not attached to tradition-bound cultures of the countries concerned, but a new identity to symbolise that the country has entered in the world of advanced modern nations, to achieve their victory in material wealth and “modernity” (14).

Embong then raises the query of the link between global, national and local and tells that these testimonials, considered as national icons, are not projected exclusively as national signs but also as global signs of transformation (15). It is argued here by Embong that the global, the national and the local - placed at diverse ends and representing dissimilar interests and forces - live constantly in an uncomfortable, irregular connection with continuing strain, contestations and opposition; but also with adjustment, alteration and amendments (15). Embong explains it further that in general sense, for the reason of the uneven power associations, there is found some sort of domination and supremacy upon the national and the local by the global (15). But, says Embong, the national and the local are too dynamic human agencies; they are cognizant agents who can compete and oppose global control, or who can make a decision to discuss, accommodate, adjust and correct features of the global; consequential in some

type of cultural hybridisation as its means of engaging or consulting with globalisation (15).

The relation of the local with the national and global is explained in a greater detail by Embong (15). Events at the local level may affect the national and the global. A small event taking place locally may result into national or global level movements or processes. In the words of Embong, positing the local and putting it together with the national and the global directs us to scrutinise at the micro step the "local dynamics" as they are being acted out underneath the impact of forces from within and outside the nation (16). Forces from within the nation for instance are "urbanization, industrialization and modernization" while outside forces include for example "cross-border flows of migrants, capital, tourists, and as well as cultures, ideologies and ideas that know no borders" (Embong 16). However, says Embong, whilst the local may denote minute group of people and minute events in small spaces, it does not imply that the problems concerned are small, in fact, great problems, a number of which maybe worldwide in nature, may play out in infinitesimal communities, such as, the fight by a small indigenous populace in one meticulous locale of the country to guard their right to traditional land and cultural customs may reverberate with an analogous type of effort by a small local group of people somewhere else in the world (16).

Embong then differentiates between national and local identity and says that it is right that national identity and local identity may frequently overlie, or, in a few cases, the state may acclimatise or appropriate local identity and make it an element of the larger national identity (16). He emphasised that the national identity, is "state-sponsored - it is official" (Embong 16). At the national point, identity is shown in the shape of national signs similar to the "national flag, anthem, language, monuments, costume or a credo" such as, the "Rukunegara" in Malaysia, or "Pancasila" in Indonesia, all of which are formed and authorised by the state (Embong 16). Local identity is defined here by Embong in these terms: the local identity is poles apart because it is neither defined by the state nor supported by any state authority rather it came out naturally in the course of the development of the history and cultural expertise of the people; it is acknowledged as a signifier of a specified community by that community (16). Furthermore, the local

identity maybe oppositional to the national identity estimated by the state elite and this privileged group may condemn and even repress definite forms or terms of local identity (Embong 16).

2.4.2 GLOBALISATION AND CULTURAL IDENTITY

Cultural identity in the global-age is the main focus of this study. Globalisation results in the rapid movement of ideas, cultures, money, people, goods, etc. resulting in a global culture of multinational corporations. Globalisation thus has very deep impacts upon cultural identity. These impacts may be positive and negative ones. Positive effects are pluralisation, differentiaton, contestation, glocalisation, and instituitionalization and still more include interaction, integration, technological advancement, knowledge explosion, and many. Negative effects are cultural imperialism, McDonaldization, Americanisation, and Coca-Colonization while others are war on terrorism, Islam-o-Phobia, religious fundamentalism, rootlessness, interdependence, confusion, amalgamation, secularisation, loss of identity, blurred boundaries, marginalisation, and a lot many.

Peter Wade gives the reason of the increased globalisation that in Wade's perception is the process of globalisation has deeply strengthen primarily because of the communication technology that has permitted the free and rapid circulation of ideas, goods, money, images and people (7). In Wade's view, the principal driver of this globalisation process is capitalism which is developing and using these technologies in the everlasting hunt for profit and this search has been a main prompt for the Western economies for centuries thus leading to the exploitation of the Americas, Africa and vast regions of Asia (7). Wade says that these days, the world is really "the oyster" of new multinational companies who can take advantage of cheap labour and resources in almost any corner of the globe and can immediately invest and disinvest "billions of dollars in almost any national economy at the drop of a hat" (7-8). This global movement of things and symbols, as Wade says, has blurred the national boundaries to a little extent and thus created a level of cultural standardisation that is "the so-called McDonaldization of the world" (8).

John Tomlinson has sketched the inherent logic at the back of the supposition that globalisation obliterates identities (269). According to Tomlinson, prior to the age of globalisation; there had been found local, independent, discrete and definite, dynamic and culturally supporting links between both "geographical place" and "cultural experience" (269). These relations in Tomlinson's view formed the cultural identity of one person and one's community that had been something people merely 'had' as an integral existential ownership, a heritage and an advantage of "traditional long dwelling", and of "connectivity with the past" (269). In the standpoint of Tomlinson, into this world of diverse and distinct, but to a range of degrees susceptible cultural identities; there out of the blue exploded the caustic supremacy of globalisation as it seems just about the middle of the 1980s (269). Tomlinson reveals that globalisation, thus the narrative tells, has "swept like a flood tide through the world's diverse cultures, destroying stable localities, displacing peoples, bringing a market-driven, 'branded' homogenisation of cultural experience, thus obliterating the differences between locality-defined cultures which had constituted our identities" (269).

Tomlinson then deduced that globalisation involves a wide-ranging course of action of crush of cultural diversity in which a few cultures do better and a few do worse (269). He then gives example that at the same time as those cultures in the usual stream of the Western capitalism and, in particular, capitalism of the United States practice a kind of consistent depiction of sending their cultures abroad globally whereas it were the "weaker" cultures of the developing world that are for the most part endangered (Tomlinson 269-270). This negative impact of globalisation is highlighted here by Tomlinson who claims that consequently the economic weakness of these non-western cultures has been supposed to be in line with a cultural openness and although cultural identity has been jeopardized universally by means of the destructions of globalisation yet the developing world is primarily in danger (270). Tomlinson has thus presented two views; one view encompasses globalisation in the total devastation of cultural identity threatening the subset of cultural identity; "national identity" while the other view tells that globalisation, a long way from demolishing the cultural identity, is possibly the most important power in constructing and propagating cultural identity (270).

In the *Encyclopedia of Postcolonial Studies*, globalisation is seen, for a variety of reasons, as an economic phenomenon having determinate influence on social, political and cultural life (Hawley 212). Here it is said that a lot of the interest of the cultural critics is on the impact of the global reach of a capitalist culture affixed in the United States and on its open menace to the continuous survival of local cultures and traditions (Hawley 213). And it is perhaps the clearest point of overlapping of study of globalisation and that of postcolonial studies which is explained in this encyclopedia edited by John C. Hawley (213). In Hawley's view, one of the key commandments of postcolonial studies has been its assertion on the cultural proportions of "imperialism and colonialism" (213). Far away from being secondary to the politics and economics of imperialism and colonialism, as Hawley highlights, postcolonial critics have persuasively squabbled that culture must be observed as crucial to the formation, creation, and preservation of colonial associations (213-214). From this outlook, says Hawley, particularly in the background of the increase of "a global mass culture," globalisation may be seen as the persistence and intensification of "Western imperialist relations in the period after decolonization and postcolonial nationalisms" (214). Globalisation is leading to the global culture and mixing of cultural boundaries, hence postcolonial cultures and indigenous cultures are facing problems due to the cultural hegemony of the dominant groups and nations. This alarming situation has raised the questions of cultural identity as mentioned by Hawley that the hazard linked most generally with the thought of global culture is that it will ultimately end in a uniform world culture, wiping away the existing disparities between local cultures and leaving in its provocation "an impoverished, soulless, Americanised culture of commodity consumption" (214). The study of globalisation, as in postcolonial studies, consequently entails questions concerning the nature and continued existence of social and cultural identity (Hawley 214).

Yi Wang has written about globalisation and its impacts on cultural identity. Wang discloses here that although human societies throughout the globe have set up faster links over numerous centuries, however in recent times the speed has considerably augmented (83). Wang thanks "the communication revolution" for its speediness and outreach (83). The communications revolution and the multi-national companies have

made the world "one global market" (Wang 83). In addition, "jet airplanes, cheap telephone service, email, computers, huge oceangoing vessels, instant capital flows," each and every one of these things have formed the world extra inter-reliant than before (Wang 83). This globalisation of the world has raised many issues too as pointed out by Wang who says that there are as well "inter-ethnic, inter-cultural and inter-religious" clashes inside the world and people are going to look for their own "cultural roots" (83). Moreover, globalisation and cultural identity is fervently discussed in the academic circles while the subaltern factions and the native groups are going to assert and protect their cultural as well as social identities in the new-fangled global era thus making the state of affairs concerning globalisation and cultural identity somewhat complicated (Wang 83). Hence, in Wang's view, it would be useful to have a critical consideration of it; by recognising globalisation extra specifically at one side while at the other side, it is required to have an obvious thought of culture and just then there would be possibility that we may be able to comprehend the influence of globalisation on cultures (83). And it would also become apparent to us in the course of action how we should have to "handle the dynamic of globalization" (Wang 83).

According to Appadurai (1996) culture can be examined "in terms of three dimensions": the first level is the relation of humans to nature and to life where the humans "produce and use goods, and eventually exchange them"; the second level is related to "symbols and rituals" which assist the humans to "structure social relationships, build community and celebrate it"; and the third level is "the quest for ultimate meaning that offers goals and motivations. Religions and ideologies provide answers to this quest" (qtd. in Wang 84). These three levels of culture offer an identity to a social group and differentiate it from other social groups (Wang 84). Wang here delineates the homogenisation of culture as a result of globalisation and also describes the influence of this homogenisation on culture (85). Wang says that the "global homogenization" has an influence on culture at all three levels mentioned here (85). It directly affects "the production and use of consumer goods" (Wang 85). At the production and consumption level, the impact of homogenisation is that it impinges on unswervingly the manufacture and utilisation of consumer goods (Wang 85). People

utilise the similar type of goods all over the world; however, utilisation like this is still situated in contrary social backdrops, as for instance, "Coke and McDonalds" may possibly be much admired within the USA however within India, just a small number of wealthy be able to pay for these commodities and they turn out to be "status symbols" and within China, conventional Chinese restaurants are till now authoritative (Wang 85). In Wang's view, at the second level of social relationships, there is a definite homogenisation concerning in what way to run a business and in what manner link people with others in circumstances of manufacturing and advertising however the interactions of people is not restricted to manufacturing and advertising because there have been other relations like "natural (family), traditional (cultural) and associative groups" (85). As for as the third level is concerned, sociologists have often identified that though religion is unable to find the leading position and modernity has guided to a demarcation of social institutions; modernity has not dealt with to become a replacement for religions for nearly all people (Bauman, 1998) (qtd. in Wang 85). Decisive questions of implication are still being asked and answered in a variety of ways (Wang 85). Religions are still experiencing revitalisation in lots of regions (Wang 85). Wang in the light of these factors thus say, "the homogenisation brought about by globalisation is superficial and is limited to the material level of the consumer goods used by people and a certain consumer culture that is artificially promoted by the media" (85).

Wang has presented a positive impact of globalisation on cultural identity and envisions that globalisation enhances cultural identity and in view of whether science and technology or in view of economic development, globalisation can replicate a little sort of speculation of unification however in a more insightful logic, globalisation has increased the cultural identity and moreover people have turned into a lot extra anxious as regards the distinctiveness or the individuality of their culture (85). An optimistic view of globalisation is favoured by Wang who says that if we see it disapprovingly, globalisation may show the way to dominating power although in an optimistic way, globalisation can guide to reason of "togetherness" as the globe stands for the life vessel and all people are in this vessel collectively (85). Hence, globalisation may as well direct people towards logic of "deeply-rooted-in-one's-culture," and the universal consequence of the local

know-how (Wang 85). In the words of Wang, these two proportions can shape a very productive interface and a few people state that both globalisation and localisation are incorporated to such a great extent that "we have to coin a new word 'glocal', both global and local," thus collectiveness is not in any sense in disagreement with multiplicity and as an outcome of it, the world turns out to be more miscellaneous and also more "together" (85).

Wang has much emphasised on the positive impact of globalisation and derived a conclusion that globalisation is not just "homogenization" for the reason that when globalisation is seen in view of science and technology, it is observed in an improved way that people not only are submissively recognising the power of globalisation but also they have immense bias along with autonomy in modifying and producing culture (85-86). It is projected here by Wang that science and technology have made the world globalised and furthermore globalisation reveals a bit of the "theory of convergence," though in more deeper meaning, it has endorsed cultural identity as people are now closer than before with the development of science and technology; also they have turned into a lot more apprehensive in relation to their cultural identity and they are persistently looking for their cultural lineages and also protecting them (86). Wang keeps on narrating that on condition of being able to value the multiplicity of peoples plus their cultures during this recent age, it may guide to the global society that is manifested by means of unanimity in the form of pluralism (86). In this way, the cultures can perhaps no more be local in the conventional logic however yet diverse and multiple and this will direct to an up-to-the-minute type of globalisation and that would not be homogenised (Wang 86).

Chih-Yun Chiang describes that in the 20th century, "the upward mobility, the irresistible flow of capital, information technology, and people" have undermined the conventional identity pattern of a fixed logic of "nation-state-based cultural identity" (29). Globalisation has deeply affected our sense of cultural identity as explained by Chiang that globalism, subsequent to its "monopolized corporate culture", has shown the way to an apparently integrated global culture and in view of the fact that globalisation leads to de-territorialisation, the boundaries of nation states and the limits of cultures turn out to be fuzzy, disputed, indefinite, unsteady, and often adapted (29).

In Chiang's view, on one hand, the mobility and substitution of our corpses knock off the balance of our conventional feeling of identity that had typically been profoundly entrenched in a feeling of a nation while conversely; "localism," or "nativism," at the same time amplifies as response and opposition toward "the global forces from the locals" (29).

Chiang has a view to perceive globalisation like a procedure by which fresh unrestrained performances have to be endorsed and cultural thoughts and "hybrid identity" have been created through the international surge of resources; hence, it is vital to comprehend the interchange of "localism and globalism" and the pressures everyone has on the notion of "nationalized identity" (34). Additionally, Chiang narrated that because the dialectic of both globalisation as well as localisation creates the occurrence of identity more intricate, thus, it is vital to reckon the global in a local milieu (34). The confrontation and recognition of global principles in Chiang's view, directs to an extra integrated global culture, however all together it as well constructs "a fragmented cultural hybridity of a local culture" and this worldwide surge of goods and resources has developed into the propagation of nationalised or local identity (34). Furthermore, Chiang tells, "Identity, in the global context, consolidates selfhood that is used to resist or re-search the roots of the locals" (34).

Individuals and nations react differently to safeguard their culture from the hegemony of powerful groups. Various strategies of cultural protectionism are adopted by people. Tom G. Palmer reflects on policies of cultural protectionism; a number of people look for to guarantee or preserve their cultural uniqueness through forceful ways, together with the enactment of lawful restrictions on importing overseas movies and manuscripts and providing exceptional financial assistance for regional manufacturing of cultural goods (11). Also there can be limitations upon the utilisation of foreign languages, limits on satellite dishes or interrelationships, and limitations on the capabilities of land proprietors to put up for sale to foreigners, and other forms of social power (Palmer 11).

It is also revealed by Palmer that in fact, “exceptions to general principles of freedom of trade have been a part of international trade agreements since shortly after World War II” and the General Agreement on Tariffs and Trade of 1947 incorporated “Article IV”, which enclosed “special arrangements for cinema films” and also authenticated the “screen quotas” and the “domestic regulations” on cinema (11). Furthermore, Palmer reflects, “During the Uruguay Round that created the General Agreement on Trade in Services (GATS), cultural services were singled out for services negotiations. However, under GATS (in contrast to the General Agreement on Tariffs and Trade, GATT), exemptions may be sought from the Most Favoured Nation (MFN) principle” and the European Union fruitfully lets off cultural industries from the GATS thus permitting different European governments to enforce “domestic content restrictions on television broadcasting and film distribution” (11). Palmer explains cultural protection policies and cites examples for verification. Many forms of cultural protection by means of force are practiced by different countries of the world in order to protect their culture and cultural fortification by means of coercion. In different countries the protection of culture through forceful measures takes lots of shapes. Palmer discusses these different shapes such as:

> The Canadian government taxes its citizens to subsidize the domestic film industry. The French government not only taxes its citizens to subsidize film making, but mandates that at least 40% of all films shown in France must be in the French language. The Iranian government restricts satellite dishes. The governments of Singapore, China, and Saudi Arabia restrict access to the Internet in the name of protecting their local cultures (not to mention their rulers’ holds on power). (Palmer 11)

Mustafa KOÇ narrates that in the current academe, it has turned out to be a commonplace to highlight that our world is enduring an identity catastrophe and in fact, inquiring identity construction has been contested so far; yet, the symbols of this calamity mainly in societal and cultural studies are copiously escalating as we go all the way through the global, postmodern and information epoch in which the thought of identity turn out to be more challenging and intricate than ever before (37). KOÇ envisions that

due to the fast innovations in information and communication technology (ICT), it is significant to inspect how identity creation has become more and more complex (37). ICT, as KOÇ views, have reduced geographic boundaries and have permitted virtual associations and new communal identities through direct global interactions and the growth of these associations and identities fundamentally adds to the amount of crossing points between people and offers better prospects for cultural, social and political interactions between and among populace on a global point despite geographic site and time zone (37). KOÇ, further narrates that one can assert now that the quick advances in ICT catalysing and hastening the diffusion of information, ethics, ideas, and the stretch of global culture have sweeping effects on the progress of identities and societies as a few of them may be affirmative while others may be adverse (41). KOÇ continues that the cutback of time and energy for the information, and the improved communication between cultures of diverse geographical regions and cultural settings may be believed optimistic and so enviable; yet, the unruly and disintegrative effects of global culture on the varying samples of socio-cultural individualities and organisations like youth, family units, lingo, learning situations and religious convictions may be deemed "negative and undesirable" (41).

In the course of homogenisation of culture, says KOÇ, local viewpoints and cultural ideals might turn out to be universalised in addition to knocking down the uniqueness of local identity and this cultural incursion becomes intimidating and causes severe harms to a number of conventional states owing to the truth that such candidness to foreign content can wear away the long-established values and "indigenous cultural identity" (41). In the view of KOÇ, on behalf of conserving "local and regional cultural heritage, social, governmental and religious institutions" take a variety of measures together with allocations and policies as embankments in opposition to global homogenisation (41). Additionally, it is explained by KOÇ, a few societies are besieged with a predicament: on the one hand they fret about their time-honoured social and cultural principles and their youth's sagacity of cultural heritage and identity being depressingly affected; on the other hand, they wish for youth age bands to nurture up being in touch with the rest of the world and become ready for and acclimatise

themselves to the economic challenges of association with globalisation, the information society and the awareness and dexterities they require (41). In other words, KOÇ projects, they are in the course of conciliation on how to unearth a suitable blend of local and global (41). Once more but unlike this, such a predicament epitomizes the rapport between local and global, which results in neither homogenisation nor heteronegisation; nonetheless, a concoction or a central mode of both (KOÇ 41).

2.4.3 GLOBALISATION AND CULTURAL IMPERIALISM

Changxue Xue proclaims that the phrase "cultural imperialism" emerged in the 1960s during the discussion of intellectual radical criticism and to a lot of readers; it is a straightforward idea that appears to imply that a country makes use of its authority to extend its culture which might devastate a native culture (112). A good example of it is, in China, cultural imperialism is at all times transmitting a negative meaning, extremely liable to meet fundamental analysis for the reason of the elongated record of the incursion of the imperialist nations (Xue 112). As Xue says, it stimulates the sensation of fretfulness and restlessness and this sensation towards imperialism is a component of the entire nation's cultural experience and has been accumulated in its reminiscence compliant to the recognition of the entire nation (112). About cultural imperialism, Xue says that the phrase of cultural imperialism is logical in a meticulous chronological epoch in which there is unique distinction between America and Europe and Asia (112). Xue explains it further through an example that if a Chinese during the 1960s had listened to the American music or cherished the American goods he or she was well thought-out decadent but with the ending of the Cold War, the world altered markedly and these days, not only the American foodstuff, composition and movies are accessible throughout the China but also these American goods are turning into "Chinese favourites" and expenditure of the American goods is reliable and daily practice (112). In Xue's view the term "cultural imperialism" is thus "out of date and problematic because it can't explain what is happening in this society and interpret the cultural meaning at micro level" (112). Xue says furthermore, "Since the 1990s, the globalisation has taken the place of

imperialism and has been popular in the academic research and representation of the reality" (113). Culture is regarded as an important component of globalisation (Xue 114).

Globalisation has marginalised the weaker nations and cultures. It is another sort of colonialism, capitalism and imperialism as a few organisations are controlling the whole world and disseminating their ideology and culture across the globe.

2.4.4 GLOBALISATION AND POSTCOLONIALISM

Simon Gikandi perceives that globalisation and postcoloniality are perhaps the two of the most significant terms in social and cultural theory nowadays (627). Gikandi informs here that since the 1980s, these two terms have served as two of the prevailing prototypes to explain the change of political and economic associations in a world ever more becoming interdependent with the passage of time and blurring boundaries of national cultures that were once definite and well-defined (627). Moreover, Gikandi points out the fact that the debates on globalisation and postcolonialism are now so worldwide in character and also the literature on these two topics is so widespread that they are hard to sum up and sort out (627).

Aijaz Ahmad has thrown light on several aspects of globalisation in his article. In his view, the universal equivalence had been the elementary social and cultural worth of internationalism (Ahmad, "Globalisation: A Society"). He says globalisation's single-handed obligation to something universal is that in making perfect the market it has altered the whole lot that comprised of all cultural goods into merchandise across the world and put up for sale domestically manufactured cultural commodities both in the local market and also in the global market (Ahmad, "Globalisation: A Society"). Moreover, he comments that it is just this putting up for sale that is worldwide, whereas manufacturing is at all times local (Ahmad, "Globalisation: A Society"). Also the essential philosophy of globalisation in the interim and societal dealings is not and cannot be, "Equality" rather it is "Difference" and no collaboration for "common ends and common dreams, but individual or group competition for separate ends" to ensue in

innumerable “nightmares” (Ahmad, “Globalisation: A Society”). The claims of globalisation to bring equality seem false in this sense.

Challenges faced in the globalised world are also highlighted by Ahmad in whose view; “religion, region, language, caste - and in the international frame, nationality and ethnicity - anything and everything” is employed to rupture labour group unanimities, or to thwart the like unanimities from rising, both at the job location and in the inhabited groups of people in a similar way (“Globalisation: A Society”). He further reveals that within each and every one of the previous socialist nation states, “a re-discovery of religious and communal hatreds” is a basic need that is well thought-out in support of a change from “socialism to capitalism” (Ahmad, “Globalisation: A Society”). Additionally, he says that ludicrousness is “the order of the day,” in view of the fact that ludicrousness of human beings must match to the ludicrousness of the marketplace (Ahmad, “Globalisation: A Society”). In Ahmad’s point of view globalisation connects the market but divides human beings because in this way divided human beings can best be employed for the functions of the global marketing on condition that they perform as individual consumers and not as a group with shared aims (“Globalisation: A Society”). The individual consumers having their own interests serve best the purposes of the global marketing because in this way they can be easily trapped by the materialistic motives of the capitalist economy. As the individual consumers with no shared aims for the betterment of the society they help the global marketing in dividing human beings.

2.5 DIASPORA AND CULTURE

Diaspora is the mass dispersion of a population from its native land to a foreign land. Immigrants have their own specific culture of their original homeland and at the foreign land they meet another different culture of the immigrant land. Culture is very crucial in shaping identity of the immigrants. Cultural identity formation is a significant issue of diaspora. Both culture and diaspora are related to each other and have deep impacts on each other.

2.5.1 DIASPORA

Shehina Fazal and Roza Tsagarousianou view that the notion of diaspora encompasses a comparatively lengthy vocation in the social science dialogue, because on one hand, it has replicated the inextricable link amid human geographical movability and its different social proportions, and on the other hand are human societies in their lengthy course of development (6). By itself, as they say, the idea of diaspora has replicated the varying quality of procedures and practices of dislocation, dislodgment, movability and residing that has manifested the social orders of human being (Fazal and Tsagarousianou 6). It is also pointed out by them that the diversity of places through geographical and cultural borders is the problem that lies at the centre of the diasporas (Fazal and Tsagarousianou 11). Moreover, according to them, the concepts of "home" and at what time a place is converted into home in the sheath of existing diasporas are hence connected with the matters that are interrelated to addition or elimination having a propensity to be individually practiced relying upon the situations (Fazal and Tsagarousianou 11). Questions are raised here by these two writers regarding home in the diasporic context, "When does a location become a home? How can one distinguish between feeling at home and staking a claim to a place as one's own?" (Fazal and Tsagarousianou 11-12).

First and second generations of immigrants have different experiences as regards the idea of home. The first generation has its direct connections with their mother land so it is their home. Even if the first generation migrates to the immigrant land, they have memories of the past life at their home. According to Fazal and Tsagarousianou, the first age group immigrants however is connected with their home with respect to the reminiscences of all that they have quit at the back in their homeland (12) Conversely, an assertion on home is on stake by the main power of the experiences gained in the course of the adversity of distraction and dislocation as one strives to publicise with "the new social networks" and learns to deal with "the new political, economic and cultural realities" (Fazal and Tsagarousianou 12). Home carries different meanings for both the first as well as the second generations of immigrants because the first generation is

directly linked to their original birth place and that is a home for them from where they are dislocated at a distant land after migration. The second generation of immigrants has different perception of home. It is reflected by Fazal and Tsagarousianou that the memoirs of homeland among the second generation of immigrants residing in Britain are recognised by the former generation or by the image or some other shapes of "(oral) culture" (12). Moreover, in this second generation of immigrants, "there is a reconfiguration of social contacts that are influenced by gender and to a definite extent class associations" (Fazal and Tsagarousianou 12). In addition, Fazal and Tsagarousianou say, the diasporas that have flourished at the commencement of the 21st century are in a number of modes fairly dissimilar from the former diasporic identities and here the disparity is of the up-to-the-minute technologies in addition to quicker interactions that have been practiced through the factions in the latest century that is to be judged against the months it took to make a trip and commune amongst the previous diasporic alliances (12). They mention that it has been predetermined through the expansion of the electronic media and more rapid means of journey that the ideas of the global village turned out to be friendly with the latest implications such as through satellite communication at present there is better sharing of events as they take place; nevertheless, the elucidation of these proceedings has fluctuated upon the cultural, the nationwide and the racial frameworks (Fazal and Tsagarousianou 12). There are many reasons of increased rate of diaspora in the present times. Technological advancement has played a greater role in this respect. It is explained further by Fazal and Tsagarousianou that the inexpensive and long journey to far off lands and the resulting better transportation so imply that relatives are capable to visit their mother country and their relatives and acquaintances in other places of the world and similarly, there are also inhabitants from the native soils who are coming to see the diasporic societies that reside in different areas of the globe (12). Additionally, they express that the advancements on the Internet and the "World Wide Web" have implied that a diversity of societies has been built via shared aims of wellbeing and its outcome essentially is not the uni-directional procedure of cultural homogenisation and at a global level, the "consumption of visual or other forms of culture" is interceded in intricate modes (Fazal and Tsagarousianou 12).

Diaspora is a result of many political, social, economic, personal, educational, cultural and many other factors. People move from one place to the other for a lot of reasons. Rapid industrialisation, fast means of transport and communication, and advanced technology have resulted in a higher rate of immigration than before.

2.5.2 E-DIASPORA

Sabyasachi Dasgupta declares that the notion of land or boundary has been disbanded all the way through the technology of the latest media within a world of laissez-faire globalised economy (21). Dasgupta's idea is that the surfacing of the online systems, via the internet, has assisted the method of virtual immigration and "e-diaspora" and this e-diaspora has directed to the appearance of intricacies that concern ideas such as "language, culture and identity" (21). These perceptions in Dasgupta's perception look here as if to reconfigure and estimate themselves in "the digital space" ultimately leading to re-define a hybridised notion of "language, identity and the multi-culturalism," thus producing global culture set-ups and guiding to cultural intersections (21). According to Dasgupta, the long-established conception of diaspora has reconstructed itself in an innovative mode in the world having the latest media and it is no more the corporal selling of a colonised person or faction to the territory of a coloniser abroad for the reason that at present, it is still more intricate because the margins have broken up in the "digital space" and the "digital Diasporas" are "multi-directional and multi-vectorial" (24).

2.5.3 DIASPORA AND TRANSNATIONALISM

Thomas Faist describes that over the past decades, the ideas of diaspora and transnationalism have provided outstanding research lenses through which to outlook the repercussion of international migration and the changing of state boundaries across populations (11). Moreover, it is stated by Faist that diaspora and transnationalism are significant perceptions in both political and policy arguments and scholastic study - diaspora all the more so than transnationalism as diaspora has turned into a politicised concept whereas transnational approach have not up till now found doorway

into community debates to the equivalent level (10-11). Faist explains in addition that while diaspora is an extremely old idea, transnationalism is comparatively new one not only in public discussions but also in academic investigation; both these terms have blurry margins and frequently overlap and this instantly raises the problem of why we should be involved in learning these notions (11).

Chandrashekhar Bhat and K. Laxmi Narayan say that the liaison of every diaspora with the native soil/place of birth falls in the broader field of global associations as it engrosses at least two countries to officially believe to consent their citizens to cooperate with each other (15). As Bhat and Narayan state, in the present day the diasporic communities go away from their nation-states and countries of origin - motherland or inherited land - to set-up with their communities dispersed around the globe and the appearance of such networking and community emotions, cutting crossways quite a few countries, is for the most part aptly portrayed by the expression “transnationalism” (15). In addition to the forces of globalisation, encroachment in technologies of travel, transportation and communication also plays a key role in the appearance of global systems (Bhat and Narayan 15). Inexpensive air journey, phones, TVs, e-mail and the most multipurpose internet with online communication constricting space and time in a scale by no means ever projected have conveyed a reason of connectedness amongst the diasporic communities (Bhat and Narayan 15). It is also notified by Bhat and Narayan that the transfer of funds/investments that surge between transnational immigrants to their families back home plus the socio-cultural networks with the native land, as in the case of Jewish, Chinese and Indian diaspora, is also an exciting instance of transnational networks and this persistent transnationalisation of emigrant knots is presently on precipitous improvement (16). Additionally, they inform that the global economy, in conjunction with international trade functions, and stipulation of double nationality by the mother country governments present chances for encouragement of transnational connections (Bhat and Narayan 16). It is also described here by Bhat and Narayan that as much as the diasporic communities are related, not only the links with the motherland are reinforced and strengthened under the circumstances of current globalisation but are extended to arrive at the members of their community settled in lots of other parts of the

world (16). In outlook of Bhat and Narayan, these networks are transnational in nature as they cross not only the "motherland" and the country of immigration but also wrap numerous nation-states where members of the identical diasporic community are scattered (16). They notice that not like the former "motherland centred dyadic diasporic relations," the immigrant communities scattered in manifold localities are linked today shaping broad "transnational networks" (Bhat and Narayan 16). In the view of Bhat and Narayan, in the present day, the Diaspora communities have come out to be idiosyncratic transnational communities, bridging the 'local' and 'global' collectively and the enhancements in communication and transportation technology have assisted additional progress in these networks amongst the Indian diaspora in broad-spectrum and local/ linguistic/ social group diasporas in specific and this is obvious in the socioeconomic, cultural and political networks through transnational and global organisations among the out of the country Indian communities, relating their native soil, and their relatives around the world (22). At some point in the past decade, say Bhat and Narayan, these links are more assisted through the support and interference of the government of India and numerous state governments in different political as well as economic affairs and it is clear that, even if the Indians are separated by space, they stay connected to one another through knots of actual or unreal relationship, mutual resources, and cultural interactions and they conserve and reconstruct their culture in new homes across the world (22).

2.5.4 DIASPORA AND GLOBALISATION

In *Postcolonial Literature: An Introduction*, Pramod K. Nayar states that the diasporic writing, especially in the global age is a genre of awareness raising where political problems related to "cultural citizenship, cosmopolitan justice, and global inequality run alongside themes of nostalgia, imaginative reconstructions of the homeland, and identities" (191). About the subject matter of identity in the diasporic writing, Nayar says that it is not only an effort of discovering multiplicities of place and subjecthoods but it is also a larger political problem of cultural rights, cosmopolitanism, global justice and self-reliance (191).

Anh Hua informs that the accounts of home and away, affinity and alienation take on convoluted twirls and diversions as a result of increased travel and migration (50). Hua discusses the idea of home and puts forth that for a few persons, home then is not thus a good deal concerning "roots or settlement but the security of a destination," which means that the voyage itself in the middle of the exit and the entrance turns out to be the well-known - the home (50). Moreover, says Hua that "The comforting space or home" may sometimes appear to be the place in the middle of tours, "the airport, the train station and so on" (50). The idea of the "Global Soul" given by Pico Iyer is also discussed by Hua in this article where it is informed that the "Global Soul" is a new-fangled type of individual, an intercontinental inhabitant raised in numerous cultures at the same time and inhabited in the fissures amid them (qtd. in Hua 50).

2.5.5 DIASPORA AND CULTURAL IDENTITY

Pramod K. Nayar discusses that the spatial move connected by journey or travel involves a de-territorialisation and a re-territorialisation where de-territorialisation is the loss of territory, both geographical and cultural (189). Nayar explains that diasporic text across the globe, to create a far-reaching generalisation, is concerned with places, scenes, and voyages and since diaspora entails a change of place in the course of a travel around, this is a self-evident fictional topic (189). According to Nayar, what is moreover important is that the loss of land is nearly at all times accompanied by the achievement of new ones (189). In Nayer's view, "Dislocation from" is pursued by "a re-location to" and the diasporic literature's transactions with space consequently move between "home" and "foreign country," between the known and the unfamiliar, the old and the new (189). Disparities and contrasts between the two spaces are common in the writings of immigrant postcolonial writers (Nayar 189-190). In spatial terms, as Nayar explains, displacement always signifies a shift long way off home but in diasporic literature, it also designates a move in the direction of something, a new terminus, maybe an additional home and this creates an account; frequently trapped in the mid of "a de-territorialization (the loss of place) and a re-territorialization (finding a new place)" (193). According to Nayar, transplantation within a brand new location in the postcolonial diasporic text is

escorted by means of the assurance that the previous location has not so far unrestricted its grab for the reason that a few roots yet adhere to the transplanted (193). The immigrant, states Nayar, is thus trapped in multiple forces of history, culture, society, home and nation from past and present and these multiple forces shape and reshape the identity of the immigrant. Nayar reveals this identity dilemma that battered by numerous "historical, cultural, and political forces," the migrant typically "appropriates several identities" and the diasporic literature discovers identities counterfeited in "the crucible of multiple cultures, cities, and races" rather than just "home" and "alien land" (201). In fact, identity in Nayar's thought is not merely a subject of race (201). Identities are created in the course of several specifications: "race, ethnicity, gender, class, sexual preference, language, myth, history" (Nayar 201).

Diaspora results into multiplicity of cultures, cities and races thus it deals with identity from multiple aspects. James Clifford has highlighted the issues of describing a traveling term in the varying global situations (302). Clifford says that no matter what their beliefs of wholesomeness are, the diasporic cultural shapes can in no way, in performance, be wholly nationalist because they are utilised in transnational net-works made from many add-ons, and they instruct practices of adjustment with, as well as opposition to, host countries and their standards (307). Furthermore, it is described by Clifford that the language of diaspora is more and more summoned by dislocated peoples who endure - preserve, renew, discover - a link with a preceding home and this logic of link must be powerful enough to oppose removal through the standardised procedures of "forgetting, assimilating, and distancing" (310). Clifford says further that many marginal groups that have not beforehand identified in this manner are now retrieving diasporic origins and associations (310).

Dinesh Bhugra and Matthew A Becker articulate that cultural transformations in identity may possibly be distressing and their consequence can be the troubles with self-esteem and mental health. In their vision, getting in touch with the migrant, or marginal, group of people by means of the leading or host society possibly will show the way to many things: assimilation, rejection, integration or deculturation. In viewpoint of Bhugra

and Becker, rejection, is the way wherein the person or the marginal faction departs from the mainstream grouping and may show the way to isolation in its excessive types. Deculturation, on the other hand, as Bhugra and Becker describe, is the way where the person or the marginal faction practices a beating of cultural distinctiveness, estrangement and acculturative tension, which in turn may guide to ethnocide. According to them, the post-migration pressures consist of culture distress and clash, the two of whichever may perhaps direct to a sensation of cultural bewilderment, sentiments of estrangement and segregation, and dejection (Bhugra and Becker). Furthermore, they say, attitudes of host societies, comprising of racism, tensions of unemployment, an incongruity amid accomplishment and prospects, monetary insolvencies, lawful apprehensions, pitiable accommodation and a wide-ranging deficiency of chances for progression inside the host culture, may guide to psychological fitness troubles in susceptible persons (Bhugra and Becker). In the words of Bhugra and Becker, "Acculturation may help the culturally bereaved individual to gain a semblance of equilibrium" and immigrants practicing the collapse of their culture and culpability over parting from their motherland may discover that at the same time as the acculturation procedure ensues, a feeling of fitting in their latest territory takes place. The mainstream culture, as Bhugra and Becker continue, may look like less ominous and more attractive since the person has grown to be ever more linguistically and communally flowing in this recent culture (Bhugra and Becker).It is said here that this individual then have social support in the shapes of companionships, job prospects and health care thus resulting into integration and assimilation (Bhugra and Becker). This integration plus assimilation, assert Bhugra and Becker, can assist reducing the senses of loss and unhappiness because the migrant begins incorporating various features of the mainstream culture. They explain the process of acculturation as the interface of the immigrant's culture through the mainstream culture of the current home and it is a vibrant and mutual practice having consequences in the form of alterations in the wide-ranging cultural faction thus increasing the capability of inhabitants of the prevailing culture for improved appreciation and understanding of the culture of the migrant and recognition of a few of the requirements of the immigrated community (Bhugra and Becker).

2.5.6 SOUTH ASIAN DIASPORAS

Makarand Paranjape states that the South Asian diaspora is "more than eleven million strong" (232). Though smaller than the African or the Chinese diasporas – supposed to number approximately 200 million and 30 million respectively," it is more extensively stretch across the world and more diverse (Paranjape 232). Another fact about migration from India as Paranjape mentions is also revealed here that the people of Indian genesis at present inhabit in over 70 countries, crosswise all the continents, "from Surinam to Singapore, from Canada to Australia" and its members come from a number of locales of India; they confess about a dozen religions and fit in to "hundreds of castes and sub-castes" (232).

According to The Asian American Federation, in the mid of 2000 and 2010, the fastest growing main racial faction in the US, turns out to be the South Asian American people appearing in the recent regions of the state (1). This report tells that in the US, the population from the South Asia has comprised of persons marking out their lineage to the countries like "Bangladesh, Bhutan, India, the Maldives, Nepal, Pakistan, and Sri Lanka" and this group of people also consists of associates of "the South Asian diaspora," the precedent age groups of the South Asian population initially inhabited in other places of the world, taking account of "Africa, Canada, the Caribbean, Europe, the Middle East, and other parts of Asia and the Pacific Islands" (The Asian American Federation 1). It is also stated here that more than "3.4 million South Asians" reside in the US and "Indians" encompass the major part of the South Asian population, constituting more than 80% of the entire population, pursued by "Pakistanis, Bangladeshis, Nepalis, Sri Lankans, Bhutanese, and Maldivians" while as a minimum "66,000 Indo-Caribbeans" reside in the US (The Asian American Federation 1). According to the report of The Asian American Federation, in "the South Asian" group of people, a variety of populations practiced unparalleled increase "between 2000 and 2010" (1). Also this report shows that by evaluating the "Census data from both 2000 and 2010," the population from the South Asia all together has raised 81% during the decade in which, "the Bhutanese" population practiced the most noteworthy increase, soaring as a minimum 8,255% and following that Nepalis were the subsequently the most rapidly increasing faction from South Asia

chased by “Maldivians, Bangladeshis, Pakistanis, Sri Lankans, and Indians” whereas “the Indo-Caribbean population” has augmented an anticipated 23% (The Asian American Federation 1). The data presented in this report confirms that South Asians are the rapidly increasing population, amongst all the main racial groupings in the US and the expansion pace for the South Asian populace has significantly surpassed that of “the Asian American” people all together (43%), in addition to that of “the Hispanic American people (43%), and the non-Hispanic whites (1.2%)” (The Asian American Federation 2). The South Asians have constituted one of the prime Asian American racial factions in the nation state and among them “Indians and Pakistanis are the third and seventh largest Asian American” racial factions, correspondingly, while “Bangladeshis, Nepalis, Sri Lankans, and Bhutanese” every one ranks in the midst of the “top twenty Asian American” racial factions (The Asian American Federation 2).

As regards politics and the right to vote, interesting facts have been collected in this report. It is revealed here that through “the 2012 elections” on track, there had been a boost since 2000 in the figure of the South Asian population “of voting age” in the US and the South Asians are turning out to be an all the time more influential section of “the American electorate”, since 2000, with “the U.S. citizens of voting age” rising amid 99% and 471% (The Asian American Federation 4). Moreover, it is found that the populace of the “non-U.S. citizens of voting age” has as well enlarged since 2000, whilst not at present qualified to vote, this populace comprises of the persons that hold a green card and who can happen to be “the U.S. citizens in the future” and will adjoin to the rising electorate (The Asian American Federation 4).

In one article, Chandrashekhar Bhat and K. Laxmi Narayan, express that current globalisation has transfigured the very consideration of space and time, attenuating the both to an incredible degree (13). As perceived by Bhat and Narayan, the gargantuan development in the technology of communication and transport in the later decades of the 20th century has miniaturised the world, making easy actual time connections amongst people poles apart and mobility at an implausible pace and under the situations of existing globalisation, diasporas have a unique frame in the endorsement of their culture

and economy, appealing their societies dispersed globally in addition to the extent it proposes to renegotiate with the inherited / homeland (13). Nowadays, say Bhat and Narayan, we discover international set of connections amongst the Indian diaspora founded on manifold identities of faith, area and furthermore of social group, particularly between the new diaspora and the diaspora communities which have preserved closer relations with places of their foundation (13). The procedure of current globalisation, explicate Bhat and Narayan, has only promoted these associations, taking them to the dominion of "cyber space", generating virtual communities or online communities and identities (13). Internet is presuming in our day a crucial task in boosting diaspora identities and transnational networks (Bhat and Narayan 13). They give an example in this regard and explain that the descendents of the families strewn as treaty labour crosswise the globe are networking and joining up, "Ravi Naidu, a management professional from South Africa," for example, had successfully traced his uncles and cousins "spread over in Mauritius, UK, US, and Fiji" earlier than he met him "at the Centre for the Study of Indian Diaspora in Hyderabad" to find his ancestral home and relatives in India to bring back together the family and rejoice (Bhat and Narayan 13).

According to Bhat and Narayan, by definition the diaspora communities are designated through the twofold simultaneous identities of being an "insider" plus an "outsider" and the progress in technologies of communication and voyage have more guide to the surfacing numerous identities and their endorsement with easiness as they are interceded through the localisation in stipulations of linguistic, social group, local and spiritual strictures as much as globalisation in terms of rigorous public netting, connecting in each realm of existence (22).

Sandhya Shukla describes that since people belonging to the South Asian nation states travel across the globe hence during their movement they take with them a stock of descriptions and practices from their history and the current time that convene substitute story creations in their recent locations of inhabiting (553). In Shukla's point of view, "postcolonialism, ethnic and cultural formation, and globalization" are three possibly perceived types of constituting tales that establish communication within the South Asian

diasporas and also form them (553). Shukla explains in addition that with specific meanings for the individual perspectives of "Britain, the United States, or the Caribbean," as for instance, the scaffolds of "postcolonialism, racial-ethnic formation, and globalization" nevertheless each and every one, and frequently in conversation, with the specific implications for the individual perspectives as for example, the Britain, the United States, or the Caribbean speaks to the international networks wherein the South Asian immigrants are entrenched and the constitutional strains of diaspora are practiced by them once more (553).

As regards the relationship of globalisation and nationalism, Shukla says that globalisation has by no means reduced the strength of nationalism and actually there is an influential discussion to be started regarding the enhancement in nationalism in the course of exceptionally present-day discussions of global plus local fields of culture, political affairs, and economy (564). In support of the example of South Asian diasporas, Shukla argues, however it is unfeasible to exaggerate the significance of the increase of the Indian sovereign state in a time of "postwar" also "postindependence" and in actuality, it is in the course of diaspora that one might trail nationalism, and this is surely attached to alterations in technology, transmission, and society linked through globalisation, so definitely, this has assumed a distinct form within the hypothetical communications made in the midst of religion as well as nation (564).

In an article, Mahesh Bharatkumar Bhatt tells, "Etymologically, the term Diaspora coined from Greek word *Diaspeirein* - 'to scatter about, disperse', from Dia means 'about, across' + *Speirein* means 'to scatter' " and the primordial "Greeks" had employed it, in order to allude to "citizens of a dominant city-state", who had immigrated to an occupied territory having the intention of colonisation, "to assimilate the territory into the empire" (37). Furthermore, Bhatt tells about the Indian immigration that at some point in the prehistoric era, lots of "Indians migrated to Far East and South East Asia to spread Buddhism" (37). Bhatt tells that the immigration in the colonial age had been a record of wretchedness, dispossession and grief (37). According to Bhatt, during the 19th century, the third wave of immigration was mostly toward the developed and the

industrial economies (37). Bhatt then defines the "Indian diaspora" which is a basic phrase to depict the group of people who had migrated from territories of the state of India and the condition at present is mainly the "success story" of the Indian diasporas in "the Silicon Valley and the other professionals mainly settled in the U.K., North America and Europe" (37). In a novel, *The Namesake*, as Bhatt tells, Ashoke and Ashima, the parents of Gogol, are affiliated to this wave of migration toward the US while Gogol is a result of the modern-day achievement narrative of the Indian diaspora inside the US (37).

Globalisation has increased the rate of immigration from the poor underdeveloped countries to the rich developed metropolis of the world as fast means of travels have facilitated journey and people are now more ambitious to raise their living standard and get greater opportunities.

2.6 CULTURAL IDENTITY IN SOUTH ASIAN DIASPORA LITERATURE

About the Indian diaspora writings, Bhatt has stated, "The writers of the Indian Diaspora like V. S. Naipaul, Salman Rushdie, Amitav Ghosh, Anita Desai, Bharati Mukherjee, Rohintan Mistry, M. G. Vasanji, Bapsi Sidhwa, Kiran Desai, and Jhumpa Lahiri have explored the identity crisis, racial and cultural conflicts, ethnicity, sense of belongingness, loneliness and alienation among the immigrants" (38). Immigration has its own pros and cons, as mentioned by Bhatt, the past of migration has been the past of estrangement and its aftermaths, "For each freedom won, a tradition is lost. For every second generation assimilated, a first generation in one way or another spurned. For the gains of goods and services, an identity gets lost, and uncertainty found" (38).

Dr.A.V.S. Jayaannapurna says that migration takes place due to lots of reasons such as wedding, job and improved economic prospects but immigration produces uncertainty and homelessness and results in extreme distress and the creation of new identities causes displacement of cultures (44).

Some affirmative indications of diaspora literature are also given by Jayaannapurna:

- Diaspora facilitated to join up people of East and West.
- It directed to unanimity in multiplicity.
- It is for the first time that the diasporic writers have drawn attention of the world to racial bias, gender discrimination and maltreatment of the "Human rights".
- Diaspora literary work has guided to the purification of qualms, suspicions, grumbles and rancours in the mindset of the immigration victims.
- Diaspora authors have attempted to carry out an abolition of confines and lingual cordons.
- The feminist works have made men wakeful in readjustment of their responsibilities to their mothers, wives, and daughters.
- A bond between India and "the rest of the world" has been formed. (46)

Jayaannapurna concludes that globalisation has resulted in an unavoidable windfall on literature which is a manifestation of current life (47).

In an article, Barnali Dutta has said that "immigration, exile and expatriation are related to home, identity, nostalgia, memory and isolation" in the current era and also they are the recurring subject matter "in the diasporic writings of the post-colonial writers" such as "V. S. Naipaul, Salman Rushdie, Bharti Mukkerjee, Agha Shahid Ali, Jhumpa Lahiri, Kiran Desai and many others" (4).

Aparajita De points out that in examining the literary collection of Bharati Mukherjee, Sara Suleri, Meena Alexander, or Bapsi Sidhwa, critics have accentuated how the development of the South Asian identity in America has to be observed through contextualising the South Asian practice in a postslavery America noticing an escalating wave of the global immigration (22).

Anita Mannur narrates that in “Food and Belonging: At ‘Home’ in ‘Alien-Kitchens,’ ” there is a suggestion given by Ketu Katrak, the “Indian American cultural critic” where Katrak has suggested that the “culinary” tales are stuffed with homesickness and these narratives frequently deal with immigrant memories and their expected return to the “homeland” (11). Katrak, as Mannur says, has narrated her own journey of migration “from Bombay to the United States” as reflected in her own statement that her own memory banks about food ran over merely when she “left India to come to the United States as a graduate student” (11). According to Mannur, Katrak’s feeling of indifference in food in her childhood time had been changed into a newly discovered type of want meant for that food like an indispensable link with her home and she yearned for her “native food” as she dealt with her displacement from the excruciating “Bombay metropolis” (11). In Mannur’s words, like a subject of immigration who is detached “geographically and temporally from her childhood home in Bombay,” for Katrak, food has become “both intellectual and emotional” affix and psychically, food has conveyed Katrak to her home of childhood (11). Hence, says Mannur, food has provided Katrak a store of “rootedness” at the time she has immigrated to the US and nevertheless, she as well recognises in what manner “the experience of dislocation, modulated by a nostalgic longing for the familiar,” is also profoundly embedded in the formation of fantasy creative writings warping the lived truths of her preceding life time (11-12). In Mannur’s view, this longing to keep home in mind through affectionately remaking culinary reminiscences cannot be realised just like reflectively reminiscent gesticulations instead alike nostalgically-structured stories must be studied as well the same way like “meta-critiques” of that what signifying to direct recollection and reminiscent yearning for a mother country by one’s connection to ostensibly inflexible culinary performances which repress the “national identity” by means of culinary flavour and performances (13).

Mannur here presents the idea of “culinary citizenship” as a type to touch citizenship endowing the “subjects” the capability to assert and dwell in definite subject locations by means of their affiliation to food (13). In the “nostalgic” tales, the discursive and the poignant features of food are appreciated over their figurative or semiotic implication that confer “the parameters ‘culinary citizenship,’ ” thus within such

nostalgically-framed tales official and conventional models of state-run description become reinterpreted in order to allude towards the variety of explanatory possibilities (Mannur 13).

Referring to *Meatless* Days, Sara Suleri's memoire, Mannur says that it gives snapshot peeps into Suleri's life when she has come of literal as well as intellectual age, in the postcolonial Pakistan (18). In Suleri's this novel, "food and culinarity" are the significant "thematic" gears all the way throughout the text; however it is mainly "in the second chapter," entitled "Meatless Days," where Suleri has presented the most considerable idea of "food for thought" (Mannur 18). Next, Mannur mentions the story of Shani Mootoo, "Sushila's Bhakti", situated "in a Canadian city," also unravelling the reason of culinary recognitions in the diasporic recollections where Sushila's, the story-teller's, link to the "Indianness" has been interceded by means of "a rhizomorphic" connection with the food plus a perception of the implied set of laws overriding "consumptive practices" and wishes while her "feelings of rootlessness and disconnectedness from the 'Indianness' come to life" at the time when she discovers herself utilizing "food in her art" (25-26).

Bruce King, is a reviewer of *Brick Lane*, a novel written by a South Asian diaspora woman. King elucidates that *Brick Lane*, an influential new novel by Monica Ali, belongs to the current "British literature" on "new immigrants," and their disenchantments, cultural inconsistencies, generational disagreements, and "the youth who have turned to drugs and radical Islam" while the title of the novel comes from an impecunious locale of East London with its current Bangladeshi society (91).

In view of Alistair Cormack, *Brick Lane*, in a diversity of ways, presents debates regarding the nature of immigrant prejudice and this novel is predominantly of concern like an assessment of "the double bind that female migrants face, treated as alien by their host nation and as commodities by the men in their own communities" (700). Here, the inconsistencies of migration, says Cormack, are embellished in the various characters, but particularly through Nazneen, the main character and her associations with Chanu and Karim, her husband and her lover, respectively (Cormack 700).

In the vision of Cormack, Nazneen's husband Chanu, a first-generation immigrant, creates "a mythic Bangladesh" in order to recompense for his failures to be successful in the British culture and he constantly utters a craving to go back, not ready to confess the inconsistency between his dreams, constructed "on an institutionalized version of Bangladeshi identity, and what the Western reader takes to be the realities" of present-day Bangladesh exposed in the letters sent from Nazneen's younger sister, Hasina (702). The problems faced by the immigrants are reflected here by Cormack and it is informed that as the predicament of recognising with an illusory home and existing in a new society professed as strange is staged in the argument between Chanu and Mrs. Azad, the Anglicized wife of Chanu's friend Dr. Azad (703).

Aparajita De has discussed in detail the novel, *The Namesake*, written by Jhumpa Lahiri and published in 2003. Lahiri's novel focusses on an American male of Indian genesis growing up in an inhabited area in Massachusetts in 1970s America (De 28). The cultural identity dilemma of Gogol, male protagonist of this novel, is highlighted by De. According to De, it is all the way through the events connected to his distinctive name that Gogol recognises his "strategic positions" in cultures, both the Asian and the American whereas the consequential anxieties produced owing to his plural cultural attachments results in Gogol's torment from the clashes concerning the sites of his identity (28-29).

Najmeh Nouri says that Lahiri, who is from immigrant racial minority backdrop, developed a type of craving that defies "territorialization" and tries to free the flux of energy produced by "deterritorialization" (484). National boundaries, says Nouri, have been "fought over and redrawn" both in the material and the textual form, additionally to undermine any logic of a firm site and in this perspective, the idea of space and identity in immigrant writers' works has drawn the attention of a lot of critics and has turned into an essential subject to investigate (484). According to Nouri, if novels dealing with the first-generation migrant accounts, concentrate on "dislocation, poverty, racism, and the effects of cultural difference," then literature in relation to "growing up" in the US has a diverse stress, concentrating more essentially on issues regarding identity and affinity (484).

The first and the second generations of immigrants have different experiences. The first generation is rooted to the native land while the second generation is at home in the foreign land, their birth place. Nouri refers to this reality that whilst the first-generation immigrants show identities shaped through "their country of origin" which may perhaps change to changeable levels as a result of the altered and varying social relationships of "gender, class, and race" in America, "their children" confront with attaining an affirmative perception of self as American in the visage of multifaceted, prevalent, each day and institutional bias (484). Nouri explains the point and gives reason that because in various "American South Asian texts, it is the experience of" the "second-generation children" going to the American schools and they are unswervingly open to the elements of the "American culture" that provides "to put into question" the thoughts, values, and experiences of the "first generation migrants to the USA" and the fast development and progress of Asian-American literature has reverberated the impending re-turn of the multi-ethnic literature as the subdued otherness to confront the elongated supremacy of "canonical literature in the United States" (484).

Aparajita De has discussed the work of Meena Alexander, another South Asian diaspora writer and says that Meena Alexander's memoir *Fault Lines* stands for the intricacies linked with diasporic experience and it appears to offer policies for recurrent dialogues to comprehend the self through rescinding rebuffs and splits from time and place (157). According to De, a migrant interpretation also directs to merely a speculative expression opposed to an unconditional one, therefore, entailing that the migrant self is a self in progression, constantly in making (157).

Bhabha's concept of hybridity is discussed in one article by Bidhan Chandra Roy who envisions that the idea of hybridity has achieved substantial prevalence in current years and a variety of expressions of it are extensively engaged to study the South Asian diasporic writers, for instance Moshin Hamid as well as H.M. Naqvi. Superficially, Roy says, hybridity is a misleadingly plain notion as the most essential constituent of which is the suggestion of cultural mixing yet afar from this primary thought, to theorise hybridity capitulates a multifaceted and diverse array of forms and implications resulting in a lot of dispute inside the "cultural studies" and Roy then tells that in present years, the model of

hybridity presented by Bhabha has gone away from the precincts of "colonial/postcolonial" perspectives to convey the problems of the "cultural globalization" in a more general sense. In the subject area of literature, lots of theorists focus on Bhabha's work so as to squabble that both globalisation and diaspora have created new types of literature that compels to rethink the conventional nation-based "taxonomy" (Roy).

Sumana Cooppan projected that until now in investigating the chosen works of Bharati Mukherjee and Chitra Banerjee Divakaruni, one can in reality commence to paint a jagged portrait of the South Asian diasporic experience in the US. Intended for Mukherjee and Divakaruni, says Cooppan, this experience is best illustrated by "a state of liminality" and this situation, familiar to all diasporic communities, is produced by the steady vacillation between incongruous ideas as regards race as well as culture, and time plus geography (2). As a consequence of existing in this "in-between" space, refers Cooppan, the South Asian woman living in America grows "an altered consciousness" in order to relate to her South Asian culture while at the same time acclimatising to her current American environs (2).

Cooppan's thesis is based on the "double consciousness", an idea given by W.E.B. Du Bois. Cooppan views that the idea of an "altered consciousness" as an answer to the marginal position had been developed for the most part notably by W.E.B. Du Bois (2). In "The Souls of Black Folk," according to Cooppan, Du Bois has written about the "double consciousness" afflicting the brains of the African-Americans residing in the southern part of the United States (qtd. in Cooppan 2). This anxiety between two ostensibly incongruent identities, as reflects Cooppan, is the one that the marginal communities practice throughout the post-colonial social groups across the world, plus it is a particularly significant problem in the multicultural surroundings of the United States (2-3). Cooppan gives reference to the work of Chitra Banerjee Divakaruni and says that Chitra Banerjee Divakaruni's *Arranged Marriage* is an anthology of short stories, every one reflecting the diasporic South Asian woman's encounter with cultural absorption and identity construction (6). While the women of this book thrash about to delineate themselves as South Asian and American, they unearth that their self-perceptions and

self-identifications are reliant upon the meticulous realm that they are residing in, and a clash of realisation surfaces when divergent self-perceptions subsist concurrently, explains Cooppan (6). It is also explained here by Cooppan that in the personal realm, consisted of the "domestic and sexual spheres," established Indian culture needs precise obligations of women, and stringent notions of ethics are held in high-esteem, contravened only by those considered audacious and decadent (6). Moreover, Cooppan says, while, in the public realm, composed of experiences outside of the home and particularly in the professional field, there is a sense of sovereignty of self-expression at numerous levels, but at the same time the strains from family and career frequently instigate to collide, ensuing in one of the ever more common disagreements South Asian women experience in the course of "cultural assimilation" (6).

Cooppan's this research work is based on the concept of double consciousness given by Du Bois and Cooppan tells that the very basis of Du Bois's double consciousness is the act of identifying oneself, and the innate disagreement that epitomises this conception is the scuffle between uncontaminated self-perception and "self-perception as it is influenced by others" (20). Furthermore, it is elaborated by Cooppan that while this meticulous form of identity proposes two apparently "mutually exclusive characteristics in an oppositional dialectic," Chitra Banerjee Divakaruni presents manifold perception as an identity, "in between" such oppositional states, exemplified by being neither rather than both (20). Cooppan has analysed the selected South Asian diaspora literature by Chitra Banerjee Divakaruni and Bharati Mukherjee in the light of Du Bois's idea of double consciousness. About Divakaruni's work *The Mistress of Spices*, Cooppan discusses, "In *The Mistress of Spices*, the process of self-perception is the foundation of identity formation for the central character Tilotamma (Tilo)" and as Tilo attempts to identify herself as South Asian and American, she builds up "multiple consciousnesses" that exhibit themselves in both her experiences and her later associations with her "racial and sexual identities" (20). Cooppan argues that despite the fact that Tilo is living in America, she is unable of untainted self-perception, and can only see herself through the eyes of those around her, leaving her own self-seeing as a secondary and nearly marginal standpoint, Tilo visualises herself through the lens of her

immediate society, thus leading to different and frequently contradictory coincident visions of her identity (20). Bharati Mukherjee's novel *Jasmine* is also analysed by Cooppan. The main character Jasmine of this novel, says Cooppan, passes through many identities and exemplifies the immigrant life experiences, Jasmine's nearby environs manipulate her creation of her identities, and as she finds the way between chronological and spatial places, her awareness of herself alters, thus ensuing not merely in Du Bois' "double consciousness" but rather a variety of perceptions (41). These manifold consciousnesses, as viewed by Cooppan, generate nervousness inside Jasmine because she has felt the requirement to resolve these incompatible discernments with the intention that they would not be able to carry on a psychological warfare in her (41). The characters of Mukherjee and Divakaruni are also compared by Cooppan: Jasmine's way of compromise is to reinvent her identity totally so as to form a new self each time she is dealt with conflicting self-perceptions (41). As compared to the figure of Tilo in Divakaruni's *The Mistress of Spices*, Jasmine does not only "perceives" herself in a different way, but rather she "becomes" an exclusively different individual with every new atmosphere she enters (Cooppan 41). In view of Cooppan, for Jasmine, assimilation stops to be defined as "adaptation" and in its place changes the definition to "the creation" of a new identity but in spite of Jasmine's different permutations of new identities, her olden times always remain to a definite extent, lingering her with its profits and upsetting the new life that she endeavors to produce (41).

2.7 RESEARCH GAPS

South Asian Diaspora literature has been studied and explored by many from varied angles and perspectives. Jhumpa Lahiri's novel *The Namesake*, Monica Ali's novel *Brick Lane* and H.M. Naqvi's novel *Home Boy* are reviewed and discussed separately and to explore various other issues. This study is aimed at applying cultural theories of Homi K. Bhabha, Gayatri Chakravorty Spivak and Stuart Hall, to the selected texts of Lahiri, Ali and Naqvi, within the global age. Hence, this study will add something valuable in the field of literature and literary theory by filling in the research gap.

Cultural identity in the global-age has raised many issues and problems particularly for the indigenous and postcolonial societies of Asia, Africa, Native America and Australia. Cultural imperialism in the form of globalisation has marginalised these societies and their cultures. Cultural identity of these societies is marred with imperial cultures, pop culture, multiculturalism, transnationalism, and pluralism. Research studies need to be conducted to study the cultural identity dilemma of these societies and new ways to be introduced and found out to resolve their cultural identity issues and how to preserve the indigenous culture in the current age of globalisation marked with the hegemonic powers of the multinational companies, corporations and organisations having their own capital oriented motives. Research gap needs to be filled in this knowledge domain. Indigenous and postcolonial perspectives need to be highlighted.

Bhabha, Spivak and Hall are three notable postcolonial theorists and critics presenting concepts of cultural identity in the global perspective. These postcolonial cultural theorists' work in global era is to be applied to the contemporary South Asian novelists to unearth major shifts in postcolonial writings on the one hand and to highlight the dilemma of cultural identity on the other hand. This study is delimited to the works of only three postcolonial South Asian novelists including Monica Ali, H. M. Naqvi and Jhumpa Lahiri who themselves have experiences of living in a transnational global world and pays particular attention to their writings on cultural identity issue.

CHAPTER 3

RESEARCH METHODOLOGY AND METHOD

This research study is related to the literary studies and analysing the texts of the English novels here. Since the area of this research is literary studies therefore the researcher has used the qualitative method of inquiry to perform this research. Being a qualitative researcher, the emphasis is on words, implications and interpretation. Accordingly, the researcher has chosen the inductive method of research inquisition that intends to critical analysis of the texts of the chosen novels to collect examples for interpretation and inducing the conclusion at the end. The qualitative way is founded on the theoretical backdrop that offers guiding principles, accuracy and rules for a successful resolution of the research problem. Viewpoints of theorists, critics and reviewers are presented alongside to authenticate the research procedure. The researcher here has selected postcolonialism and cultural theory so as to obtain theoretical principles for the present research work.

3.1 QUALITATIVE RESEARCH

Qualitative research mode is used here. In qualitative research focus is on meaning, interpretation and understanding. Ashley Crossman tells about the role of the qualitative researchers that is "to investigate meanings, interpretations, symbols, and the processes and relations of social life" and they use "their own eyes, ears, and intelligence to collect in-depth perceptions and descriptions of targeted populations, places, and events". Qualitative research is valuable as "it creates an in-depth understanding of the attitudes, behaviours, interactions, events, and social processes that comprise everyday life" (Crossman). In Crossman's view: "it helps social scientists understand how everyday life is influenced by society-wide things like social structure, social order, and all kinds of social forces. This set of methods also has the

benefit of being flexible and easily adaptable to changes in the research environment and can be conducted with minimal cost in many cases" (Crossman). The present study is related to cultural and literary studies dealing with the human life, culture and society. Qualitative research is suitable mode of research for this study because it concentrates on understanding social processes in their natural setting.

Gabriele Griffin has differentiated between research methodologies and research methods. In Griffin's proclamation, a methodology is our standpoint in research whilst a method is how we have performed our research (Griffin). Hence, this implies that for any research work, a research methodology is the logical, critical, analytical, systematic, rational, investigative, inquisitive, theoretical and conceptual milieu whereas a research method is the real method of carrying out that research work.

Research methodology is the theoretical pattern for the research. It is the theory, ideology and thought within which the research process is carried out. It provides guidelines and sound background for the research. For this study, postcolonialism and cultural theory, serve the purposes of research methodology.

3.2. THEORETICAL FRAMEWORK: POSTCOLONIALISM AND CULTURAL THEORY

Postcolonialism and cultural theory are used here as theoretical framework. The focus is on the works of three postcolonial theorists i.e. Homi K. Bhabha, Stuart Hall and Gayatri Chakrovorty Spivak. These theorists have made remarkable contribution towards postcolonialism through their work on postcolonial issues out of which only one related to cultural identity is considered here. Bhabha has given the ideas of mimicry, hybridity, Third Space, cultural creativity and cultural productivity. Mimicry as Hans Bertens describes, is "the always slightly alien and distorted way in which the colonized, either out of choice or under duress, will repeat the colonizer's ways and discourse" (208). One important concept introduced by Bhabha is hybridity as evident from this statement, "Perhaps the most influential of Bhabha's contributions to postcolonial theory is his notion of hybridity" (Bertens 209). In Bhabha's idea, "the cultural interaction of

colonizer and colonized leads to a fusion of cultural forms" (Bertens 209). When two opposing cultures meet in a Third Space of in-between, hybridity takes place as a result of this meeting of two contrasting cultures and in this Third Space cultural identity is shaped and defined (Bhabha, *The Location of Culture* 37-38). In Bhabha's view hybridity does not weaken or dilute any cultural tradition or heritage rather it enhances its cultural potential thus leading to cultural productivity ("Cultural Policies").

He has also differentiated between cultural diversity and cultural difference that is cultural diversity receives culture as an item of experiential knowledge while cultural difference is the procedure of articulation of culture as well-informed, commanding and sufficient to creation of structures of cultural identification ("Cultural Policies").

In Hall's projection, cultural identity is in the process of constant change of becoming something new and different and also it is not a single self (Hall 225; Redman 3). Hall has discussed two different ways of thinking about cultural identity (Hall 223-225). One view describes cultural identity as one mutual culture and a type of joint "one true self" hiding many other artificially imposed and external selves held in common by the people having common history and lineage (Hall 223). The other view describes cultural identity as not only an issue of "becoming" but also of "being" (Hall 225).

Spivak also views culture as something of dynamic nature that keeps on changing with time and can be brought to places where it has no roots thus culture is always on the move. She has given the idea of "culture alive" that is always on the run and constantly changes with time (Spivak, "Culture Alive" 359). In her view culture has been brought to a place where it hasn't existed so far hence it is on the move (Spivak, "Culture Alive" 359). Culture alive, in Spivak's opinion, is for all time "on the run, itself the irreducible counter-example" (Spivak, "Culture Alive" 359).

The works of these three theorists: Bhabha, Hall and Spivak, have been interpreted to assist the researcher in derivation of a set of theoretical principles upon which the postulations for this study are founded.

Cultural theories of Bhabha, Hall and Spivak have paved the way for the researcher to derive these theoretical principles for her study:

1. Cultural identity is constantly being transformed (Hall 225; Spivak, "Culture Alive" 359)
2. Culture alive is always on the run, constantly changing with time (Spivak, "Culture Alive" 359).
3. Culture is always on the move and can be brought to a place where it hasn't existed so far (Spivak, "Culture Alive" 359).
4. A diverse global world creates hybrid forms of cultural identity (Bhabha, "Cultural Policies").
5. Opposing cultures meet in the Third Space to negotiate cultural difference and to create a hybrid culture (Bhabha, *The Location of Culture* 38).
6. Hybridity enhances the cultural potential of a tradition or a heritage (Bhabha, "Cultural Policies").
7. Cultural diversity leads to the cultural productivity (Bhabha, "Cultural Policies").
8. Hybridity leads to intersection and interdependence of cultures thus it is the enemy of inequality and unfairness (Bhabha, "Cultural Policies").
9. Cultural production is for all time most fruitful where it is most indecisive (Bhabha, "Cultural Policies").
10. Cultural commodities are goods of an exclusive type and cannot be equivalent to consumer commodities (Bhabha, "Cultural Policies").

The researcher pays particular attention to the chosen set of theoretical principles and this step leads the researcher in the direction of preparing the statement of the problem for the research. Then the research questions of this study have been raised in order to apply the chosen principles derived from theories to the three novels written by famous South Asian postcolonial writers. The research questions are devised using the postcolonial and cultural theory and related reviews of the literature. Primary and secondary, both types of sources of data are utilised.

The texts of the three selected novels are critically analysed in view of the theoretical investigation that is done at two levels and where one is the ideational level while the other is of the action and social condition level. At the ideational level; ideas, concepts, meanings and beliefs are analysed whereas at the level of action and social condition; focus is to analyse how culture functions in diverse social patterns and organisations. The text of the selected three novels is critically analysed not only for the surface meanings but also for the deeper meanings.

The researcher has selected postcolonial and cultural theories on the following grounds:

1. Postcolonial theory deals with cultural identity as a consequence of the contact of the coloniser and the colonised and creation of the Third Space where hybrid forms of culture appear and negotiations of cultural differences take place. Similarly, due to globalisation and diaspora, dominant and repressed cultures clash with each other raising cultural identity crisis so this study of cultural identity in the global age within South Asian Diaspora literature is relevant.

2. Cultural identity is exceptionally significant in the global world as globalisation has caused many challenges for cultures.

3. Globalisation also leads to cultural imperialism and oppression of the weaker cultures thus postcolonial societies are facing more problems because of their already weak position as postcolonial societies.

4. Bhabha, Hall and Spivak all are postcolonial cultural theorists having experiences of living in global, diasporic, culturally different and transnational worlds.

5. All three South Asian novelists selected for this study i.e. Monica Ali, H.M. Naqvi and Jhumpa Lahiri have also experienced themselves living in the diasporic culturally different world and facing cultural identity crisis.

3.3 RESEARCH METHOD

As the research area of this study is English literature hence qualitative mode is adopted. Textual analysis is used as a research method in support of the aims of this research.

3.3.1. TEXTUAL ANALYSIS

Catherine Belsey has pointed out the use of textual analysis and in her contention "the 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 artefacts" (157). She has presented the method of textual analysis through Titian's painting of *Tarquin and Lucretia* (Belsey 157). She posed questions in reading this picture as text (Belsey 157). Her questions were based on feminism (Belsey 159). In her words, "What I have just done was bring together two assumptions I learned from the feminist politics – about images of women and the nature of rape – with a close look at the painting" (Belsey 159). This shows that assumptions from the theory are derived while doing the textual analysis. These assumptions from theory and the text lead to the formulation of research hypothesis. Belsey said, "Bringing together the painting and 1970s feminism, however, might begin to look like the beginnings of a hypothesis" (159). She has highlighted the importance of previous accounts for research. About research she says, "It does not have to be 'original' in the much more daunting sense that it springs fully armed from the head of the researcher without reference to any previous account" (Belsey 160). She says that her research on this painting consists of analysing the image quite closely, in the light of something that she brings from elsewhere (Belsey 160). In her point of view, "There is no such thing as 'pure' reading: interpretation always involves extra-textual knowledge. Some of this is general, part of the repertoire of knowledges that constitutes a culture; some of it is personal, a matter of one's own interests or biography; and some of it is derived from secondary sources" (Belsey 160). Furthermore she explains, "The first impulse of many researchers, confronted by an

unfamiliar text, is to look up what others have said about it on the internet, in the libraries, in bibliographies provided for the purpose" (Belsey 160). About the value of secondary sources she says, "Secondary sources have their uses" (Belsey 160). She then clarifies how to use the secondary sources. In her words, "All this is valuable, if it leads to further textual analysis. Always read the sources and consider the analogues. Never take other people's word for it. This is the key to saying something new: what is distinctive about *this* text emerges as its difference from all the others" (Belsey 160). She asks to be cautious while using secondary sources, "What secondary sources usually provide is well informed, coherent and rhetorically persuasive arguments, which can leave the researcher convinced that whatever *can* be said *has* been said already. The way to use secondary sources is very sparingly indeed" (Belsey 160). She explains that we must consider other people's contribution carefully having in mind the pros and cons of each contribution. She asks to use secondary sources according to our own will. According to Belsey there is always a room for our own perceptions and we can derive any meaning that we want to derive. She then tells about her use of secondary sources and her way of doing textual analysis, "I prefer to make a list of the questions posed by the text and arrive at my own tentative, provisional answers, and only then to read other people's interpretations" (Belsey 160-161). *The* text analysis in this sense alludes to the review of literature. In doing analysis of the text, first of all, postulations are made then the research statement is formed on the basis of these postulations. The postulations or assumptions are extracted from the selected theory and after that the research statement is originated. Belsey has affirmed this truth regarding the textual analysis that "we start from a problem. This is a method of textual analysis I owe ultimately to psychoanalysis" (Belsey 170). It is informed, "Any specific textual analysis is made at a particular historical moment and from within a specific culture" (Belsey 166). According to Belsey some background is needed for the textual analysis and it is done within some context to have a historical interpretation of the text. She says that historical and social background is required for understanding and appreciation of the text. Here relationship of culture to the text is explored.

In addition, Belsey elucidated that "Engaged in dialogue, the textual analyst retains certain independence" (165). Consequently, a conversational link with the text is developed here at the same time as working on textual analysis intended for understanding as well as understanding meaning as Belsey declares, "Any serious textual analysis depends on a grasp of how meaning works" (163). Moreover, "Meaning, then, subsists in the relations between people, inscribed in sounds or images (including written shapes, and pictures, as here)" (Belsey 163).

By using the process of textual analysis, initially the theories of Bhabha, Hall and Spivak are explored and the review of the related literature is done to derive the theoretical set of principles from the work of the selected theorists. Afterwards on the basis of the selected theoretical principles, postulations or assumptions are formulated and the research problem is stated. In this study, the textual analysis is used as a research technique and the selected three novels are analysed. The texts of all three novels are analysed one by one in separate chapters. Different components of cultural identity are traced out by applying the cultural theory to the texts of the selected novels. It is done by deploying the selected principles from the postcolonial cultural theories under consideration.

3.4 RATIONALE OF USING TEXTUAL ANALYSIS AS A RESEARCH METHOD

This study is related to the fields of English literature, literary theory and cultural studies. It is a qualitative study using interpretivist paradigm. The texts of three novels by the South Asian writers are selected for this study. Analysis of the selected three novels is done in the light of works by the postcolonial cultural theorists. Diaspora and globalisation are also the focus of this study. As Textual analysis deals with cultural materialism that is the study of culture in the text so this method is relevant to the present study aimed at tracing cultural identity of the South Asian diaspora communities in the global-age.

Textual analysis is used in the English studies. Any particular textual analysis is done at a specific historical moment and also from within a particular culture. It is based on some theory from where assumptions are derived. Textual analysis is the best suited method for cultural materialism. This method is linked with this research study of the South Asian diaspora literature within perspectives of postcolonialism, cultural theory and globalisation.

This study is qualitative one using interpretivist paradigm where focus is on meanings, understanding and interpretations. In textual analysis culture is studied here in the texts of the chosen novels. The purpose of this method of Textual analysis is to derive meaning while studying culture in the concerned society. Hence this research method is relevant to the present qualitative study of culture identity.

3.5 RELATIONSHIP OF METHODOLOGY AND METHOD WITH RESEARCH

Research methodology and research method are essential in any research for the reason that the entire research procedure depends on them. Methodology and method collectively make such an important element of a research process that deals with the 'how' question. A methodology, in a research process, provides rules to carry out the research work and these rules are based on theoretical principles while a method in a research is the approach to do the research. The qualitative mode of inquiry is the foundation of this research study. The area under discussion of this study is the literary studies as well as the English studies. Moreover the research area intended for this study is cultural theory plus postcolonialism. Therefore, postcolonialism and cultural theory are used as theoretical backdrop for this research. In addition, the textual analysis used here as a research method is directly linked to the present research. The texts of the three novels *Brick Lane, Home Boy* and *The Namesake* are analysed in respective chapters by using the textual analysis as a research method and they shape the focal point of this research study.

3.6 RESEARCH PROCESS

The texts of the three novels by Jhumpa Lahiri, H.M. Naqvi and Monica Ali are scrutinised and explored. They are studied in view of the theoretical analysis done at two levels: one is the ideational level while the other is the action and the social conditions level. Mat Alvesson and Kaj Skoldberg have explicated both these levels, "At the ideational level, the researcher speaks of conceptions, values, beliefs, ideas, meanings and fantasies whereas at the level of action and social conditions, the aim of the researcher is to say something about relations, behaviours, events, social patterns and structures 'out there' " (pp. 208-9). The effort of the researcher, at the ideational level, is to analyse thoughts, perceptions and implications. While the researcher, at the level of action and social conditions, has attempted to analyse that how culture performs in diverse social prototypes and frameworks. Hence for that reason, the researcher's focal point is on associations, behaviours, actions and social systems in a culturally different world with paying particular attention to the influence of different social as well as cultural standards in interpreting cultural identity. An effort is made, by focussing on the thoughts and conceptions of culture in diverse societies, to emphasise the disparity of thoughts and conceptions concerning culture in postcolonial South Asian and imperial societies of America and Britain. Here the emphasis is also on indicating the proof of cultural creation in addition to pointing out how it is performed in a different way. The researcher has analysed the texts of the selected novels for the apparent inferences as well as for the profound inferences and inferences in their particular perspectives.

In doing the textual analysis, first of all, the selected theoretical principles are stated and after that relevant instances from the chosen novels are taken out and analysed in the light of the theoretical principles. By deploying the inductive method of research inquisition, firstly the observations and the specimens are presented and after that inferences are made in the last part. The entire set of theoretical principles is confirmed in this manner. The selected cultural theory is confirmed on account of the observations and specimens from the texts of three novels.

In order to authenticate and rationalise the research method, the outlooks and remarks of various critics have also been given alongside examples taken from the texts of the novels. At the final stage, the research results of the textual analysis of all three selected novels are subsequently utilised to respond the research questions, to solve the research problem and to conclude the research.

CHAPTER 4

TEXTUAL ANALYSIS OF *BRICK LANE*

4.1 INTRODUTION

In this chapter the text of Monica Ali's novel *Brick Lane* is analysed in the light of cultural identity theories of selected three postcolonial cultural theorists: Homi K. Bhabha, Gayatri Chakravorty Spivak and Staurt Hall. *Brick Lane*, a novel written by the Bangladeshi-British writer Monica Ali pertains to a Bangladeshi woman, Nazneen who immigrates to London; the United Kingdom, from a village in Bangladesh after getting married to Chanu. The story revolves round Nazneen and her husband Chanu, her two daughters Shahana and Bibi, her lover Karim, and her sister Hasina.

Monica Ali's novel *Brick Lane is* reviewed and discussed by many critics and reviewers. This novel is about the problems of the diaspora women according to Bruce King (91). The novel is a part of an increasing literature written by the diaspora women, from the Indian subcontinent and these women explicate their troubles of adjustment to England, their maltreatment by their husbands, their insurgence contradictory to their customary roles and society, and their unearthing of their individualism and potential to decide (King 91). King summarises the story of this novel where at the middle of the story is Nazneen, born into a rich village family, who in her teens is married by her father to a forty-year-old Bangladeshi living in London whereas the husband, who wanted an unblemished village girl, is a lack-of-success story devoid of the ability to move forward in life as he assumes that his degree from a Bangladeshi university makes him educated, and he feels superior to others on the estate, moreover, he is silly, futile, renounces his job in anger, and takes self-improvement courses and makes plans without finishing them and also he asserts his failures are the consequence of British racial discrimination, and

he wants to go back to Bangladesh, which has turned out to be a paradise in his mind (91). Story continues and King narrates that the time passes and his wife, who had been brought up as a convinced Muslim to acknowledge her destiny and her husband's statement; at this moment is a mother having two teen ager daughters already "assimilated to" the country of their birthplace, England (91). With the passage of time she gets changed and King refers to this fact that she sees "her husband with a critical eye", takes "a lover" and as well recognises via letters sent by her sister that Bangladesh is a brutal and dishonest society mistreating women, moreover having no place either for her or her children or perhaps her husband (91). However, as King argues that she has made a foremost resolution to unravel from her husband and to repudiate going back to her native country, Bangladesh (91). The main idea of the novel, as mentioned by King, is that, even though restricted by state of affairs, "we make our fate" (91).

Nicola Walker writes that Hilary Mantel and Alex Clark were two of the adjudicators elected by the *Granta* in order to decide who would be amongst the top 20 British authors of the coming decennium, depicted a lot of the books in question as "not that strong" and "absolutely shocking". But Ali's work is chosen as clear from Walker's words that it can be explained why they did not vacillate to select two writers Monica Ali and Adam Thirwell whose first novels had not so far been in print hence Ali's *Brick Lane* is indeed an inspiring first appearance (Walker).

Still another evidence of Ali's worth as a writer is provided in an article by Ron Charles who narrates that Monica Ali carries with her "one of those years" of literary writings that would promote the chimeras about "a million" unprinted authors. According to Charles, a number of months prior to the publication of the first book written by her, the "Granta magazine" incorporated her within the catalog of this decade's list of "the best 20 young authors in England". The manifestation of an authentic book had done nothing to overwhelm that early gusto (Charles). Actually, Charles explains, *Brick Lane* escalated to the British chartbuster catalog and was encompassed in the shortlist of "the Man Booker Prize" plus its onset in the America seems in the same way propitious. However there's a peril of devastating this insightful

novel underneath a press of praise which is “like inciting a mob to pick fresh raspberries” (Charles).

In Walker’s idea, Ali’s work resembles Zadie Smiths’s work as Ali links up “Zadie Smith in the 20,” also both keep common a lot of things due to their backdrops having cross-cultural basis for the reason that Ali’s mother is British and her father is of Bengali origin and she is the kid of parents belonging to British and Bengali culture and also because of their close familiarity of the fact that “what it feels like to be an outsider in Britain,” and moreover “their Oxbridge educations”. According to Walker, there is another point of similarity that is in *White Teeth*, Smith narrated a meticulous rumpled place of the “north London” as it is perceived by the “two multi-racial families,” whereas Ali has concentrated upon an evenly tattered land in close proximity to east London’s Brick Lane, occupied more or less entirely by Bengalis.

Charles also verifies this resemblance that British reviewers have called her the next Zadie Smith, most probably for the reason that both of them are young and nonwhite females blasting onto the fictional panorama with the best sellers nominated by the Booker concerning the culture of the immigrants living in London however Ali exhibits not an iota of Smith’s sparklers or her extensive range and degree. Biology to one side, a better link, as Charles sees, would possibly be with Anita Brookner, the non-young, the White and the eminent matron of the British literature who inspects the predicaments of the lonesome people in her silent perceptive novels.

Michael Gorra shares a different point of view regarding Ali’s work. In Gorra’s perception, Monica Ali is judged against Zadie Smith, however these two writers have small things that are common between them, other than the “demographics”. Smith’s humour appears more frenzied, and at the same time as her prose turns out to be elating, it is as well “self-dramatizing” while Ali’s articulacy is controlled more resolutely (Gorra). Use of the language in *Brick Lane* appears both intentionally “unflamboyant” as well as figuratively accurate (Gorra).

In Gorra's point of view, in actual reality, the English novel *Brick Lane* for the most part bear a resemblance to not with Smith's work "*White Teeth*" but Timothy Mo's work "*Sour Sweet*," that is a likewise naturalistic anecdote of the life of the immigrants. After Ali and Mo, one perceives the sanctioning load "of the 19th century, of a history of novels" as regards individuals disconnected from their roots, lost in the immense cities of the Europe, and absorbing in books engrossed daily in logic of the life that passes indecisively (Gorra).

Chris Lehmann in an article published in *The Washington Post*, informs that *Brick Lane* is a sturdily plain account, recording the lucks of a Bangladeshi woman named Nazneen, who immigrates to England to accomplish the marriage her father has set with a grown-up civil servant, Chanu, whom she has not at all met ever. This novel, as Lehmann says, is about the first and the second generation of immigrants where Nazneen and her husband belong to the first generation of immigrants while their daughters Shahana and Bibi belong to the second generation of immigrants. About Chanu, the novel reveals that he, as well, is a first-generation Bangladeshi immigrant, and the mythos, in Nazneen's rural community, which her father has obviously sanctioned, embraces that every one of such men are accomplishments, or "Big Men," polished with brainpower, charisma and affluence (Lehmann).

There is another review which reflects that *Brick Lane*, a novel by Ali, is the tale about Nazneen, who is a meek teen girl belonging to Bangladesh and who locates "herself packed off to London," the UK by wedding a stout, incompetent, pretentious Chanu whereas she, contrasting her younger sister Hasina, has all the time permitted destiny taking its way, since the time of her birth, in the 1967, in village of Gouripur" which was at that time the part of the East Pakistan (Walker). It was the time when her life had been in a critical state "for five days" and her resentful and forlon mother had harped on a series of actions on her baby and it was the fortune that determined in favour of her (Walker).

4.2 IMMIGRANT WORLD: BRICK LANE IN LONDON

Monica Ali's novel *Brick Lane* has derived its name from the Brick Lane, a lane in East London which nowadays is the hub of population of the city belonging to the Bangladesh- Sylhet region, moreover also famous as Banglatown to some. This street is well-known for its many curry houses. Brick Lane is the locality for Ali's novel *Brick Lane* (2003). There are other noteworthy books on this location such as *Salaam Brick Lane* (2005) written by Tarquin Hall, *On Brick Lane* (2007) written by Rachel Lichtenstein and *An Acre of Barren Ground* (2005) written by Jeremy Gavron.

About the history of the immigrants in the Brick Lane, Ali tells in her novel where Chanu is asking and informing his wife, Nazneen, " 'Do you know how many immigrant populations have been here before us? In the eighteen century the French Protestants fled here, escaping Catholic persecution. They were silk weavers. They made good. One hundred years later, the Jews came. They thrived. At the same time, the Chinese came as merchants. The Chinese are doing very well' " (463-64). Chanu here reflected upon the history of the immigrants in the Brick Lane, a street in London. He compared different immigrant races arriving there. Chanu referred to the 'the French Protestants', 'the Jews', and 'the Chinese' arriving here before the arrival of his Bengali community in the Brick Lane. He draws a line between other races and his own race. He points out the weak economic and social position of his community as compared to other immigrant races. He highlights the good socio-economic position of other immigrant races by the words; 'They made good', 'They thrived', and 'The Chinese are doing very well'. He informs that the French Protestants were the silk weavers and they made good. The Jews coming one century after the French Protestants also thrived. Then there came the Chinese at the same time and they are doing 'very well.' The use of these words 'very well' shows the strong economic position of the Chinese. These lines from the novel show the position of the immigrants in the West as compared to the Bengali immigrants. Chanu has spent decades in his immigrant world but he is yet unsatisfied and unsuccessful. His vision and thought about his Bangladeshi community is very clear. He compares his immigrant community with the other immigrant communities of the Brick Lane. His community is as unsuccessful and disturbed as he himself is. Ali delineates Chanu's stance at the

momoment when a massacre was out there and a stage was set. Karim climbed the stage and seized a megaphone to his lips (463). Chanu shut the window and asked Nazneen, "What is going to happen to our people here?" and then he took her hand and directed her away (Ali 463). Karim's voice was unclear, a radio playing out of tune in the backdrop (Ali 463). "The young ones," said Chanu, "they'll be the ones to decide. Do you know how many immigrant populations have been here before us?" (Ali 463) Then Chanu tells Nazneen the history of immigrants in the Brick Lane in order to compare his Bengali community and their plight in the immigrant world. Chanu still had grasped her hand and said, "Which way is it going to go?" (Ali 464) He intended to highlight the poor condition of the Bengali immigrants that they didn't succeed as compared to other immigrant nations. Nazneen then answers, "Shefali is going to university. Sorupa's nephew is going to Oxford" (Ali 464). But Chanu was not satisfied and asked, "And Tariq? What is he doing?" (Ali 464) Nazneen got back her hand from Chanu's grip (Ali 464). Chanu moved with his head towards the window and said, "What they are doing out there? What are they marching for?" (Ali 464) The answer was, "Because the others, who have a wrong idea about our religion, are going to march against Islam" (Ali 464). "Islam," said Chanu, turning the word over cautiously (Ali 464). "It could be about Islam. But I don't think so. I don't think it is" (Ali 464). He went into his own confidential world of theory and repudiation, determined and bewilderment (Ali 464). Afterward he plumped up both his cheeks and his expectations and said, "But when we're back home, we won't need to think about these things. Back home we'll really know what's what" (Ali 464). These evidences from the novel verify racial discrimination and the poor economic and social position of the Bengali Muslims in the immigrant world. Chanu has raised here questions about the Bangladeshi immigrants and their future in England: 'Which way is it going to go?', 'And Tariq?', 'What is he doing?', 'What they are doing out there?', and 'What are they marching for?' His words clearly show the miserable plight of the Bangladeshi immigrants as compared to other immigrant communities. It is described by Hussain Ismail that the novel, *Brick Lane* has probed into "the Tower Hamlets Bangladeshi community" that is one of the most abandoned and discarded groups of people of London. Within the recent atmosphere of "anti-Muslim sentiment and the supposed civilisational superiority of the Western liberal countries,"

Ismail states that Monica Ali has given a sympathetic plus compassionate depiction concerning the existence of this Muslim group of people by means of Nazneen, the main character. To be true, Ismail tells, “I know it intimately as a world with a volatile balance between utter despair and great hope. I read the book with great anticipation”. Michael Gorra discusses that Brick Lane itself was on one occasion only a pathway downward which carts turned over from furnaces in the countryside to building spots in the urban area. But as Gorra points out, things got changed now and bricks are not prepared here at the present in its place, the lane has a different produce. Gorra then narrates the history of the immigrant population arriving in the Brick Lane. According to Gorra, many immigrant populations from different nations arrived here in the course of time, French Protestants in the late 18 century came here and they had done well and after one century, here came the Jews and then the Chinese arrived and at this moment, the Bangladeshis who were the people from Chanu’s own homeland, came there, and who were the people whom the foreigner most frequently have noticed waiting on the stalls at numerous “Indian” eating places situated in the Lane. Elongated ahead of curry, though, this vicinity had been the cooking age groups of the latest “English men and women” (Gorra).

4.2.1 SECOND GENERATION AND YOUNG BENGLASEDHI IMMIGRANTS

Shahana, a teenage daughter of Chanu and Nazneen belongs to the second generation immigrants and represents the young Bangladeshi community living in the Brick Lane, England. Ali has portrayed her picture in the novel:

> Shahana did not want to listen to Bengali classical music. Her written Bengali was shocking. She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them. If she could choose between baked beans and dal it was no contest. When Bangladesh was mentioned she pulled a face. She did not know and would not learn that Tagore was more than poet and Nobel laureate, and no less than the true father of her nation. Shahana did not care. Shahana did not want to go back home. (180)

Shahana, born and bred in London, is irreverent to Bangldesh and likes the British culture of her birth place. She is more hostile as compared to her younger sister Bibi. She is a symbol of frustration, anger and restlessness found in the youth of Bangladeshi immigrants as a result of years old deprivation, poverty and alienation in a foreign land. Ali has pointed out her rudeness and dislike for the Bangladeshi music as evident from the example taken from the novel where, "Shahana put her fingers in her ears and screwed up her face" (359). Chanu's fury in response to Shahana's disregard for the Bangladeshi music is clear from his tone, "How did you come to be such a little memsahib?" (Ali 359) And Shahana's reply is outrageous, " 'I didn't ask to be born here,' she said. They both spoke quickly and quietly, and glanced at Nazneen, afraid she would catch them bickering" (Ali 359). Chanu's remark 'a little memsahib' is worth noting here. He calls his elder daughter Shahana as 'a little memsahib' because of her absorption in the British culture of her immigrant land. These words are a reflection of British colonial rule in the sub-continent where the British rulers were named as 'Sahib'and 'Memsahib'. 'Mem' is used for the English lady. Shahana's attitude is a representation of the angry frustrated youth belonging to the second generation Bengladeshi immigrants of Brick Lane London. Her disrespect for her native music and culture shows her disconnection from her original roots.

At one point Chanu says to Shahana, "You are a clever girl. Go and study" (Ali 375). While she asked him, "Abba, how much money do you have now?" (Ali 375) But Chanu didn't respond and as described in the novel; he "carried on reading" (Ali 375). Shahana then explained, "Because I was thinking, if you left me behind, me and Bibi if she wants, then you wouldn't have to save as much. And we could be adopted, or just looked after by someone. Really, we could look after ourselves" (Ali 375). He didn't pay a call on and said, "Do you want me to beat you?" (Ali 375) Shahana turned up her face and scraped the air; "Yes," she screeched, "Yes" (Ali 375). "Well, I won't beat you," he said inaudibly, "And I won't leave you behind either" (Ali 375). The word 'Abba' is a representative of the Muslim Bengali culture. Shahana's mentioning of 'we could be adopted' and 'we could look after ourselves' is a reference to the British culture where adoption is a norm and children are not as much dependent upon their parents.

Shahana is a representative of the second generation Bangladeshi immigrants and her experiences are quite different from her parents belonging to the first generation of Bangladeshi immigrants. Chanu loved his original Bangladeshi culture but Shahana liked the British culture of her birth place. Sukhdev Sandhu perceives that the second generation of Bengali immigrants is nor as passive as their parents were for the reason that their mothers suffered from illness due to living in this overcrowded residences, young community in the locale were starting to detach themselves from their parents, whom they had come to notice as inert.

4.3 GLOBAL WORLD EVENTS

Aijaz Ahmad has envisioned globalisation as connecting the market but dividing the human beings for the reason that in this way divided human beings can best be employed for the functions of the global marketing so as to perform as individual consumers and not as a group with the shared aims ("Globalisation: A Society"). Ahmed's idea shows the material aspect of globalisation that takes everything in the shape of some material gains. John Tomlinson in one article "Globalization and Cultural Identity" has presented two views about impacts of globalisation on cultural identity (270). One view sees globalisation as totally devastating the cultural identity and threatening the national identity which is the subset of cultural identity whilst the other view sees globalisation as the most vital power in constructing and propagating cultural identity (Tomlinson 270).

Ali has included global world events and their aftermaths in her novel. The 9/11event is at the core of the novel and shapes the story of the novel by delineating the deep consequences of a single event across the world in the age of globalisation. In the words of Ali, "The scene switches. 'The Pentagon,' says Chanu. 'Do you know what it is? It's the *Pentagon*' " (366). And "The plane comes again and again. Nazneen and Chanu fall under its spell" (Ali 366). Nazneen and Chanu react in response to this shocking news, "Now they see smoke: a pillar of smoke, collapsing. Nazneen and Chanu rise. They stay on their feet as they watch it a second, a third time. The image is at once mesmerising and impenetrable; the more it plays the more obscure it become until

Nazneen feels she must shake herself out of a trance" (Ali 366). The backlash of 9/11 is quite alarming. The Muslims across the world suffered its consequences. The Muslim immigrants of the US and the UK are special victims of hatred and fury of the Non-Muslims after 9/11. Ali shows this in her novel, "A pinch of New York dust blew across the ocean and settled on the Dogwood Estate. Sorupa's daughter was the first, but not the only one. Walking in the street, on her way to college, she had her hijab pulled off. Razia wore her Union Jack sweatshirt and it was spat on. 'Now you see what will happen,' said Chanu. 'Backlash' " (Ali 368). He entwined himself with the newspapers and started to "mutter and mumble. He no longer spoke to his audience" (Ali 368). Here Chanu's word 'Backlash' is worth noting and it anticipates the events in response to that single event of 9/11.

There is another example showing the worries of the Muslim immigrants after 9/11 when Nazneen went to purchase "ghee and chapatti flour" (Ali 368). Four men inclined over the counter, studying a paper so intimately that when they looked up she almost anticipated their eyeballs to be encrusted with newsprint (Ali 368). Then she heard one of them speaking, " 'It's very serious,' said the eldest, and the rest looked grave" (Ali 368). Nazneen then thought that her husband would come here and discuss with these men as he is too lonely with his feelings (Ali 368). The Muslim immigrants faced backlash and became victims of the 9/11 event. Karim, a young Bangladeshi boy living in the Brick Lane and representing the second generation of immigrants; passed through great changes as a result of the global political changes related to 9/11. His conversation with Nazneen reveals his thoughtfulness over the changing world scenario, " 'Who benefits?' Karim got up so fast he kicked over his chair. 'That's the key question, man. Who benefits?' " (Ali 382) Nazneen asked him, "From what?" (Ali 382). Ali tells that it had been clear that she should be acquainted with what he had been talking about, but, Ali continues, he didn't listen to her and says, "I can tell you – no Arab nation benefits. No Muslim, anywhere in the world. We are the ones who're going to suffer. You got to ask, who benefits?" (382) Nazneen then "looked behind her and back again" (Ali 382). "Not that difficult to work it out," said Karim (Ali 382). Nazneen considered, what lots of junk she had in her mind about "barbers and pipal trees," just as there was nothing imperative to consider in relation to it (Ali 382). Simultaneously she thought, just her

husband in addition to this boy were reflecting constantly about "New York and terrorists and bombs" while everyone else was simply living his/her life (Ali 382). Karim's question, 'Who benefits?' is thought provoking. Then his reply that no Arab nation no Muslim would benefit is a reference to the war on terror and Islam-o-Phobia in the global world. The word 'Arab' is a mark of indication towards hatred and racial discrimination surfacing in the global world. Karim is a representative of the young Muslim immigrants living in the West and shows the responses of the young Muslims in the post 9/11 scenario. Karim was curious and wanted to know the reality of the matters related to 9/11 and its aftermath:

> 'It's not as simple as that.' Karim talked over her. 'There's other stuff too. It don't add up. Listen. All four black boxes from the aeroplanes – that's where everything that went on is recorded – were destroyed. But have you heard of the magic passport? One of the hijackers' passports survived the fire – heat of over one thousand degrees Fahrenheit. Found in the rubble of the World Trade Centre. What kind of fools does the FBI take us for?' (Ali 383)

About the agitation, marches and political activism in the Brick Lane community, Ali tells at one point, "The March Against the Mullahs was due to take place on 27 October". Lion Hearts flyers began flapping through the letterbox, "Nazneen 'used them up' for shopping lists"; they beleaguered the courtyard, and glided over the green heap of "Altab Ali Park" (Ali 406). Here 'The March Against the Mullahs" refers to the political awakening in the Brick Lane community in perspective of the 9/11 event. These words also symbolise the war on terror and Islam-o-phobia. Here, the term; 'The Mullahs' is used to denote the Islamic radicalism in the post 9/11 event.

Ali's novel presents the picture of political awakening of the Bangladeshi immigrants of Brick Lane. In the novel, its proof is where political awakening and struggle for their rights is on the surface in the Bangladeshi immigrants of Brick Lane: A basic stage had been raised out of wooden pallets in the patio, "Around the stage a handful of youths talked into mobile phones" (Ali 460) A sturdy surge of young men "filed into the courtyard from both sides of the estate" was there (Ali 460). They too

congregated around the stage and everybody checked what was going to happen (Ali 460). When nothing was taking place; each one checked another time, even "One or two ran on the spot and leaped up and down" (Ali 460). Then, "A boy with a red and green scarf knotted around his forehead carried what looked like a bundled-up old sheet. He put it on the ground and spread it out. It was a Bengal Tigers banner, hand-painted" (Ali 460). All community members whether young or old or men or women participated in the political march and protests to fight for their rights, "People were pouring into the courtyard now" (Ali 461). About the people it is informed, "They came thick and fast. It was as if a couple of blocks of flats had been tipped on their side and all the people came helter-skelter out into the street and landed up in the middle of Dogwood. There were women among the crowd, and girls. A white banner with black and gold letters proclaimed *Bethnal Green Islamic Girls' Group*" (Ali 461). This incident from the novel shows that the second generations of the Bangladeshi immigrants and also the first generations have become politically active and they are resisting against the oppression by the imperial forces. The first generation has experiences of centuries old oppression but now they have become active. Ali describes a scene where the boys overcounted the girls and the women, but they were all overcounted by the older men (461). They came with their "green and brown herringbone overcoats buttoned over baggy trousers" (Ali 461). They walked in clusters of three or four, and disregarded those they walked with and yelled across to others (Ali 461). The physical appearance of these older immigrants is portrayed by Ali, "White beards tinged with nicotine, skullcaps and missing teeth. Dark polished faces and watchful eyes" (461). A small number of them wore "lungis"; others carried "walking sticks" (Ali 461). They came with "plastic Iceland bags" and moved along like hospital patients (Ali 461). Nazneen speculated if Karim's father was among them (Ali 461).

Although globalisation is meant to bring people together by crossing the barriers of time and space yet cultural imperialism still prevails in the form of globalisation and white races dominate the colonial people. Ali refers to this aspect of globalisation in the novel. There was one more group: white people (Ali 461). About these white people, it is informed that they were the smallest of the tribes but they were the most energetic (Ali 461). They murmured around the older men, giving out cardboard signs escalated on

wooden poles (Ali 461). The white people were dressed in “trousers with pockets all over them; they had pockets at the thigh, the knee, down to their shins” and all their clothes had small “tabs and toggles, zips and flaps and fasteners” (Ali 461). It was as if they had “dressed themselves in tents” and to stay for the night they would plainly put in a few poles and lie down (Ali 461-62). And they moved among the mob and started to “hand out something (badges? stickers? sweets?) to the lads” (Ali 462). Finding themselves repulsed, they truncated a generation or two (Ali 462). The Bangladeshi patriarchs swayed their posters along with “the Iceland bags” (Ali 462). A white girl with minuscule silver-framed glasses held up her poster and stabbed it in the air (Ali 462). She stuck it between her knees and embarked on a small mimic, “Clasped her hands together. Pointed to the sky. Palms out to the patriarchs. Rub and a pat on the cardboard sign. HOLD. UP. YOUR. PLACARDS” (Ali 462). While “the patriarchs” listened graciously and after that they talk about it among themselves (Ali 462). The use of word ‘white’, ‘the white people’ and ‘a white girl’ in these examples taken from the novel expresses the cultural differences and diversity in the immigrant world. These words also mark the difference between the white races and the other races the brown and the black. They also highlight the racial discrimination in the global immigrant world. From the postcolonial perspective, these words show the differences between the colonisers and the colonised. The dressing style of the white people in these lines depicts their culture and their well off position. ‘The white people dressed in trousers with pockets all over them’ and ‘dressed themselves in tents’ show their protection policy. Here ‘trousers pockets all over them’ and ‘dressed themselves in tents’ show how they protect themselves. These words also imply the protectionism policy of the West against terrorism.

Involvement of the Bangladeshi youth in the political activities is clear from Ali’s words where, “Nazneen examined the faces near the stage. Karim would be there. He would stand up on the stage and speak. It was his big day” (Ali 462). And, “It was her big day as well” (Ali 462). Karim was leading the youth group of his community, “Somewhere, down there, he was preparing his speech. Adding the finishing touches” (Ali 462). But as regards Nazneen, “She has not yet made a start on hers” (Ali 462). She heard the voices outside; a slogan was setting up amongst the campaigners (Ali 462). Nazneen could not make out the language, she unbolted the window, “The white people

moved among the patriarchs. They were the chanters, these two groups. The bespectacled girl and her friends made pistons of their arms: *go, go, go*" (Ali 462). The patriarchs put their Iceland bags on top of their feet, turned up their collars and buttoned their coats under their chins and they chanted beside their new friends (Ali 462).

In the global world things are interconnected and interdependent. A small event can have a ripple effect on others too. In the novel, the mentioning of the words; 'the white people moved among the patriarchs' shows the global interconnection. These white people participated in the march along with the Bangladeshi Muslim immigrants. They were chanting 'go, go, go' as the example from the novel demonstrates. Here the words 'go, go, go' represent the hatred of the West against the Mullahs and the radical Islam.

The conversation between Nazneen and Chanu reflects upon the political disturbance and the cultural imperialism faced by the Bangladeshi immigrants. Chanu asks Nazneen, "What fresh hell is this?" She had not noted Chanu come in (Ali 462). "It's a massacre out there. Three hundred and five people have stood on my toes. 'Mind out,' I said. 'Man with corns coming through. Man with chilblains.' Nobody listened" (Ali 462). He moved toward the window (Ali 462). " 'What are they saying?' asked Nazneen. 'Something about Gurkhas? Or burkhas?' " (Ali 462). Chanu then reveals the logic of the imperial forces to use minorities and other oppressed ethnic groups to get their benefits, "Workers"; that is the blubber which they have raised (Ali 463). "Workers! United!" (Ali 463). It is a parable, certainly (Ali 463). Those white people are from "the Workers United Front" (Ali 463). Chanu informed, "When I was passing through, they were attempting to get a longer chant going. '*Workers. United. Will never be defeated*.' They gave it up for a bad job' " (Ali 463). Chanu explains this further:

> He cleared his throat. 'Ahem. Hem. What they are doing, you see, is co-opting these immigrants into their grand political schemata in which all oppressed minorities combine in the overthrow of the state and live happily ever after in a communal paradise. This theory fails to take account of culture clash, bourgeois immigrant aspirations, the hatred of the Hindu for the Muslim, the Bangladeshi for the Pakistani, and so on and so forth. In all reality, it is doomed to failure'. (Ali 463)

Chanu verifies his point with logic and a clear proof and asks Nazneen to look outside for the evidence, “See those people down there, chanting? All aged about - what? - forty-five to sixty-five. Workers united? They are not even workers! Ninety-nine per cent, they are unemployed” (Ali 463). She then asked, “What about the other march?” (Ali 463). Chanu said, “Lion Hearts? I didn’t see anything. Maybe they cancelled” (Ali 463). Nazneen kept in mind Mrs. Islam’s words, “*Not more than ten will come*” (Ali 463). Chanu has spent decades in his immigrant world but he is yet unsatisfied and unsuccessful. His vision and thought about his Bangladeshi community is very clear. He compares his immigrant community with the other immigrant communities of the Brick Lane. His community is as unsuccessful and disturbed as he himself is. Ali delineates Chanu’s stance: Karim climbed the stage. He seized a megaphone to his lips. Chanu shut the window and asked Nazneen, “What is going to happen to our people here?” He took her hand and directed her away. Karim’s voice was unclear, a radio playing out of tune in the backdrop (Ali 463). “The young ones,” said Chanu, “they’ll be the ones to decide. Do you know how many immigrant populations have been here before us?” (Ali 463) Then Chanu tells Nazneen the history of immigrants in the Brick Lane in order to compare his Bengali community and their plight in the immigrant world. He told that in the eighteen century, to evade Catholic maltreatment, “the French Protestants” took off here and they were the “silk weavers” and “they made good” in the immigrant land (Ali 463). And “one hundred years” after that, “the Jews” arrived here and they also succeeded (Ali 463-464). Simultaneously, the Chinese arrived here as merchants and the Chinese are also doing very good (Ali 464). Chanu still had grasped her hand and said, “Which way is it going to go?” (Ali 464) He intended to highlight the poor condition of the Bengali immigrants that they didn’t succeed as compared to the other immigrant nations. Nazneen then answers, “Shefali is going to university. Sorupa’s nephew is going to Oxford” (Ali 464). But Chanu was not satisfied and asked, “And Tariq? What is he doing?” (Ali 464) Nazneen got back her hand from Chanu’s grip (Ali 464). Chanu moved with his head towards the window and said, “What they are doing out there? What are they marching for?” (Ali 464) The answer was, “Because the others, who have a wrong idea about our religion, are going to march against Islam” (Ali 464). “Islam,” said Chanu, turning the word over cautiously (Ali 464). “It could be about Islam. But I don’t think so. I don’t

think it is" (Ali 464). He went into his own confidential world of theory and repudiation, determined and bewilderment (Ali 464). Then he plumped up his cheeks and his expectations, "But when we're back home, we won't need to think about these things. Back home we'll really know what's what" (Ali 464).

The political activities of the Bengladeshi immigrants after the 9/11 are discussed in this novel. Ali mentions it at one point, " 'Bengal Tigers, *zindabad*!' went the cry. Long live the Bengal Tigers" (471). The Bengal Tigers, a movement by the young Bangladeshi Muslims living in the Brick Lane, was formed in response to the present global changes. At another point it is told by Ali, Nazneen moved down the steps into the concrete basin (485). The lean young man walked over the flagstones, away from her (Ali 485). She speeded up her pace and said to the man, "Salaam Ale-Koum" (Ali 485). He turned round and replied, "Waleikum-asalaam" (Ali 485) "Do you know," she asked him, "what has happened to the Bengal Tigers?" (Ali 485) He considered her with an overwhelming curiosity; his nose, outsized, pestle-shaped, became inquisitorial, "It was disbanded. The Chairman went away" (Ali 485). "Oh," said Nazneen, looking downward and asked "Where did he go?" (Ali 485) "Karim? He went to Bangladesh" and hearing this she said, "I see. Yes" (Ali 485). The man said, "Or he joined the caravan. That's what some people say" (Ali 485). Karim, a young Bangladeshi belonging to the second generation of immigrants, joined an Islamic movement as a result of the changing global world. He got transformed to a very different being in the course of time. In the novel, it is described, Nazneen had a revelation: Karim in his jeans and white shirt, an emaciated gold chain at his neck and a bundle of dresses on top of his shoulder; Karim in "a mountain cave, surrounded by men in turbans wielding machine-guns" (Ali 486). Furthermore, there is a reflection on the political awakening of the Bangladeshi immigrants subsisting in the Brick Lane, London. The Bangladeshi immigrants discuss about the matters related to their political organisations. A boy informed Nazneen about Karim, "But I think he went to Bangladesh" and Nazneen says, "Yes" (Ali 486). " 'Anyway, said the boy, '*I* wouldn't go for jihad in some faraway place. There's enough to do here' " (Ali 486). Nazneen then looked at "the youth club sign" (Ali 486). The boy said, " 'Yes, exactly" (Ali 486). He referred to the club that they are searching for the Organisers. (Ali 486)

Nazneen thought that if it was his group, then he would become the Chairman (Ali 486). The Questioner was moving on; that left a post (Ali 486). “I’ll come. I’d like to, though I only went to a few of the other meetings,” said Nazneen (Ali 486). An aeroplane passed above her head and she looked up (Ali 486). The plane ascended gradually, the higher it ascended; the deeper the sky, it rode up and it went on (Ali 486). Nazneen stopped observing and said, “But that was before I knew what I could do” (Ali 486).

Here is an evidence taken from the novel where missiles downpoured across the road and there were unfilled bottles, filled cans, a brick, a chair, and a branched stick (Ali 472). A bottle shattered at Nazneen’s feet and she determined to run again (Ali 472). “But which way? Towards the Shalimar and the source of the missiles? Or back up the road to take shelter?” She turned round and back and round and all of a sudden she was not certain which way the cafe was; she acknowledged nothing (Ali 472). “Silhouettes across the way, substantial as shadows but solid enough to smash through windows (Ali 472). Crouching shapes and whirling arms, the pale streak of trainers” on the black ground that had gone malleable underneath her feet (Ali 472). The buildings warped away from her, dwindling from the brutal roadway (Ali 472). The light came in crackling curls of red that pierced at the dark and did not lift it, as although a mischievous sprite had danced through with his burning torch (Ali 472). Nazneen strived to focus on a window and took shelter in the spotless white light, but when she looked the light burned her eyes and in the centre of the road, “a coiled snake of tyres flamed with acrid fury and shed skins, thick, black, choking, to the wind. Shop alarms rang, *clang, clang, clang,* more frightened than warning. Back up the road, an ambulance crawled stubbornly along, its twirling blue eyes sending out a terrible, keening lament” (Ali 472-73).

Global changes affect Nazneen. The destruction of the World Trade Centre led Muslims suffer across the globe. It made them insecure and the immigrant Muslims directly faced its consequences. Michael Gorra in “East Enders” narrates that subsequent to a small number of preliminary pages that are about life in Bangladesh, for the rest part of the book, the London neighbourhood of Nazneen does not quit the book for more than 200 pages and it is simply later than the event when she has first time slept with her lover

Karim only then the novel develops in a geographic sense that turns out to be extensive too and all of a sudden Chanu makes his mind up that it was the "time to see the sights," also the family has joined "the other tourists outside Buckingham Palace". Moreover, Gorra informs that by the side of the "Brick Lane itself," though, "the outside world" comes in merely like a hazard which in the beginning is in the shape of the racist flyers and afterward in the form of the televised annihilation as regards the World Trade Centre. In Gorra's idea, one of the accomplishments of this misleadingly refined book is found in illustrating in what manner that devastation could create "a group of orthodox Muslims every bit as afraid as the rest of us," even though meant for the extraordinarily unusual motives. Larger economic and political forces have their deep impacts on Nazneen, as Chris Lehmann points out that larger forces, also, encroach on Nazneen's secluded life, remarkably when the household's rising economic suffering pushes her more into the world to take in little by little sewing work and when the outcome of the Sept. 11, 2001, attacks swirls many Bangladeshi residents of Tower Hamlets into excruciating new estimations with their Islamic identity. And Lehmann says that Ali presents these bigger actions, as well, in obviously shaped, yet touching style as when Nazneen, incited in no petite part by a rising fascination with a young Muslim leader who brings in stitching work from his father's trade instigates attending the sessions of a hatchling local faction of Islamic activists called the Bengal Tigers, she is not stimulated to fire-breathing belligerence. Rather, the bleak and politicised tone of the meetings provides to make her feel her confidential agonies more intensely (Lehmann). It is reflected in an article, "When she walked the anxious tightrope between [her] children and their father, when she was disquieted by her undisciplined mind or worried about her sister -- now she felt the smallness of it all. She mistook the sad weight of longing in her stomach for sorrow, and she read in the night of occupiers and orphans, of Intifada and Hamas" (Lehmann). Political issues of the global world are also highlighted in this novel. The September 11 event and global jihad are reflected upon by Natasha Walter who proclaims, "Beyond this moving portrait of the domestic world, I cannot think of another novel in which the politics of our times are caught with such easy vividness". A lot of the novelists, tells Walter, either overlook political affairs on the whole or else they take care of political affairs in the same way as the journalists do; that is through making opinions instead of

generating circumstances, but at this point, the whole political thing whether said or done by the characters appears bouncing from their own expectations and dissatisfactions. Hence, says Walter that yet at the time when they are responding to "September 11 or the Oldham riots", this by no means gives the feeling as if Ali has just used them to exemplify a spot and the exactly experiential images of the party of Karim consisting of the "local Muslims" - the "Bengal Tigers" is predominantly inspiring where "girls in headscarves and boys in Nike fleeces" bicker on the subject of whether they would deal with "global jihad or local injustices". The increase in the "Islamic radicalism among Bangladeshi youth" is a crucial theme in the novel, "It situates it as a reaction to the election of a BNP councilor in Tower Hamlets in 1993, Russia's brutal war on Chechnya and the US's decimation of Afghanistan" (Ismail). Issues of racism and poverty are also mentioned in this novel; Monica Ali just strokes the facade of the society, its soreness, anguish and fury, and its effort at warfare, the racial discrimination and paucity in actuality were extremely poorer, the response toward the desolation within "the Bangladeshi community" is in the form of optimism originated from the individual and the joint effort and if the intention is simply to enter into this deserted world, then it is imperative to study this book (Ismail). Another reviewer says that the larger global world and its political and cultural aspects are dealt with by Ali (Charles). The brilliance of the novel, *Brick Lane*, is found in the capacity of Ali to create the atypical common whilst forming what is eminent ludicrously anomalous and although it is a markedly core novel; the larger world reverberates throughout the boundaries with cacophonous sprains of political and cultural disorder (Charles).

4.4 CULTURAL DIFFERENCE AND THE PROBLEMS OF THE BANGLADESHI IMMIGRANTS

Life in the immigrant world of London is quite different from the traditional Bangladeshi society. Nazneen feels the cultural shock by observing a tattoo lady in her neighbourhood, Nazneen beckoned at "the tattoo lady" (Ali 17). The tattoo lady had been all the time there whenever Nazneen had noticed the opposite side block crossways the lifeless "grass" and the conked out "paving stones" (Ali17). Strange behaviour of the tattoo lady is the symbolic representation of the loneliness and estrangement in the

immigrant world and also it represents the cultural difference. In the Western society, women live the way they like with no restrictions on drinking and smoking. Living style of “the tattoo lady” is described in the novel; the majority of the flats that clogged three surfaces of a square had net curtains and the life at the back was “all shapes and shadows” (Ali 17). However “the tattoo lady had no curtains at all. Morning and afternoon she sat with her big thighs spilling over the sides of her chair, tipping forward to drop ash in a bowl, tipping back to slug from her can” and at this moment, she “drank” and threw “the can out of the window” (Ali 17). There is no concept of tattoos in Islam and it is a forbidden act as Chanu said, “the tattoo lady was Hell’s Angel,” and this disturbed Nazneen in view of the fact that she considered “the tattoos might be flowers, or birds” but they were repulsive thus making “the tattoo lady” more unattractive than it had been needed, however “the tattoo lady” obviously had not minded (Ali 18). Each moment Nazneen had seen her, “she wore the same look of boredom and detachment. Such a state was sought by the sadhus who walked in rags through the Muslim villages, indifferent to the kindness of strangers, the unkind sun” (Ali 18).

Tattoos are the symbol of the global world where they are becoming common. In the West these tattoos are in fashion but from the Islamic point of view these are forbidden. These tattoos differentiate the Muslim and the non-Muslim cultures. Chanu’s comment that ‘the tattoo lady was Hell’s Angel’ expresses his dislike for such forbidden things and also represents his Muslim cultural identity. There is also mention of drinking and smoking by the tattoo lady. Smoking and drinking are also the forbidden things in the Muslim culture. The detached look of the tattoo lady and her loneliness imply the estrangement in the immigrant world. They also refer to the dark aspects of the modern global life that brings detachment and individualism too along with the interconnection and interdependence. The detached look of the tattoo lady made Nazneen curious and she wanted to meet her, Nazneen considered occasionally to go downward, cross the patio and go up “the Rosemead stairwell to the fourth floor” and she might perhaps have to tap on a small number of doors sooner than “the tattoo lady” responded (Ali 19). She also thought of taking with her “something, an offering of samosas or bhajis,” and “the tattoo lady” would grin and also Nazneen would beam and might be they both would perhaps

sit jointly next to the window passing their time in a more simple way (Ali 19). She imagined it yet she would not go because unfamiliar persons would respond in case of her knocking at the incorrect door, also "The tattoo lady" might possibly be annoyed at "an unwanted interruption. It was clear she did not like to leave her chair. And even if she wasn't angry, what would be the point? Nazneen could say two things in English: sorry and thank you. She could spend another day alone. It was only another day" (Ali 19).

Nazneen's wish to see the tattoo lady and talk to her and also to present her some samosas and bhajis is a reflection of her traditional Muslim culture of having good relations with the neighbours and offering some good things to others. She wants to meet and share things with the tattoo lady but her detached reserved looks stop her. The aloofness of the tattoo lady symbolises the central position of the coloniser and the local in the immigrant world of the West. Nazneen represent the colonised and the foreigner in the West.

Immigrants are nostalgic as the memories of their native land keep them rooted in their homeland. Nazneen dreams to be at her homeland with her sister and she tells about her wish, "Six months now since she'd been sent away to London. Every morning before she opened her eyes she thought, if I were the wishing type, I know what I would wish" (Ali 18). In her dream, she found herself in her village, looking out crossways "jade-green rice fields" and swimming in the chill shadowy lake, walking "arm-in-arm to school with Hasina," and passing over the part of their way they fell and "dusted their knees with their hands" and "the mynah birds called from the trees, and the goats fretted by, and the big sad water buffaloes passed like a funeral," also heaven above, was extensive and vacant plus the land had lengthened out to the fore and she could observe to the very ending of it to the point "where the earth smudged the sky in a dark blue line" (Ali 21). Nazneen kept alive the memories of her village through her dreams. On the day of the 9/11 event after watching the visuals of the falling towers she was in shock and on that nighttime she "dreams of Gouripur" and she finds herself standing at the periphery of that village and "looks out over the light-slaked fields, at the dark spots moving in the distance: men, doing what little they can" (Ali 368). At another point, her dream about

her village and her life prior to her marriage with her mother is described, “Nazneen dreamed of Gouripur. She sat crossed-legged on a choki and Amma sat behind her and plaited her hair. Hands that smelled of garlic and ginger tugged at her hair and lifted her scalp till it pinched” (Ali 430).

According to Charles, Nazneen’s frightened behaviour is revealed at various points, Ali holds this scared girl with a fragile humour that in no way glides into superciliousness or calamity. Nazneen’s awful condition, says Charles, is kept afloat by her bewildered considerations of the Western life, as for example, she eavesdropped two White ladies “trading advice about slimming down their dogs”. Also, she observes a few boys “wearing tracksuits” having large “check marks on them” and it appeared as if a teacher appreciating compliance above each and every one else, had marked their outfits (Charles). It is also mentioned here by Charles that ice skating baffles her. It is discussed at one point by James Wood that considering all through Nazneen’s eyes returns the reward of “estrangement” as the Russian formalists used to call it to literature. The whole lot, describes Wood, must be made new, in a stumbling halt of discovery and this becomes Ali’s regular process in the novel, invigorating and often amazing in itself, and also obviously ensuing in carrying us nearer to Nazneen’s travails and conquests. A walk in the lanes, Wood says, the novel acquires its title from a lane in the area of Tower Hamlets well-known for Bangladeshi restaurants, is a marine trip for Nazneen, at least in her early months in Britain and she notices countless people wearing clothes like her, in saris or in Punjabi pajamas and skullcaps, but then her eyes ablaze on a couple dressed in a different way, in small skirts of dark colours along with jackets matched to them, “Their shoulders were padded up and out. They could balance a bucket on each side and not spill a drop of water,” hence she finds out shoulder pads, “It is 1985” (Wood). In Wood’s words, Nazneen has moved directly to London from a village in Bangladesh so she finds things quite different. One day, tells Wood, Nazneen drifts from her known encirclings, and roams towards the fiscal area of London where she observes a couple of schoolchildren, “pale as rice and loud as peacocks,” and approaches to a stop at the base of a huge glass tower and the busy life in London is depicted here as the doorway was similar to a glass fan, revolving gradually, to suck in people and waft out others and each

individual on the roadway brushing past her and each backside that she saw had been on a confidential and imperative task of accomplishing a specific and challenging plan so as to acquire a kind of promotion in the present day, to be precisely on the time intended for a meeting, to purchase a newspaper spending the accurate coins consequently the swap would be quick and flawless, to stroll with no wastage of a second, and moreover to arrive at the side of road immediately at the same time as "the lights turned red".

Moreover, Wood mentions that there are other evidences of estrangement faced by Nazneen in the immigrant world; however Nazneen is not just a pot for alienation, invigorating as this consequence is. The influence of Ali's book, points out Wood, is the approach in which it graphically represents its heroine's sluggish amassing of English, her getting poise as a mother and a wife, and the fluctuations of her marriage to a man whom she ultimately learns to value and maybe even to love. There are more evidences of Nazneen's estrangement as Wood tells that yet again, this bend is discovered in the wisest ways as when Nazneen's first child dies in the hospital, the name of his sickness is never given; "we are told merely about 'the rash' that brought him to the emergency room, 'those little red seeds' " and this is in just right agreement with Nazneen's own linguistic and medical proficiency; she has hardly learned the word "hospital," in the end, so it comes as a nice astound, a calculated satisfaction, when, a hundred or so pages and eight years afterward, Ali refers in an informal way to one of Nazneen's daughters having been in the hospital with "tonsillitis" and the daughters have taught their mother English, and her self-confidence, linguistic and medical, has developed.

Nazneen's ignorance and poor knowledge of her immigrant land is discussed by Wood in these words, however still when Nazneen has learned something, Ali watches over to illustrate how her understanding is enclosed in lack of knowledge. And it is midway through the book, reveals Wood, when Nazneen has by now practiced the entire types of training in life, she strolls down Brick Lane, and observes the disparities between the inexpensive restaurants and the costly ones "(not that she has ever set foot in the latter): 'The tables were set far apart and there was an absence of decoration that Nazneen knew to be a style,' 'Knew to be a style': that is all," not anything more as that is all that

Nazneen does identify and “She could not expatiate on what we call minimalism; she has merely been long enough in London to recognize a style”.

Gorra has also discussed about the estrangement of Nazneen, the main character of the novel, who herself is one of new appearances of Britain, as a migrant garment employee sewing “zippers and buttons” inside her municipal accommodation flat and as an unblemished eighteen years old girl “from the village, lands in London, “when her father arranges her marriage to 40-year-old Chanu”. Her ignorance is highlighted in these lines where Gorra tells that she did not speak English, and Chanu has not noticed any requirement in support of her to strive and finally her daughters will teach her and moreover her friend Razia is there, who has learned for the reason that at the time when her children would begin telling foul jokes at her back she would be able to flog their backsides, however, in the beginning, the England of Nazneen appears to be so contracted that she was scared to depart what was euphemistically called the “estate,” and her single diversion is the foreign figure of “Torvill and Dean” telecasted on TV and she called it “Ice e-skating”.

As Gorra observes, Chanu and Nazneen, both were not at home in their immigrant world, London is not the home, not for Nazneen, and “even less so for Chanu, who has planned to return to Bangladesh, “when I am a success,” however victory in no way approaches. But Chanu’s degree, informs Gorra, is in no way completed, also he encloses his certificate meant for the “cycling proficiency” in its place and it is simply sufficient to cackle at him. However, says Gorra, like Nazneen “we also learn to appreciate his kindness” and also recognise from his “unhappy” eyes in his “round, jolly face,” that he has already come to know his defeat. Chanu’s unsuccessful life is discussed also by another reviewer Lehmann in whose perception, Chanu was not living a successful life in London and his disappointment is talked about in these words: it is almost immediately simple enough to Nazneen - a very youthful 18 at the moment she drives to London - that Chanu is no Big Man as he lives in an East End community lodging compound called Tower Hamlets while his dwelling is in uncertain revamp and heaving with gaudy incompatible furnishings and Chanu’s skull is packed with an infinite series of strategies

to make progress: to prevail an endorsement at work, to curry goodwill with other reputable sort Bangladeshis, to collect degrees and certificates from adult education institutes, in all from “economics to art history”.

According to Lehmann, Nazneen was not at home in London, her new spouse and environs leave Nazneen by turns distraught and befuddled, and it hardly facilitates affairs that Chanu forbids her to depart the house most days and look forward to her “to trim the corns on his feet each night”. In Lehmann’s view, she was disappointed, however akin to lots of Muslim women, she is accustomed to acknowledge her destiny patiently, and so as time goes by, she reconciles to the encircling of customary housekeeping and motherliness, they have two daughters, Bibi and Shahana - whilst vigilantly acclimatising herself to the bizarre new forms of life as an interloper in London. She has to face financial crisis also, moreover, life in the immigrant world was not a happy experience for her; at last, an economic predicament compels Chanu permitting his wife generating “a little money taking in tailoring work”, in addition to it he jogs her memory that the trickier job of organising the tailor, is given to him and via this small entrance into the world, not only Nazneen handles to abscond her dwelling but also connect to a hatchling faction of the British Muslims, and moreover she starts loving a new male (Charles). In “Making it New”, a review by James Wood, it is stated, Ali’s novel carries with it the indubitable enthrallment of originality where Nazneen, an ineffectively educated eighteen-year-old Muslim girl from a conventional village in Bangladesh, is picked at by prearranged marriage from the single place that she has recognised to a bleak lodging estate in the east end of London, where she ought to live with her much more educated, unpredictably accommodated forty-year-old husband. It is stated here that the wretched distress of immigrating to the Britain is discussed by some other authors, “Naipaul, Rushdie, the Sri Lankan novelist Romesh Gunesekera -- but no writer I know of has taken as her entire stretched subject the loneliness and the shabby poverty of these English near-ghettos” and this is the world of sweatshops and their bleak women that do piecework on stitching machines, and inhabitants looking down on gray concrete courts from the fifteenth floor of sponsored housing, and full of activity gangs of Bangladeshi youths, “some radicalized by Islam, some stunned by drug addiction” (Wood). More

insights into Nazneen's life are offered in these lines where her husband Chanu is portrayed and it is informed that Chanu is an unsuccessful man in his immigrant world and for him his homeland country is the only dreamland. Charles discussed that Chanu, her husband is a frantically unexciting braggadocio, however she tolerates good-naturedly, taking notice of his inane pretense and desperate meagerness without remark because she was trained to do so, "If God wanted us to ask questions," she bears in mind the words said by her mother, "he would have made us men" (qtd. in Charles). And each evening, Charles tells furthermore, whilst she cautiously "cuts his corns," meanwhile Chanu patting his colossal belly chatter on the subject of the washed out grandeurs of the "Bangladeshi culture," the "ignorant types" he ought to undergo at job, and the marvels of "his ever-expanding" compilation of "diplomas, course certificates, mail-order degrees, and form letters" and in one casing, he has enclosed the instructions to the "Morley College, where he took a night class" (qtd. in Charles). Nazneen and Chanu, in Lehmann's view, both faced failure with the passage of time and there was no upward mobility, as proceedings come to overturn Nazneen's legitimate fatalism, so too do they subvert Chanu's imaginings of unlimited rising mobility: His promotion is by no means impending, and his profligate arrogance induces him to quit his job, flickering his own decline into anything but highly regarded occupation as a cabdriver. In Walter's view, Karim, Nazneen's lover, was also destined to meet the same fate like Chanu and as she took a seat in those gatherings, Nazneen at first, burned with muted appreciation in favour of Karim plus his remarkable conviction as regarding position in life, however progressively she realised that the "Islamic renaissance" as imagined by her lover might possibly prove to be as fragile as were assimilation dreams of Chanu and hence she started developing further than "her first love" when she had stared at him and noticed just his potentials and then afterwards at that moment she gazed again and saw that the disenchantments of his life, which would form him, had yet to take place. Estrangement is what the immigrants feel much at the foreign land. They feel rootlessness as they are uprooted from their original roots back in their homeland. To be at home at a place is very important. Bangladeshi immigrants had experienced associations with Brick Lane on account of Bangladeshi community living there. But now according to Sukhdev Sandhu, new immigrants, other than Bangladeshis have started moving to this area as a

result, these Bangladeshis are gradually becoming alienated from the feeling of home, these kid-warriors may perhaps not have a lot, though they have all the time had their lands and at the present time, as they ramble around, taking care of the Brick Lane along with its nearby roads the same as military areas to be taken and equipped, lands worth invading, apprehension and bitterness are in the air.

4.5 CULTURAL IDENTITY MARKERS

Cultural identity is composed of different components. There are two broad categories of components of culture: material culture and the non-material culture (Little and McGivern 82). In the material culture things and objects having some material form are included whereas in the non-material culture all components in abstract form such as language, religion, customs, etc. are included (Little and McGivern 82). There is another division of cultural identity components having four categories: communicative, cognitive, behavioural and material("The Four Components"). Communicative component includes language and symbols while cognitive component comprises of religion, beliefs, knowledge, ideas, values and accounts("The Four Components"). Behavioural component contains norms that are further divided into mores, laws, folkways and rituals ("The Four Components"). Material component consists of materials and objects ("The Four Components").

Religion shapes one's cultural identity. Ali has represented her religion through her work. Nazneen is a Muslim and there are many examples in the text that reflect on this aspect of her identity. Here is one instance where she had left the windowpane unbolt and then by "standing on the sofa" so as to reach the elevated shelf that Chanu had particularly constructed under duress and from that shelf she had "picked up the Holy Qur'an (Ali 19). She was intended as passionately as was possible to seek asylum from Satan and also she clasped her fists and excavated her fingernails into her palms and after that she had arbitrarily chosen one page and started reciting it (Ali 19). Similarly at another point the text of novel notifies, "To God belongs all that the heavens and the earth contain. We exhort you, as We have exhorted those whom the Book was given before you, to fear God. If you deny Him, know that to God belongs all that the heavens

and earth contain. God is self-sufficient and worthy of praise" (Ali 19-20). These lines illustrate the Islamic belief and the Muslim identity of Nazneen. The recitation of the Holy Quran made her peaceful as obvious from the lines taken from the novel under analysis:

> The words calmed her stomach and she was pleased. Even Dr Azad was nothing as to God. To God belongs all that the heavens and the earth contain. She said it over a few times, aloud. She was composed. Nothing could bother her. Only God, if he chose to. Chanu might flap about and squawk because Dr Azad was coming for dinner. Let him flap. To God belongs all that the heavens and the earth contain. How would it sound in Arabic? More lovely even than in Bengali, she supposed, for those were the actual words of God. (Ali 20)

Again, there is another reference to the Holy Quran, the religious book of the Muslims, "She put the Qur'an back in its place. Next to it lay the most Holy Book wrapped inside a cloth covering: the Qur'an in Arabic. She touched her fingers to the cloth" (Ali 21). Islamic faith in Allah, the Creator, is evident in this example; Nazneen gazed at the glass cabinet packed with "pottery animals, china figures and plastic fruits" and everyone had to be cleaned (Ali 21). She was in awe that how the dust had entered and where it had came from, "All of it belonged to God. She wondered what He wanted with clay tigers, trinkets and dust" (Ali 21). The British culture is represented by the animated things in Chanu's house as for example, Nazneen gazed at the glass cabinet blown up with "pottery animals, china figures and plastic fruits" (Ali 21). In the Muslim culture animal pictures, items, shapes, drawings, sculptures, and the like things are forbidden but due to living in the immigrant world, the Western cultural items are found in Chanu's home.

Nazneen found peace of mind in reciting the Holy Quran, and after that, since she had let her mind go with the flow and had become unfocussed another time, she instigated to "recite in her head from the Holy Qur'an one of the suras she had learned in school" (Ali 21). Although, she had not recognised what the words intended nevertheless the cadence of these words had pacified her: "Her breath came from down in her

stomach. In and out. Smooth. Silent. Nazneen fell asleep on the sofa" (Ali 21). There is another instance of cultural artifacts and religious belief of Nazneen and Chanu, as Ali shows in her novel, "Chanu had brought her tasbee. She held the beads and passed them. Subhanallah, she said under her breath. Subhanallah. Subhanallah. Subhanallah" (Ali 130). And at the time when she had passed the thirty-third bead, her fingers lingered on the large separating bead and at that moment she respired intensely and "ploughed on. Alhamdu lillah. Thanks be to God. Yes, she thought. But would He not wish me to return to my son now? Her fingers raced through to the ninety-ninth" (Ali 130).

Gorra has referred to the religious aspect of Monica Ali that she has represented her identity through this novel, then, subsequent to a lot of pages that emerge right away eventless and occupied, there appears Nazneen's unearthing of her own valiance and craving, a finding connecting *Brick Lane* to the gargantuan "Continental" norm of novels concerning infidelity. In addition, Gorra discusses that love of Nazneen for Karim, "the middleman" carrying the clothes she has worked on, makes her surprised by its influence and probable costs that contained the dread of breakthrough and as well the fear of the hell itself. In Gorra's view, the characters of Ali are "all believers" plus one unique thing of her work is the manner though which she has used "Islam" and the Holy Quran offers "the lens" by means of which her characters observe their personal lives and it provides them power and in fact its significance for Nazneen as well as her friends "matches that of the Bible for the characters in a Victorian novel".

There is a reference to the traditional Bengali foods in the novel where Nazneen is preparing traditional Bengali foods for the dinner. She was supposed to prepare the dinner, "The lamb curry" had been already ready as she had prepared it the previous night using "tomatoes and new potatoes" (Ali 19). Also there was chicken kept "in the freezer" from the last time visit of Dr. Azad when he had been invited but he had cancelled his visit at the eleventh hour, yet there had been "the dal to make, and the vegetable dishes, the spices to grind, the rice to wash, and the sauce to prepare for the fish that Chanu would bring this evening" (Ali 19). Moreover, she would also have to wash the glasses and wipe them by means of newspaper for their shine plus there were many marks on the table cloth that needed to be cleaned out (Ali 19). She had fears, "What if it went wrong?

The rice might stick. She might over-salt the dal. Chanu might forget the fish" (Ali 19). Here is a reflection of the Bengali foods and culture. It also refers to the hospitality of the Muslims. "It was only dinner. One dinner. One guest" (Ali 19). Only one guest was invited but a lot of dishes had to be served.

Language is an important aspect of one's cultural identity. Monica Ali has used this to reflect upon the cultural identity of her characters, Nazneen and her sister Hasina. Nazneen and her sister Haseena belonged to the Bengali culture. The poor use of English by them is evident in the novel. There is an incidence in this context from the novel when Nazneen tells about her mother: "Amma always say we are women what can we do? If she here now I know what she say I know it too well. But I am not like her. Waiting around. Suffering around. She wrong. So many ways. At the end only she act. She who think all path is closed for her. She take the only one forbidden" (Ali 434). Ali has adopted a different technique in this novel to show the poor use of English language in Hasina's letters. These letters are sent from Hasina to her sister Nazneen. Hasina has written these letters in poor English. The evidence of poor language in letters is, "July/ Sister the money you sent have arrive thanks be to Allah. Do not be angry I took to the hospital and pay for Monju for clean dressings on the body. It hurt the nose to smell her. It hurt the eye to see her. Most it hurt the heart to know her" (Ali 334). And, "She have save nearly nine thousand taka for next operation. That is why the husband burn her. She would not give to him money" (Ali 334). Mahmud Rahman tells about the poor use of English language in Hasina's letters. The use of letters in this novel is highlighted in a conversation with Ali in 2009 where Rahman informs about Monica Ali who came in September for reading in San Francisco. Rahman tells that due to sluggish traffic on the Bay Bridge, "I arrived just as she was finishing her reading. In the Q&A period, I asked her why she made the choice to put Hasina's letters in broken English" and Ali then tells reason of her choice of broken English (Rahman). The argument, as Rahman says, was given in favour of such a poor language used in letters and she pointed out that a great deal of consideration was there in making this choice as she has noticed that Hasina was uneducated thus she would not be able to write well-read Bengali and reasonable as much as necessary, she was also aspired in differentiating her character from letters by Nazneen

which were reserved, replicating a dissimilar type of character. Moreover, tells Rahman, because the character of Hasina was extra enthusiastic and she wished for that facet of her character to topple into the words written by her therefore she has opted to inscribe it within a pidgin and also she made it clear that she had not been striving to symbolise a Bengali dialect. Though her replies, said Rahman, "gave me a sense of what she was striving for, she didn't persuade me. The problem I have" is the one that reverberates as Hasina was writing in an English pidgin plus the majority of persons who read would plainly suppose that writing to be right, yet there were other readers too who had a dissimilar belief on this. At the reading, a Bengali woman has told Rahman, "indicated to me that the pidgin had worked for her," that meant it had jogged her memory concerning letters which she had noticed from the people having rural background where a combination of the customary Bengali along with the countryside dialect would be found.

Furthermore, about Ali's use of the pidgin English in this novel, Rahman has discussed in a deeper detail. Rahman tells, "I was frustrated with the pidgin English Monica Ali uses in Hasina's letters to Nazneen," as none of both sisters is acquainted with English, hence seemingly the communication has taken place in Bangla language and perhaps it would be in a conversational Bangla, maybe a rural dialect or it could be a blend of both the typically spoken or written Bangla in Bangladesh as well as a rural dialect. He says further, "I appreciate that this presents a peculiar challenge" in what way an author should symbolise it while writing the tale in English and Monica Ali had decided to produce a pidgin English, "I do not think this translates well" as if both sisters were using English for writing letters to one another so this could have made logic, "For me, the first bits of the correspondence puzzled me, but after a while the language proved to be a hindrance in my reading" (Rahman). Walter has also discussed the technique used by Ali in her novel. In Walter's words, the use of letters is to keep Nanzeen connected to her original Bangladeshi roots, all through the novel where the experiments regarding "Nazneen's life in Brick Lane" has been perforated through the letters from home by her sister Hasina who had "made a love match" and was enforced to abscond her brutal husband afterwards and endeavour to stay alive by her own as "a factory worker, a prostitute, and a maid". Moreover, according to Walter, by never ever implying that the

problems of those living in the West are hedonistic, Ali explains that in what way the options facing the sister in Bangladesh are a lot more severe than those of Nazneen, options that have decided Hasina's continued existence also her joy.

In the words of Walter, "I don't quite understand why Hasina's letters are written in such broken prose," because most probably she would have to write "in her own language" with her command on Bengali language would perhaps be only as good "as her sister's," however her sentences do well through their shuffling cadences to pass on her unsure expedition in and out of the safety measures.

Another reviewer views that the use of abrupt and broken English shows the abruptness of the lives of both sisters, Nazneen envisages her childhood life in a village, however Hasina's letters that she sent from her native country, Bangladesh disclose that she was completely helpless inside the world having callous sexual bias, such a world where men throwing acid in the faces of women as a penalty (Walker). But, rationally, argues Walker, there has been no cause for writing these letters in out of order English also it has minimised their strength by means of making these letters sound cloying and Walker points out the words of Hasina spoken to Nazeen, " 'So shame your husband job is not good like he expecting. Skill man like him he find another quick no time at all' " (qtd. in Walker). Charles has also discussed the use of language by Ali in her novel. In Charles' idea, the broken English language represents also the maltreatment of women in a traditional gender biased society and in splintered English, she depicts - at times exclusive of even recognising it - catastrophic affairs and practices that describe the dismays of misogyny back home.

Culture is made up of many things; art and craft, music, poetry, literature, and other forms of recreation that reflect upon one's culture. Ali refers to the Bengali Muslim culture in her novel, "Craft *things*," said Bibi to be caring (359). Chanu "fiddled with the radio-cassette player" and he handled to entrap his finger (Ali 359). "Ish," he said, "That's the one I use for the windscreen wipers. Let us hope it does not rain" (Ali 359). Chanu's interest in the Bengali music is clear from the text of the novel, "He was on the

Classical Music Committee. He listened to Ustad Alauddin Khan and Ustad Ayet Ali Khan, waggling his head and playing his stomach like a duggi" (Ali 359).

4.6 FINDING CULTURAL IDENTITY

Nazneen accepted her fate and moved to London after her marriage. She was happy to see her new house in London, "There was a lot of furniture, more than Nazneen had seen in one room before" (Ali 20). Ali gives more details of the inside of the house and Nazneen's happiness to see all these things. Ali tells that the walls of the house were arranged in yellow colour scheme along with brown coloured squares and circles coating precisely up as well as down (21). The thought that no one in "Gouripur" possessed anything resembling it had made her arrogant (Ali 21). Even her father "the second wealthiest man" in the rural community had by no means anything similar to it (Ali 21). She was thankful to her father for making a fine marriage for her (Ali 21). Ali described the detail of her house that there were "plates on the wall, attached by hooks and wires, which were not for eating from but only for display" (21). A few of them were rimmed in the gold paint, "Gold leaf," Chanu named it and his certificates were also "framed and mixed with the plates" (Ali 21). She felt pride that she had the whole thing here, all these gorgeous things (Ali 21).

There is one incidence of adaptation by Nazneen near the end of the novel where she is indecisive and tries to adapt in her immigrant world, Nazneen "stirred the dal." "We're hungry as well," said Shahana (Ali 479). The girls, entering into the kitchen had started searching for "the rice" (Ali 479). They had taken their plates with them into the living room and made place there on the table (Ali 480). "When will we go to Dhaka?" asked Bibi (Ali 480). "*If* we go," replied Shahana. "We don't have to go. Do we, Amma?" (Ali 480) Shahana was not willing to go back to Bangladesh and asked her mother. "What about Abba?" said Bibi swiftly, "We can't just leave him on his own" (Ali 480). Bibi was more concerned about her father. "He could come back," explained Shahana, "I bet he'll come back. And when he comes back he'll be a lot happier" (Ali 480) Bibi asked, "Why will he be happier?" Shahana nodded and said, "He just will. I'm telling you." "So are we not going, Amma" (Ali 480). Nazneen replied, "Just wait and-"

Nazneen then cut in herself at the same time as she had taken out more rice and more dal and she presented more to her both daughters and said, “We’ll talk about it tomorrow, or later, and we’ll decide what to do. Staying or going, it’s up to us three” (Ali 480).

Although Shahana dislikes her Bangladeshi identity but her father’s instructions regarding her tight jeans lead her to some modifications and adaptations in her dressing style as Ali shows in the novel where, “Shahana lifted her head. She was wearing her new jeans. Chanu had stopped objecting to the tightness of her old jeans. The new ones were baggier than a pair of rice sacks, and she had cut the ends off and worked on them so that they frayed in exactly the right way” (369).

Chunu is not conservative like the typical men from his society but shows liberal attitude and adapts according to the situation. In the early years of his married life, his wife Nazneen was confined to her household activities but with the passage of time and also due to poor economic conditions, he allows his wife to earn and support the family. He was aware of his good attitude as a husband and tells this to Nazneen towards the end of the novel when he made a decision of leaving England. Before leaving he expressed his feelings and regard for his wife, “But I haven’t been a bad husband. Would you say? Not bad,” Chanu had looked up at her and peeped as if her face was too dazzling to watch straightforwardly and he continued, “Some of our women, they never go out. Her” (Ali 459). Then he moved towards the upper floor and uttered, “She never goes out. You never see her out, do you? Many aren’t allowed to work. You know how it is. Village attitudes. The woman gets some money, she starts feeling she is as good as the man and she can do as she likes” (Ali 459). He then smiled and his little eyes almost disappeared (Ali 459). He thus verifies his modernism, “That’s how they think. They are not modern. Not like me” (Ali 459). Nazneen admits this fact and was thankful to her husband, “It was lucky for me”, and as she stated this her heart had swollen**,** “that my father chose an educated man” (Ali 459). Chanu’s goodness is also evident from his decision of leaving alone when his wife and daughters were not willing to go back to Bangladesh. He did not impose his decision on his family. Nazneen changes her initial negative thoughts about Chanu and started loving and respecting her husband in the course of events.

Chanu finds solution of his identity crisis in tracing his roots back to his original homeland and decides to go back to Bangladesh and he says, “In all my life, I feel this is the best decision I have made - to take my daughters back home. I am preparing them. You see, to go forward you must first look back. We are taking some stock of the glorious British Empire” (Ali 249). Chanu’s decision of going back was due to his continuously unsuccessful attempts for his upward mobility in the immigrant world.

Chanu continuously tries to remember his original roots and lets his children learn and know their history too. Ali tells about Chanu’s efforts to introduce the Bangladeshi culture to his British born daughters; he called the girls and Shahana invigorated her profound attention in the carpet while Bibi clasped her fists in attentiveness, “From time to time, I have tried to teach you a little bit of something here and there” (369). Shahana grunted, Chanu let it go unnoticed, “Maybe you don’t remember any of these things. It doesn’t matter. Let it go” (Ali 369). His face, Nazneen saw, was extraordinarily serene (Ali 369). “But I will teach you something now that you will not be able to forget, even if you try” (Ali 369). He paused for an instant, and Nazneen considered he would clear his throat; but his throat was before now clear, “There was a painter from Mymensingh. His name was Zainul Abedin. His work was shown all over the world and received many high accolades. Now this man did not paint vases full of flowers or high society portraits. His subject was the common people of Bangladesh. He showed life as it was. And he showed death. Just as it was” (Ali 369).

Gorra discusses that changing situations in Chanu’s life and contrast of culture led him to go back to his native land, Chanu is also inefficiently affectionate to be imperious, and hitherto still a good-natured gentleman also has his confines as when he has noticed that “his elder daughter, Shahana,” begins growing up into “her tight jeans,” he has started to arrange the homecoming of his family, whether accomplished or not, “to the Dhaka” that his children have seen. Chanu, as Gorra refers, is deeply rooted in his original homeland and despite the fact that he’s neither so hilarious nor somewhat so distressing, Chanu inexorably brings to mind “V. S. Naipaul’s Mr. Biswas” and that was not a drawback as Chanu does not end “being himself, but he also belongs” to an

identifiable custom that is what “Brick Lane” also does. Bangladesh is still home for these immigrants and as Gorra refers their lives are impecunious and *Brick Lane* is whatever thing however, and whilst “some of this has to do with its fidelity to detail,” a component about “the novel’s amplitude” has come also from the reality that it is not merely regarding London. Gorra tells further, Ali has definitely assumed that her readers have to fill in the details of the city encircling her characters, and hitherto “she also makes us recognize” that they do not require it and their position of orientation is not “London but Dhaka” as even residing in England yet they still consider Bangladesh as home.

According to Gorra, Bangladesh “is a home” for Nazneen who is continuously in touch with her homeland through the letters sent by her sister Hasina, it is a home that Ali vibrantly provides in the course of the extensive chains of frequently agonised letters received by Nazneen from Hasina, her sister and a girl whose prettiness verifies “almost unbearable to own” and all over the novel, these letters come into view however Ali has utilised lots of them to viaduct “13 years in Nazneen’s life, from 1988 until 2001”. And more than significant from it is another point that it has as well used Hasina’s life story in a dreadfully deprived and brutal city telling Nazneen that the “home” which she has envisioned “no longer” subsists (Gorra).

Chanu and Karim are two characters in this novel who go back to their roots and return back to their original home. About Karim, it is not clear whether he went to Bangladesh or joined the Jihadi caravan but Nazneen thought that he went to Bangladesh. Chanu left UK and moved back to Bangladesh. Before leaving he tried to convince his daughters and gave them instructions about their native culture. Ali tells at one point, Chanu lightly touched Shahana under the arms. “What? Do you not know? I am a better cook than your mother. And look, Bibi, my stomach has gone flatter than a paratha. I can reach my own toes now” (Ali 479). He stooped down to confirm it; then he started to rearrange bags and money, tickets and passports (Ali 479). He clacked on his money belt and tested the catch (Ali 479). “Be good girls, do as your mother tells you, finish your homework every night, don’t waste time on television and all that rubbish, read Tagore (I recommend *Gitanjali*), don’t think that there’s anything you’re not good enough for,

remember that-" (Ali 479). He abruptly stopped talking then he said, "Yes, well. That should do for now" (Ali 479).

Chanu has planned to start his own business after moving back to Bangladesh and after getting established he would move his family to a new big house. He went to the market to buy some sample for his soap factory so as to compete the market. Ali narrates this that when the patio had unoccupied, Chanu went out once more (464). He was going to a superstore called Liberty's to purchase soap (Ali 464). His suitcase had been changed into a sample carter and by now it was jam-packed of bars of "Lux, Fairy, Dove, Palmolive, Imperial Leather, Pears, Neutrogena, Zest, Cuticura and Camay Classic." (Ali 464). At Liberty's he would store up on "the Refined-End Soap Market. He had plans for the factory" (Ali 464). When they came to fulfillment, he would shift the family to a bungalow in Gulshan, with a guest cottage at the base of the garden (Ali 464). To begin with, they could have a couple of rooms on top of the office (Ali 464). Chanu has his own philosophy of life which Ali reveals in the novel in these words, "First rule of management," said Chanu, "Know the competition" And " 'Second rule of management,' said Chanu. 'Think big, act small. Then the rewards will come' " (464). Chanu thus decides finally to go back to his roots. He plans to move back to his native land Bangladesh where he aims at starting his own business. Karim also traces his identity back in his original roots of a Bangladeshi Muslim. Both Chanu and Karim resolve their identity dilemma by leaving their immigrant land London and moving back to their original homeland Bangladesh.

Monica Ali has represented her Bangladeshi identity in this novel and Mahmud Rahman mentions, "I also liked the stories from Nazneen's childhood in the Bangladeshi village, stories that Monica Ali has noted in interviews and readings came from her own father's memories of life in rural Bengal". At another point, Charles discusses that the narrative unwraps temporarily in Bangladesh, the place where Nazneen has come into the world two months before her time, at first she repudiates breathing, and after that she declines eating and even though her mother has mourned every one of these likely fatal improvements, she has persisted, "We must not stand in the way of Fate" and even after she has grown up Nazneen had never inquired the reason of the account of "How You

Were Left to Your Fate," in fact she was indebted for the silent audacity of her mother, her weepy patience that had been approximately every day in proof. In Rahman's idea, Ali has revealed the past life of Nazneen in a Bagladeshi village and her continuous interaction with her sister in Bangladesh who kept on telling her stories thus bridging the gaps and probing into the lives of both sisters. In view of Rahman, moreover this connection to Bangladeshi history of Nazneen, the writer has also preserved a link with current urban Bangladesh which she has done via Nazneen's sister named Hasina, whose letters written to Nazneen make her visible in the text. The use of letters in the novel is for specific purposes as Rahman has mentioned that these letters exhibited a sister having very diverse strength, one who is more gregarious and adventuresome, also they are a source of providing news regarding the world of the working class Bangladeshi women and the writer recognises that a great deal of this was drawn from a book, by a Bengali intellectual Naila Kabeer, concerning the garment workers in Dhaka and London. Monica Ali's representation of her Bangladeshi identity is discussed by Rehman in whose words, the power of the book as news, also finished up being its flaw and it is also said, "I felt that Monica Ali attempts to bring her readers everything she knows or has learned about Bangladesh". And, says Rahman that there is by her "focus on life in Tower Hamlets, giving us a glimpse of class and gender relations" and also she has strived to report living in the current urban as well as rural Bangladesh, and in addition there are portions about the past of Bangladesh by the orifice of Chanu. Moreover he expressed his thought about Ali's writing, "At times I wished that the author had been more selective and saved some of that for other writing efforts" (Rahman). He continues expressing his point of view about Ali's writing that maybe Monica Ali has not meant writing one more book on the subject of Bangladeshis also she had felt obliged to put the whole thing here and that is what may well be the matter, however to make a choice would have facilitated this book (Rahman). He has appreciated Monica Ali for representing Bangladesh and giving voice to the Bangladeshi immigrant women (Rahman). In Rehman's thought, *Brick Lane* has become a component of the heritage of written work by the immigrant writers who, in literature, have portrayed life from definite new societies of England in the post-WWII period and also in the precedent decades, "V.S. Naipaul, Beryl Gilroy, Buchi Emecheta, Sam Selvon, among others, did for African and Caribbean immigrants" arriving Britain,

so like them Monica Ali has done the same for the Bangladeshi immigrants, particularly from the standpoint of a woman.

Banerji has delineated Ali's portrayal of Bengali life and says that if there is designation of Monica Ali as one of the "Granta's Young British Novelists" intended for the year 2003 then it is not an amazing thing because she, as a compassionate writer having the ostentation, has "spun magic" by generating the sounds, aromas and vistas of the "life as a Bengali". In Banerji's words, "As part Bengali myself, I recognized familiar traits in the cameo characters" interspersing the book, ranging from strangeness, self-image and insincerity, to gentleness, unselfishness and sensuousness. As Banerji views, Ali traps the shades of subconscious, sub-continental, and matrimonial discord, moreover haughtiness and pomposity of Chanu plus coyness and passive acceptance of Nazneen along with her rising incursions into autonomy, in addition to it she has painted an unforgettable picture of the increasing insurgence among the "second generation Bangladeshi Brits" to strive for their identity in the same way as do the immigrants across the world.

Mahmud Rahman also tells about the Bengali immigrant community in London. According to Rahman, the novel has been written from the perspective of a Bengali girl named Nazneen, who had been raised in countryside Mymensingh area and disembarked in London like a young female wedded to a man, Chanu; living in England for several years. Rehman says that Monica Ali has effectively "put herself in Nazneen's shoes" and via her eyes that she has carried the reader to the world belonging to the Bengali migrant population in the East End of London. Also he says about Ali that she did not carry out this like a journalist rather she has worked it out like a novelist (Rahman). He refers to the fact that there are lots of young women jolting out of a rural community in Bangladesh on one day to discover themselves on the next day in London, marrying immigrant men who have by now lived there for years (Rahman). Hence, says Rehman, the narratives of immigrant women, freshly married wives of the South Asian men not residing in the South Asia, appear not the latest to the kind of South Asian English writings. Rehman tells, "But I do not recall any other writer" undertaking this meticulous assignment to envisage and flesh out on the page the existence of a young lady raised in a

village and acquainted with just a couple of English vocabulary also who have to all of a sudden confer an unfamiliar country, has felt out completely new contacts with both Bengali as well as English neighbours, and moreover has come to terms with wedding to an unfamiliar person. In Cormack's view, Nazneen represents the Eastern girls having identity bound by both culture as well as gender hence the legitimacy observed by Karim in personality of Nazneen was also constrained by both culture as well as gender (705). Cormack reflects, as a contrast to the Western girls seemingly causing a peril to his logic of possession, Nazneen neither exhibited "her sexuality" to anybody except him nor did she interrogated his quite baffled perception of religion and politics but in its place pays attention to and records his monologues (705). According to Cormack, in reality, "when we look back to the points at which Nazneen feels Karim pay attention to her, we notice that she is merely adding phatic markers" to the discussion: it is his own voice that he listens to and accepts it and she also stands for an untroubling Bangladeshi identity (705).

Chanu is the representative of the male Bengladeshis who after the birth of his two daughters wanted to raise them according to his native culture and wished to go back to Bangladesh. In view of Banerji, "the Canadian goose in Chanu" was revealed at the birth of Shahana and Bibi, his daughters and consequently he fluttered around yearning for his home also he was determined to eventually going back "to his golden Bengal, the land of Tagore and Kazi Nazrul Islam" and being ignorant of the life long effort made by Hasina to stay alive, he had perceived "Bangladesh as a safer, more dignified place for his growing, nubile daughters than the country he has made his home for decades," and which has neither acknowledged his exact value nor rewarded his years of steady service so as a result did not ought to have his loyalty.

In Wood's idea, Ali's work shows just one culture, of Bangladesh, Zadie Smith's multicultural north London was an imaginary world that readers sought to visit, in part as it was new to them and in part as it was so principally jovial; but Ali's imagined world is reprehensibly "monocultural" including "only Bangladeshis" who either by option or by requisite "keep to themselves" also it is away from cheerfulness, though her writing is often comical.

Immigrants find their identity by adopting various techniques and Jiya Banerji says that the tale of immigrants includes nearly the entire human history and akin to the "migrant Canadian geese flying south for the winter, mankind" has also been looking for the new meadows and secure shelters for the millennia what's more the disparity is that the "Canadian geese fly back north to their homelands" whereas the immigrants seldom go back. Victory in Banerji's view, is found in "assimilation: making new homes, settling into new territories, and adapting to new cultures," while disappointment is found in isolation plus separation, however attaching with the "people of your own kind in an unfamiliar environment" turns out to be a continued existence practice making just right logic. Immigrants try also to assimilate into the host culture and absorb the culture of the foreign land. Charles refers to this that there are cultural differences between the Eastern and the Western culture, in the unconventional West, for sure, it has been known since long that there are other choices for women, "Madame Bovary" may "choke on" toxin, "Edna Pontellier" may stroll into the ocean, "Thelma and Louise" may drive off that rock face and it is very incongruous that a young Bangladeshi Muslim woman is supposed to locate a trail neither anarchic nor self-seeking. Nazneen had a lover Karim, Charles describes, in spite of being married to Chanu and her this illegal affair is to mimic the ways of the Western world and at the same time as her white neighbours became extra candidly intolerant moreover her lover grew more fundamental, Nazneen located herself inside a world of political as well as personal infatuations as disparaging as the reticent world she has deemed leaving at the back. Her recovery, as Charles views, has come not through acting upon what she is informed or through selecting from the choices of "saint or sinner" as delineated for her, but by taking courage to envisage an existence outside of those limits. In idea of Charles, Ali has pursued her development so intimately and so compassionately that it is an instant of actual pleasure when Nazneen at last yelled, "I will say what happens to me. I will be the one" (qtd. in Charles). This fact Walter has also explained at another point that at the core of the book is found a superb delineation of a treacherous relationship and Nazneen like "a good Bengali wife" has not entered carelessly "into her sexual adventure," also Karim, her lover and a ferocious "young Muslim" wishing "to radicalize the local community," has intensely held ideas in opposition to lewdness. Ali, as Walter sees, throws light on Nazneen's affair with Karim

and tells that however as Karim comes to Nazneen's house continually, fetching her "the piecework for her sewing job," and Ali demonstrates that in what way the physical appeal blowing up between them has obliterated their moral prospects and she incarcerates the entire minute niceties of charisma of Karim to Nazneen that ranged "from the citrus scent of his shirts" upto his enthusiastic vigour when talking about politics, uptil long time before "their first kiss, you have been convinced by a sense of absolutely inexorable desire". According to Wood, Nazneen was living her life according to her Bengali culture performing her both roles of a faithful wife as well as a dutiful mother and, into this unstable marriage comes the fierce commotion of Karim, a young campaigner, high-flying in "the local Islamic group the Bengal Tigers". Nazneen, tells Wood, provided a sewing machine by Chanu, has initiated doing piecework, and Karim is the middleman whose job is to gather and to distribute her work. Karim, as Wood compares, is the reverse of Chanu: he is youthful, good-looking, and apparently unassailable. Karim, Wood points out, attracts Nazneen by his different ways; he strolls around Nazneen's flat, talking on his cell phone and it is he who gets the "salaat alerts" and placing "his feet up on the coffee table," also spotting the gap through his "erotic spoor" and Nazneen cannot keep her eyes off him: When Chanu moved around, he showed his restlessness and when Karim could not be at rest, he showed his strength. As Wood refers, Nazneen's this affair with Karim shows her attempt to assimilate the Western culture: in spite of her trepidation of the indulgence of infidelity, Nazneen begins an affair with Karim, a link that exactly surrogates in favour of the deficiency found inside her marital relationship that was powerfully physical in nature, and Nazneen was in fact having a love bond. An appraisal of her solitude, says Wood, in this intensely conventional society, is presented when she attempts to inform her friend Razia about it as Razia's son has been revealed to be a drug aficionado, and thinking that one hard luck might be dealt for another, Nazneen halteringly confesses her top secret but Razia cuts her short, "You don't have to tell me," says Razia, "Just because I am in trouble, you don't have to make trouble for yourself as well". In this world, expresses Wood, the saving of moral endurance makes the bountiful disbursement of "confession" voiceless. Razia, as Wood mentions, is an unusual Muslim woman, afterward she will listen to the full account of the affair, but Ali incarcerates the sense that just to hear such news is to be infected with it.

According to Charles, the in-between space in Nazneen's identity is seen after her illegal relationship with Karim and her infidelity produces a horrifying encumber of culpability, nevertheless it has promoted also her rising feeling of annoyance at the submissive nature of her mother plus it has awakened her considering the chance to shape her destiny instead of accepting it as it is.

Karim is another character in this novel that experiences hybrid culture. He represents the second generation of immigrants. Sandhu has discussed the second generation Bangladeshi immigrants and states that Karim is to be thought to exemplify the discord and eccentricity of the "second-generation Bangladeshi youths," the focal point of ethical fear concerning Asian groups, in its place they ought to be paid attention and given an opportunity partially, they would converse about their feeling of being written out of the past since they collectively in the company of "their brothers and uncles" had been the ones who had received the complete burden of the battering "from the 1970s to the 1990s" and whose education had endured as a consequence of harrying classfellows plus insensitive teachers and also they were present at "the vigils outside the Royal London Hospital" in their fruitless effort to wait for Quddus Ali to recover awareness and moreover "even the nail-bomb" fixed in the "Brick Lane by David Copeland in April 1999" had not stopped their determination of getting back the lanes of Whitechapel.

Karim and Chanu have contrasting personalities: Chanu maintains his original Bangladeshi identity while Karim is a mix of both Bangladeshi and British culture. Walker has compared the characters of Karim and Chanu. In Walker's words, Karim is Chanu's antagonistic in each manner: unswerving, self-assured, and an innate leader who leads the dissatisfied Bengali teens. These Bengali teenaged persons violently take on "the cultural totems" like "Walkmans, Nikes, baggy" trousers of the contemporary youth of English origin; however they remain cut off and drifting, thus becoming susceptible objects that are intended for the rich White heroine hawkers creeping into the domain (Walker). However, says Walker, the wish of Karim to connect this Bengali youth in the name of Islam seems whimsical as much as is Chanu's wish to improve himself. There is

a witness to the writing by Ali that the passionate love relationship of Karim and Nazneen that is so implausible in the actual life but here it seems unavoidable (Walker).

4.7 CULTURALTRANSFORMATION

Gayatri Chakravorty Spivak has presented the concept of culture alive that keeps on changing and in her view culture can be brought to a place where it is not rooted and thus culture is on the move and always on the run ("Culture Alive" 359). Stuart Hall views cultural identity as something transformative and it is not static one single self (Hall 225). In his view cultural identity keeps on changing with the passage of time (Hall 225). Culture is not static and keeps on moving as Hall and Spivak view. Homi K. Bhabha, another postcolonial cultural theorist, envisions that cultural diversity leads to cultural creativity and cultural productivity ("Cultural Policies"). All these theorists visualise culture as something transformative in nature that changes with time.

Nazneen's life changes with the passage of time and she emerges as an active person at the end of the novel. In the beginning of her life she had been a passive being left to her fate by her mother who believed in accepting one's fate. Her mother was not in favour of wasting energy in fighting against one's fate because in her perception fighting against one's fate weakens the blood.

Ali has written in her novel about the place of fate in Nazneen's life and how she was left to her fate in her early days of life. Her mother refused to take her to the hospital situated in the city because of her traditional view about fate. She was not in favour of challenging the fate and accepted the fate whatever it would be:

> As Nazneen grew she heard many times this story How You Were Left To Your Fate. It was because of her mother's wise decision that Nazneen lived to become the wide-faced, watchful girl that she was. Fighting against one's Fate can weaken the blood. Sometimes, or perhaps most times, it can be fatal. Not once did Nazneen question the logic of the story of How You Were Left To Your Fate. (15)

Nazneen was trained in a traditional manner of being passive to accept her fate as it is. Inspite of the sickness of her baby, the mother of Nazneen has decided oppositely and refused to take her child to a hospital situated in a city and argues, " 'No', she said, 'we must not stand in the way of Fate. Whatever happens, I accept it. And my child must not waste any energy fighting against Fate. That way, she will be stronger' " (Ali 14). She was taught this by her mother: "Fighting against one's Fate can weaken the blood. Sometimes, or perhaps most times, it can be fatal" (Ali 15). In the words of Ali:

> What could not be changed must be borne. And since nothing could be changed, everything had to be borne. This principle ruled her life. It was mantra, fettle and challenge. So that when, at the age of thirty-four, after she had been given three children and had one taken away, when she had a futile husband and had been fated a young and demanding lover, when for the first time she could not wait for the future to be revealed but had to make it for herself, she was as startled by her own agency as an infant who waves a clenched fist and strikes itself upon the eye. (16)

Nazneen was brought up in a traditional society with limited roles for women and living a life as an object. At the time of her marriage, she accepted the proposal, "Soon after, when her father asked if she would like to see a photograph of the man she would marry the following month, Nazneen shook her head and replied, 'Abba, it is good that you have chosen my husband. I hope I can be a good wife, like Amma.' But as she turned to go she noticed, without meaning to, where her father put the photograph" (Ali 16-17). She was going to marry an old man, "She just happened to see it. These things happen. She carried the image around in her mind as she walked beneath the banyans with her cousins. The man she would marry was old. At least forty years old. He had a face like a frog. They would marry and he would take her back to England with him" (Ali 17). Nazneen was deeply rooted in her Bangladeshi culture but she was hesitant to go back in view of her sister Hasina's poor life and other factors, "She had wanted to go. But now she did not know. The children would suffer; Chanu would face fresh agonies of

disappointment; and she was not the real girl from the village any more. She was not the real thing" (Ali 385).

Nazneen was not a passive being at the end of novel and she had started living and deciding by her own. When her husband decided to go back to Bangladesh she considered the prospects of this decision from various angles:

> Her first thought was that she would go to Dhaka with her husband and her children. It would be the right thing to do, and she would be with Hasina again. Doubts assailed her on all sides. The children would be miserable. Shahana would never adjust. What would happen to Chanu in Dhaka? If his dreams fell apart, what net would catch them all? How would they live? How would they eat? Would it not be better to stay here and send more money to Hasina and help her that way? Maybe even bring her over here. But if Chanu went ahead and left without them, then what? Would she marry Karim? Did she want to marry him? It would be difficult for the girls. And it would be impossible simply to spurn him. Perhaps it would be best to go to Dhaka. (Ali 405)

She started living independently, "Razia would pay her tomorrow. Tomorrow she would go to Sonali Bank and send money to Hasina. There had been no letter from Hasina for more than two months now" (Ali 487). It was hard in the start but gradually she managed her living, "The first wage that Razia paid was not much. All month they ate rice and dal, rice and dal. And at the end of the month there was five pounds left to send to Hasina. Next month there was more" (Ali 488). The novel ends where Nazneen enjoys skating with her two daughters. Ali portrays the picture of Nazneen's emancipation at the end of the novel where she was facing a gigantic white loop, surrounded by the boards having height of four foot: "Glinting, dazzling, enchanting ice" (Ali 492). She had stared at the ice and bit by bit it exposed itself, "The criss-cross patterns of a thousand surface scars, the colours that shifted and changed in the lights, the unchanging nature of what lay beneath. A woman swooped by one leg. No sequins, no short skirt. She wore jeans. She raced on, on two legs" (Ali 492). Her daughters were

with her, “Here are your boots, Amma” (Ali 492). Nazneen had twisted in a circle and to climb on the ice in the flesh – it barely appeared to be an issue as in her understanding she had been by now there (Ali 492). Then there was a voice of Razia who said, “But you can’t skate in a sari” (Ali 492). Razia was by now fastening her boots (Ali 492). “This is England,” she answered, “You can do whatever you like” (Ali 492).

Gorra says that however in what way Nazneen may perhaps be able to oppose Chanu’s desire that they would have to go back. *Brick Lane* turns up with two conflicting epigraphs, one from “Heraclitus” that is “A man’s character is his fate” along with one other taken from “Turgenev” that is “Sternly, remorselessly, fate guides each of us”. He then raises question, “Do we, can we, control our own lives? That question propels Ali’s book, in a way that keeps us from reducing it to a simple matter of ‘East’ versus ‘West’ ” (Gorra).

Nazneen gets transformed into a new being in the course of the events described in the novel. Rahman points out this fact, “I found Nazneen’s character strongly developed” and Monica Ali, in his view possess capability to portray Nazneen inside a diversity of situations as outlined by him. At one time, she was found watching out of the window pane of her apartment in the council lodging (Rahman). Similarly, at another time, she was found taking care of an extremely ailing kid in one hospital of London about which he expresses his feelings of likeness from the words “probably one of my favourite chapters” (Rahman). Then there is another point where she was striving to discover the varying political affairs on her all sides, the two of “the racists and the young Muslim militants” (Rahman). Next, there is the evidence where she was connecting to live in her apartment with her spouse and her two teenage kids (Rahman). Also, she was brushed off within a love relationship with a determined young guy (Rahman). And lastly, looking for her escapee daughter in the mid of a revolt of the Bengali young people on the lanes of the East London and from somebody who is mainly an onlooker, Nazneen develops into a woman achieving self-reliance and performing to transform her state of affairs (Rahman).

Nazneen transforms from a dependent passive being in the start of her life in a Bangladeshi village to an independent active being after living many years in London. Her transformation proves that cultural identity keeps on moving and can change in the course of time as pointed out by Spivak and Hall. She also verifies Bhabha's concepts of cultural creativity and productivity when she skates in sari at the end of novel thus producing her own culture; a mix of both the East and the West.

4.8 CONCLUSION

The textual analysis of Monica Ali's novel is done in the light of culture and globalisation theories. Theoretical principles are derived from the cultural theories of Homi K. Bhabha, Gayatri Chakravorty Spivak and Stuart Hall. In Bhabha's concept the opposing cultures meet in the Third Space of in-between where the cultural negotiations take place and identity is formed (Bhabha, *The Location of Culture* 37-39).

Nazneen's tension of being caught between the two opposing forces of religious traditional values and the open liberal culture of the West was resolved by her towards the end of the novel when she leaves her lover Karim and decides to live with her two daughters in London. She refused to go back to Bangladesh with her husband Chanu who found solution of his identity dilemma in going back to his dream homeland, Bangladesh. Karim's clash of two civilisations: Islam and the West, was ended when he reverted completely to Islam after 9/11.

Bhabha's another concept hybridity is a mixed and confused identity as a result of meeting of two opposite cultures (Ramos). The clash of civilisations in the global world and the immigrant world comes into view in the form of a hybrid culture. Nazneen and Karim had a hybrid culture. Nazneen's adultery trapped her in a phase of tension and cultural amalgamation. Her religious faith gave her a sense of guilt at one hand and the freedom of the Western culture led her deciding for herself at the other hand. Karim appeared to be a mixture of traditional and liberal Bangladeshi culture in the start of the novel. Nazneen's adultery and independence and Karim's liberalism prove that hybridity

leads to intersection and interdependence of cultures thus it is an enemy of inequality and unfairness as Bhabha says.

Bhabha's idea is that hybridity enhances the cultural potential of a tradition or a heritage ("Cultural Pollicies"). Its evidence in the novel is Nazneen who maintained her traditional culture in the foreign land and also learned new things. Nazneen's skating in sari is its evidence.

In Bhabha's view cultural diversity leads to cultural production and in the novel under analysis its examples are shown by Nazneen and Karim. Nazneen's skating in sari is an instance of cultural production. Karim and the other second generation Bangladeshi immigrants living in Brick Lane produced their own culture of the East and the West.

Cultural productivity is more at the point where it is more indecisiveness. Nazneen, Karim, and Chanu all passed through ambivalence of their cultural identity and produced their own culture finally. New values, foods, traditions, names, norms, thoughts, etc. are adopted by these characters to find out their cultural identity one way or the other. Nazneen's self-reliance and taking her own decisions, Karim's updated enlightened self, and Chanu's buying of soap to compete the market; reveal the cultural productivity as a result of ambivalence.

Cultural goods are of unique kind and they can't be equated with consumer goods. The immigrant life in London was not equated with the original roots of the immigrants who have their own specific culture. Karim reverted to his Muslim culture after the 9/11 event. Chanu returns to his native land.

Hall and Spivak have presented culture as something always moving and changing (Hall 225; Spivak, "Culture Alive" 359). In Spivak's perception culture is always on the move and can be brought to a place where it hasn't existed so far ("Culture Alive" 359). Nazneen brought her Bangladeshi culture to London. She always cooked Bangladeshi foods and wore saris, her traditional Bangladeshi dress. She recited the Holy

Quran and practiced her religious values. Chanu maintains his original Bangladeshi identity in England and always remembered the history of Bengal. Although he lived in the liberal society of London yet he played the role of a typical Bangladeshi father to protect his daughters from the evils of the Western culture. Moreover, Brick Lane is an area in London specified for the Bangladeshi immigrants and it has transformed into a mini Bangladeshi state.

Spivak has presented the idea of culture alive that is always on the run, constantly changing with time ("Culture Alive" 359). Nazneen brought her Bangladeshi Muslim identity to London. Her traditional Bangladeshi dress and foods reflect on the constantly changing culture. She changed with the passage of time and adapted to the Western culture. She transformed into an independent and a confident being taking her own decisions at the end of novel. Karim, is an example of the second generation Bangladeshi immigrants. Karim adopted traits from both the Eastern and the Western culture at first but then reverted to his original identity after the 9/11 event.

The theoretical principle of cultural transformation is clearly visible in the female protagonist of this novel. Nazneen, the central character, transforms into a quite different being as compared to what she was in the start. She was a shy, passive, quiet, simple and inactive person since the time of her birth. Fate controlled all her life till the age of 34 when she started controlling her life and took independent decisions for herself. In her traditional Bangladeshi society she was taught by her mother to surrender to fate and do not fight against fate. She was even left to die at the time of birth as her mother refused to take her to a hospital and also because her mother was not in favour of wasting energy against fighting the fate. Similarly she accepted the proposal of Chanu who was much older, a 40 years old man while she was still in her teens. She also accepted the decision of fate to leave her native country Bangladesh and immigrate to the unseen world of Britain where her husband lived. This was a change from the village to the urban life. In London too she accepted the things as it is for a long time. But things got changed when she was the mother of two daughters and already had spent a long time with her husband. Many factors led to this: diaspora, globalisation, cultural imperialism, cultural difference,

poor economic conditions, loneliness, estrangement, social changes, psychological conditions, and postcolonialism.

Chanu, Nazneen's husband also transforms in the course of time. His transformation is visible in his approach towards discovering his identity in his native land and going back to his original roots and leaving the immigrant world that has not acknowledged him even after living and serving there for years. He takes pride in going back to Bangladesh leaving everything in London.

Karim is another main character who transforms with the passage of time and traces his roots back to his Bangladeshi and Islamic culture and reverts to Islam in the course of the events of 9/11 and discrimination against Muslims and joins Islamic Fundamentalism movement. He was brought up in England and had a mix of both Bangladeshi and British culture. But finally he resolves his cultural identity dilemma and finds his deep original roots. At the end, he appears to be wearing a Prayer cap all the time and having beard to reflect a true Muslim identity.

Thus, Nazneen Chanu and Karim verify the idea of changing and moving cultures as presented by Spivak and Hall. There are also evidences of Bhabha's ideas of mimicry, hybridity, Third Space, cultural productivity, cultural diversity and cultural creativity in this novel and the characters of this novel successfully prove these concepts. The global events also affect the lives of the immigrants and challenges are faced by the Muslims in the post 9/11 period. The first and the second generations of immigrants depicted in this novel have different experiences. Nazneen and Chanu represent the first generation of immigrants while Shahana, Bibi and Karim resprent the second generation of immigrants. The first generation is deeply rooted in the culture of their native land whereas the second generation is more attached to the culture of their immigrant land. In the novel, Nazneen and Chanu maintained their original Bangladeshi identity in London whilst Shahana, Bibi and Karim assimilated to the British culture. They mimic the ways of their immigrant land. Karim then changes and reverts to his original Bangladeshi Muslim roots after the global world event of 9/11 that completely turns the course of his life.

CHAPTER 5

TEXTUAL ANALYSIS OF *HOME BOY*

5.1 INTRODUCTION

In the present chapter, the text of novel *Home Boy* is analysed in view of selected cultural theories of Bhabha, Spivak and Hall. This novel is written by H. M. Naqvi. Hussain Murtaza Naqvi (H. M. Naqvi) is a young Pakistani writer and his novel *Home Boy* is a heart touching and very impressive account of the young Pakistani immigrants in the US in the age of globalisation. Naqvi himself lived in the US and experienced the diasporic life of the young Pakistanis abroad. Naqvi's novel, *Home Boy* is a narrative of three Pakistani boys residing in America: Shehzad (Chuck), the main character and his two friends; Jamshed Khan (Jimbo) and Ali Chaudhry (AC). This is a political novel dealing with 9/11 and its aftermath that deeply affected the Muslims across the world and especially the Pakistani Muslims and the other Muslim immigrants, from other countries, living in the US and the UK.

Naqvi's novel *Home Boy* closely resembles with another novel, *The Reluctant Fundamentalist* by another Pakistani writer Mohsin Hamid as both these novels are written in 9/11 scenario and delineate the lives of the Pakistani immigrants after 9/11. Hamid's novel is a story of a young Pakistani, Changez Khan who reverts to Islam in the course of time and comes back to Pakistan. Shehzad in Naqvi's novel comes back to Pakistan but he does not change his outer appearance like Changez Khan having beard at the end. Shehzad and Changez both assimilated to the American culture but 9/11 proved to be a turning point in their lives. They returned back to their original culture after 9/11.

Bashir Ahmed informs that H. M. Naqvi, graduated from Georgetown in the course of creative writing at the Boston University. He is the winner of "the Phelam Prize for poetry" and in addition to it he was the representative of Pakistan at the event of the "National Poetry Slam" held in "Ann Arbor, Michigan" (Ahmed, "Review: *Home Boy*"). Ahmed informs that in the current years, Naqvi has taught the course of "creative writing" at the "Boston University" as well as presently he breaks up his time at two places, amid Karachi, Pakistan plus "the US East Coast" ("Review: *Home Boy*"). According to Ahmed, *Home Boy* is Naqvi's first novel and he has described in it the Pakistani immigrants' life in the present global world ("Review: *Home Boy*"). In Ahmed's words, "Naqvi's smart and sorrowful debut is at once immigrant narrative, bildungsroman and New York City novel, with a dash of the picaresque" ("Review: *Home Boy*"). As Ahmed sees, the migrant narratives are frequently attractive for the reason that they sensationalise the yearning to deal subjugation for liberty and affluence, moreover because they have the ideal rival: "America itself" ("Review: *Home Boy*"). Hirsh Sawhney tells some important facts about Naqvi's work that during "the year" subsequent to "the terrorist" assails of the "September 2001," the US hatred misdemeanors in opposition to Muslims have "increased by 1,600%" and the law implementing organisations have under arrested over a thousand immigrants belonging to the Middle East or South Asia while the government officers from time to time have abused physically the detainees and also refuted them making contact to a legal representative, although the greater part of these groups was not linked to terrorism and these severe prejudices are highlighted in the ostentatious first appearance novel of H.M. Naqvi.

BlueChip also presents a discussion about this novel. According to BlueChip, H.M. Naqvi, with new language, has carved a novel that designates fresh boulevards for the South Asian Literature in English and "Taking a subject that is weighty with a hand that is light, he has presented us with 9/11 book that we have all been waiting for - not a second too late". Sawhney points out that this novel has narrated the tale of three young Pakistani boys living in America and the novel, winning the initial "DSC prize" intended for the South Asian literature, has focussed on the existence of the "three New Yorkers"

having Pakistani nationality. The storyteller Chuck, named Shehzad, as Sawhney tells, “a Karachi-born” graduate from the NYU “was fired from his banking job” and at the moment “drives a cab”. Then Sawhney refers to Chuck’s best friends and portrays their pictures. In the words of Sawhney, the best friends of Chuck include AC, also known as Ali Chaudhry, “a PhD dropout who sports a pencil-thin moustache and velour smoking jacket,” and Jimbo, also known as Jamshed Khan, “a dreadlocked, New Jersey-raised DJ who uses urban catchphrases such as ‘fo shizzle, ma nizzle’ ”. Moreover, Sawhney continues describing that these three youthful, “secular men have their fingers on the pulse of something” that Naqvi has called, “the great global dialectic”, listening to “Nusrat Fateh Ali Khan, Nina Simone” and the ancient “school hip-hop” music and also taking pleasure in women, ecstasy and also “cocaine at Tja!,” which is a “hush-hush, invitation by wind and word of mouth” type “lounge bar”.

Ahmed shows another picture from the perspective of a Pakistani reader that this is such a type of book that may possibly be read at a lots of stages because it is an account of a migrant to a great extent and still more a specific account of the “New York City” however on behalf of the “Pakistani readers” it turns out to be as well an exceptional story of Karachi - as for instance there are the profound and intensely warm depictions of desi food, delivered affectionately with the zeal of a Karachi aficionado (“Review: *Home Boy*”).

Leyla Sanai describes, “In the days after the twin towers fell, it was hard for anyone living in New York”. This event has greater consequences on the lives of the Muslims across the world however for the “non-fundamentalist Pakistanis,” according to Sanai, “it must have been hell” and this viewpoint has been discovered in the first appearing novel of H. M. Naqvi, which has “won the DSC Prize for South Asian Literature”. Sanai expresses that the tale is described “by Chuck, a 21-year-old from Karachi who has been in NYC for four years” and who achieves “a degree in English literature” and he has become “part of an inseparable trio, along with AC, the brother of his mother’s friend and an academic rogue, and Jimbo, DJ and son of a Pakistani immigrant to New Jersey”.

Mohsin Hamid is another Pakistani novelist who in *The Reluctant Fundamentalist* has described the 9/11 event and its impact on a Pakistani Muslim living in America at that time and how this event changed his life. Naqvi's novel deals with the same issue and describes the story of three friends living in the US. Ahmed says that this novel, located "in Manhattan" immediately "after Sept. 11, 2001," has tracked three brilliant and amiable "college-age Pakistani men - AC, Jimbo and Chuck" who earlier than 9/11, imagined themselves "boulevardiers, raconteurs, renaissance men," amusing inside "the self-invention" allowed by New York ("Review: *Home Boy*"). These young boys, as mentioned by Ahmed, were totally absorbed in the American culture and assimilated to the pop culture but 9/11 proves to be a turning point in their lives as following 9/11, all alters and they discard "their 'Metrostani' lifestyle to watch CNN all day, feeling 'anxious and low and getting cabin fever' " ("Review: *Home Boy*").

It is also verified at another point where Sawhney tells that things have been drastically revolutionised following 9/11 when "two men at a bar" misconceive "Chuck for an 'A-rab' terrorist and give him a black eye," moreover, the Duck, an affluent White girlfriend of Jimbo, has unexpectedly started to emanate "whiffs of Islamophobia" and most notably, their one friend named as the Shaman and being recognised as a "Pakistani Gatsby", has been misplaced, consequently these three "desi amigos" mounding into the taxi of Chuck direct towards his "coastal Connecticut" house.

Also Sawhney reflects on the terrible event of their arrest by the FBI at the Shaman's home. In Sawhney's words, the Shaman is not there at his residence, nevertheless these three friends "drink his booze, watch his porn and cook penne in his house until FBI agents show up, the Feds interrogate the boys at Manhattan's notorious metropolitan detention centre," and they treat Chuck particularly in a rough manner by refuting him even "a phone call" and putting him inside the lonely imprisonment, and this conduct has compelled him to think again his personal "religious and national" commitments.

There is another aspect of the global world where imperialism prevails and things don't appear the way they claim to be as shown by Naqvi in this novel where three friends AC, Jimbo and Chuck have planned a tour to locate their friend Shaman after 9/11 but they discover that there are limitations for them. Ahmed reflects on it that they planned "a road trip" to locate a mystifying Gatsbyesque friend (the novel is filled with allusions to Fitzgerald), and found out the similar thing that Gatsby, the title character of the novel *The Great Gatsby* by F. Scott Fitzgerald, did that is "there are limits to self-invention in America" ("Review: *Home Boy*").

Reviewers have also discussed the literary techniques used by Naqvi. Ahmed appreciates, "Naqvi is a former slam poet, and his exuberant sentences burst with the rhythms and driving power of that form while steering clear of bombast" ("Review: *Home Boy*"). Similarly, there is another view by Sawhney that Naqvi tries to merge academic intellectual components into story strategies from the "popular culture" so to discover the effects "of the ill-conceived 'war on terror,' " moreover this brave method is at times triumphant and he also displays great expertise throughout episodic flashbacks to Chuck's younger years.

A few loop holes are also pointed out in an article where Sawhney tells that however a variety of problems overpower this novel yet *Home Boy* has taken immense caution in offering readers a complete sight of the New York City from the point of view of an insider however the feeling of location it has induced is frequently superficial and alien as "African immigrants" talk in sensible fables, and "Latina women are vixens who dance the lambada". Furthermore, Sawhney criticised that the novelist has attempted to create his main characters seem "well rounded," nevertheless these efforts rebound as for example, "the drug-using AC," works like a replacement teacher in a "rough-and-tumble South Bronx school" getting medals and awards for it, similarly the virtuous story at the back of AC sounds fake, but Naqvi has not appeared worried with plausibility. His characters, in Sawhney's view, are in its place crutches intended to detonate misapprehensions about drug addicts, Pakistan or Islam.

5.2 AMERICAN POP CULTURE AND THE GLOBAL WORLD

Homi K. Bhabha, Stuart Hall and Gayatri Chakravorty Spivak are three postcolonial cultural theorists whose work highlights the culture. They all perceive culture as something having fluidity and dynamism. In their view, culture is not of fixed nature that cannot be changed but it is flexible; always moving and changing. Cultures thus have ability to float, evolve and transform.

American Pop culture has also emerged as a result of globalisation of the world. Globalisation took place because of the global business firms, global organisations and information technology mostly rooted in America; hence there appears the American Pop culture. Aijaz Ahmad has seen globalisation as connecting the market but dividing the human beings. In his view this division of human beings is due to the reason of their best use for the functions of the global marketing ("Globalisation: A Society"). The divided human beings perform as an individual consumer that suits the global marketing functions. United people having shared aims are not suitable for the global marketing purposes. Ahmed's concept of globalisation throws light on the material aspect of globalisation that considers everything in the form of some material gains ("Globalisation: A Society").

John Tomlinson has discussed two visions about impacts of globalisation on cultural identity (270). According to one vision globalisation completely devastates cultural identity and threatens national identity which is the one subset of cultural identity (Tomlinson 270). The other vision sees globalisation as the most vital power to construct and propagate cultural identity (Tomlinson 270).

The novel under analysis shows the global society in the start of the story. The novel starts by the introduction of the three main characters as a global citizens fully absorbed into the pop culture, "We'd become Japs, Jews, Niggers. We weren't before. We fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo, and me. We were self-invented and self-made and certain we had our fingers on the pulse of the great global dialectic" (Naqvi 1).

Naqvi's words are a clear evidence of the involvement in the global culture, "The turn of the century had been an epic, and we were easy then, and on every Monday night you'd see us at Tja!, this bar-restaurant-and-lounge populated by local Scandinavian scenesters and sundry expatriates as well as socialites, arrivistes, homosexuals, metrosexuals, and a smattering of has-been and wannabe models" (Naqvi 3). Chuck, AC and Jimbo; all were fully immersed into the American pop culture and represented the global culture. There is also reference to multiculturalism in "Japs, Jews, Niggers". They have changed to what they were not. Diaspora, globalisation and the American pop culture have transformed them into a different being. They were fully absorbed into the American society and enjoyed the pop culture there. Chuck tells more, "We surveyed the *Times* and the *Post* and other treatises of mainstream discourse on a daily basis, consulted the *Voice* weekly, and often leafed through other publications with more discriminating audiences such as *Tight* or *Big Butt*" (Naqvi 1). There is still more facts about the assimilated selves of these young Pakistani immigrants:

> Save Jimbo, who wasn't a big reader, we had read the Russians, the postcolonial canon, but had not been taken by the brash, boisterous voices of contemporary American fiction; we watched nature documentaries when we watched TV, and variety shows on Telemundo, and generally did not follow sports except when Pakistan played India in cricket or the Knicks made a playoff run; we listened to Nusrat and the new generation of native rockers, as well as old-school gangsta rap, so much so that we were known to spontaneously break into *Straight outta Compton,*[…] *named Ice Cube/From a gang called Niggaz With Attitude* but were underwhelmed by hip-hop's hegemony (though Jimbo was known to defend Eminem's trimetric compositions and drew comparisons between hip-hop's internal rhythms and the beat of Kurdish marching bands). (Naqvi 1)

Again this example shows multiculturalism and pop culture where Chuck and his friends meet a variety of cultures. There is also a fusion of traditional folk music and rock music. One such representation of mixed form of music is Coke Studio experimenting with the folk and pop music. Here reference to 'Nusrat' exemplifies Pakistani identity. Although Chuck and his friends absorbed fully the American pop culture but they

remembered their roots too. Pop culture has its own distinctive features. Chuck delineates the American pop culture in the novel, "And we slummed in secret cantons of Central Park," (Naqvi 1) circumvented the meatpacking area, frequently ate dinner in the Jackson Heights; had not been affluent however had not been meager too by having, as for example, profligate footwear yet not having any actual land, had not been "frum but avoided pork - me on principle and Jimbo because of habit" (Naqvi 1) - despite the fact that AC's dynamic skepticism permitted him wide-ranging culinary leeway; and drank all over the place, a little extra than others, "celebrating ourselves with vodka on the rocks or Wild Turkey with water (and I'd discovered beer in June) among the company of women, black, Oriental, and denizens of the Caucasian nation alike" (Naqvi 2).

Chuck and AC belonged to the first generation of immigrants while Jimbo belonged to the second generation of immigrants and "Born and bred in Jersey, Jimbo was a bonafide American" (Naqvi 3).

Naqvi has given a clear description of the American pop culture. Chuck, the narrator of the novel tells, "The turn of the century had been epic, and we were easy then, and on every other Monday night you'd see us at Tja!, this bar-restaurant-and-lounge populated by local Scandinavian scenesters and sundry expatriats as well as socialites, arrivistes, homosexuals, metrosexuals, and a smattering of has-been and wannabe models" was situated on the side-line of the "Tribeca, Tja!" hardly ever depict "passers-by or hoi polloi," maybe for the reason that there were "no gilded ropes" demarcating the doorway, "no bouncers or surely transvestites maintaining vigil outside" (3). It had been a "hush-hush, invitation by wink and word of mouth" (Naqvi 3). There is an evidence of liberal American pop culture in the novel, "We'd got word that summer when my gay friend Lawrence ne Larry introduced us to a pair of lesbian party promoters who called themselves Blond and Blonder, and ever since the beau monde included a Pakistani contingent comprising Jimbo, AC, and me" (Naqvi 3). There is another instance showing the pop culture, where the friends would come "in ones and twos" and they were the characters that they knew "from Tja!" and also from "here and there" including Roger, who was a very tall "sommelier originally from Castle Hill," and he had taken classes in spoken Urdu as, he said, "I dig your women" (Naqvi 4). On one occasion he inquired,

"You think they'd make with a brother? What do I gotta do, man? Like, recite Faiz?" (Naqvi 4) The American pop culture is vividly described in this novel by Naqvi where the narrator has a lot to revel about his immigrant life experiences, and there were many characters representing the American lifestyle such as Ari, who was "a curator at a Chelsea art gallery" and "cultivated a late Elvis bouffant" (Naqvi 4).

Having a girlfriend is a normal thing in the American culture. Jimbo had one girlfriend who was called Duck by his friends. Chuck portrays the picture of Duck and tells that at times "Jimbo's girlfriend" took part (Naqvi 5). Duck's outer looks are delineated here: a scruffy manly woman having a tummy and wobble, she came from the East Coast nobility, "sipped berry Bellinis, no cassis, and moved with a hipster crowd – what's called an urban tribe - comprising acolytes. We all loved her and called her the Duck" (Naqvi 5).

Chuck tells about his activities at the bar and meeting girls there, "On occasion, when I'd find a girl perched on a distant barstool, legs crossed, hair wafting the scent of apple shampoo, I'd say, 'Ciao ciao, baby.' It wasn't a pickup line, just something I muttered when I was drunk" (Naqvi 5). Chuck remembers the line spoken by a girl, "The last time we'd been at Tja!, a girl with mermaid eyes and a pronounced Latin lisp had actually responded to my tender advance with a staccato laugh. 'Next week,' she'd said before being tugged away, 'jou'n me tan-go!' There was, I believed, great promise in the phrase, in the 'proverbial tango' " (Naqvi 5). Chuck and his friends performed various activities at the bar and enjoyed there in the company of others. In the novel, Chuck tells at one point: conversations stopped, a glass or two fell, and every person looked at each other – "Jimbo at me, Blond at Blonder - like gobsmacked kids at a magic show" (Naqvi 5). Afterward there was unprompted and resonant ovation. Bowing remarkably, AC went about performing the part of the said poet, disgorging, spending, and all (Naqvi 6). With him, the night for all time assured "picaresque momentum" (Naqvi 6). Jimbo would "join us after he was done serving up curried riddims, and we'd palaver and drink some more, then close the place down, only to return the week after, or the week after next" (Naqvi 6). Chuck and his friends lived a care free life before the 9/11 event after that things got different meanings. Chuck's words are a clear evidence of the global world events and

their impact upon the lives of people, especially the Muslim immigrants in the US. He reflects upon his earlier life and says, “At the time we didn’t think that there was more to it than the mere sense of spectacle. We were content in celebrating ourselves and our city with libation. It was later that we realized that we’d been on common ground then, on terra firma” (Naqvi 6). Chuck tells, “Later we also realized that we hadn’t been putting on some sort of show for others, for somebody else. No, we were protagonists in a narrative that required coherence for our own selfish motivations and exigencies” (Naqvi 6).

In an article, Asma Mansoor refers to these first lines of the novel, “The very first sentence of the novel *Home Boy* begins with a notion of the Self” where “we” symbolises the joint global identity of the immigrants and a close reading of this para assigns the recognition of the first person narrator, i.e. Chuck, with the cultural openness that was “the hallmark of the American Dream” (21). Peter Hannaford says that, of the trio; one, Jimbo-Jamsheed Khan was born in New Jersey where his father still resides and one more, A.C. - for his full name, Ali Chaudhry is a migrant, teaching in the Bronx while working occasionally on a doctorate whereas the third, the storyteller, Chuck - real name, Shehzad, is a Pakistani emigrant who arrived in the United States four years before to attend college. Hannaford tells moreover that even though A.C. acknowledges unbelief, Chuck and Jimbo are secularised Muslims. About these three young men, Hannaford confirms that everyone has fulfilled the forecast of A.C.’s elder sister, Mini Auntie, “You could spend 10 years in Britain and not feel British, but after spending 10 months in New York, you were a New Yorker, an original settler, and in no time you would be zipping uptown, downtown, crosstown, wherever, strutting, jaywalking, dispensing directions to tourists like a mandarin.” (Naqvi 15 qtd. in Hannaford). And hence, says Hannaford, it was with the trio.

Immigrants are trapped in the multicultural world; at one hand they have their own original roots of the home country whereas on the other hand foreign world also attracts them. They try to resolve their cultural identity dilemma either by reconciling or assimilating or adopting or rejecting. Hannaford says, “You’ve read one or two before”: a novel regarding young people growing up or discovering their way in Manhattan

however this foremost novel, yet, is similar to no one "you will have ever encountered" as H.M. Naqvi informs the tale of three men in their early twenties who, on one stage, subsist as if there were no tomorrow, carousing late night after night, conducting experiment with drugs, "hooking up with young women, getting into brawls". Additionally, informs Hannaford that they look as if rootless, indecisive as regards their desire of doing what with their lives and on a different point, they are striving involuntarily to patch up the reality that is "they live in two worlds, the world of modern America and the tradition-filled world of Pakistan".

There is another review of the novel by BlueChip where the writer explores this multicultural world of the immigrants and exposes their rootlessness, "H.M. Naqvi has given us a fast-paced tale embedded in a patiently inscribed framework of sophisticated language and reference." The island of Manhattan and its outer lying areas, become tactile; these boys are "equally New York as Karachi" (BlueChip). In addition, it is discussed that from the very start, the novel is charged by the power of language and conversation and the use of attractive and unforgettable names and scenery overflowing with indications to American, Pakistani and European culture creates the literature jump out of the book, painting a picture of current Pakistanis as Internationalists more than anything else (BlueChip).

5.3 9/11 AND THE GLOBAL WORLD CHANGES

Naqvi has highlighted the 9/11 event and its consequences on the Pakistani immigrants in the US. Check refers to the 9/11 event that after two or might be three weeks later they had "decided to assemble at Tja!" for the reason that they had been "anxious and low and getting cabin fever watching CNN 24-7" and moreover, they believed that there had been "something heroic in persisting, carrying on, in returning to routine, to revelry" (Naqvi 6). Chuck's words reflect upon the city life after the havoc, "Hailing a cab, I cruised down the West Side Highway" with the window half undo, taking in the night (Naqvi 6). The air was tepid and suspicious, and the moon, luminous and near to the ground, was torn to shreds by the serrated waves of the Hudson (Naqvi 6).

Downtown appeared celebratory, illuminated with floodlights, but the buildings masked the chaos, the mountains of wreckage after them (Naqvi 6). Chuck tells, three months before "I'd worked on the forty-first floor of 7 WTC, the third building that went down. My colleagues escaped with cuts and bruises but brushed against the spectacle that would scar their lives" (Naqvi 6).

Although the air was full of uneasiness yet Chuck wanted to forget. It is described in the novel that the burning smell had "wafted through the night" also at a distance the "police lights" had beamed the same as the "disco balls", "It was time to forget, time to be happy. There was a blur of movement inside and bursts of laughter over the music that were at once vulgar and cathartic" (Naqvi 6).

5.3.1 WAR ON TERROR AND ISLAM-O-PHOBIA

'Religious Fundamentalism' and the 'War on Terror' are two terms circulated in the geopolitical world of today. The 9/11 event is the foreground of hatred towards Islam. Chuck's world changes at once into hell after 9/11, he tells, "We all froze like dancing statues, knowing in the back of our minds that at that moment apologetic grunts could have been uttered and we could have shaken each other's hands, patted each other on the back, gone home unscathed, and slept like babies" (Naqvi 23). Chuck anticipates the bitter happening coming their way in future, in Chuck's view however "it was not happening"; it was nearly similar to that they were not merely contending with one another rather "with the crushing momentum of history" and then the "Brawler No. 1 hissed, '*A-rabs*' " (Naqvi 23).

The feeling of fear and depleted self is described in the novel, there were, nevertheless, no cabs anywhere (Naqvi 14). The blocks between Canal and Houston appeared longer than normal, perhaps because there was sure exigency in "my stride, as if I already knew that years later, in retrospect, that night would stand out in the skyline of my memory" (Naqvi 14). And "When I woke, it was dark, and for a few moments I didn't know where or who I was, but then I felt thirsty and sore, and my bearings became clear when I perceived the outline of the drawn, dust-swept blinds at the far end of my

apartment" (Naqvi 26). At another point, Shehzad tells, "But we'd been kicked out of Jake's. Things were changing" (Naqvi 25). Things turned up their ugly faces. The word "A-*rabs*" spoken by the Brawler No. 1 to identify Chuck and his friends was very shocking. Chuck expresses his feelings at this and tells that by repeating the word in his head, he came to a realisation that it had been the first time that he had heard this word been spoken in that way and it was "like a dagger thrust and turned" and it was for the first time that anything akin to this had happened to all of them although it was sure that they had been in the "donnybrooks" prior to it but there were different reasons to it like "for bumping into somebody in a foul mood or not letting go of a cue stick" however now this was different and Jimbo protested at it, "We're not the same" (Naqvi 24). Chuck and his friends were taken as "the other", " 'Moslems. Mo-hicans, whatever,' Brawler No. 2 snapped" (Naqvi 24). Jimbo clarified, " 'I'm from Jersey, dude!' " But he was not considered as an American citizen and was taken as the other, " 'I don't care, chief!' " (Naqvi 24). Chuck tried to clarify things but he was mistreated as explained by him in the novel, "Then for some reason that remains inscrutable to me, I rose as if I had just been asked to deliver an after-dinner speech – throat dry, hands at my sides, notes hopelessly misplaced - and with uncharacteristic chutzpah, proclaimed, 'Prudence suggests you boys best return to your barstools –' " and then there took place a flash like shattering of a light bulb and also there was a ringing in his ears and "the metallic taste of blood" in his mouth (Naqvi 24). He had not seen to a certain extent the fist that had knocked him flat on his back (Naqvi 24). Chuck as well as his friends who were fully absorbed into the American world had become strangers for the West. At one point Chuck says that it could be felt by walking down a few streets that people had not averted their eyes or nod when one walked past them instead they often stared either to weakly claim one as their own or to dismiss one "as the Other" (Naqvi 45). Religious fundamentalism is another co-joined term to 'war on terror'. Both are directly connected to each other. At one point, Naqvi has expressed views on age of terror in his novel where the consequences of 9/11 are narrated in the presidential address on the American TV, "Our response involves far more than instant retaliation and isolated strikes. Americans should not expect one battle, but a lengthy campaign, unlike any other we have ever seen. It may include dramatic strikes, visible on TV, and covert operations, secret even in success" (Naqvi 97).

To be a Muslim in America after 9/11 meant to be a terrorist:

> But all wasn't well in the world. When Mini Auntie called at the crack of dawn, I knew something was wrong. She sounded choked up, like she had caught a cold overnight, and proceeded to mumble an apology for not getting back to me. 'That's okay,' I replied, 'that's fine.' It had been a mere twenty-two hours since I had left her a message. Then she delivered the following news concerning my best friend: although the terrorism charges against AC were dismissed - the bomb-making manual and the sinister Arabic literature turned out to be *The Anarchist Cookbook* and Ibn Khaldun's *Muqaddimah*, respectively - the authorities found four and a half grams of cocaine *on his person*. 'The penalty for possession in New York is the same for second-degree murder. . .' (Naqvi 193)

Jihad is one of the fundamentals of Islam but global world has changed its meaning presenting it the wrong way.

Chuck's interrogation by the FBI officer is a horrible account, " 'We're holding you under the Material Witness Statute. Know what that is? That means that you're a material witness to a crime – ' " (Naqvi 106). Chuck was not a religious fundamentalist but he was suspected to be a terrorist just because of being a Muslim:

> Grizzly: You are a terrorist?
> Chuck: No, sir.
> Grizzly: You a Moslem?
> Chuck: Yes, sir.
> Grizzly: So you read the Ko-Ran?
> Chuck: I've read it. (Naqvi 113)

After this detailed interrogation, bent over the table, Grizzly scribbled something into the folder - two or three sentences in ballpoint cursive - mumbling to himself as he wrote, like a poet reworking a sentence by speech: "*Boy's excitable. Spoke about childhood, history. Defended Islamic religion, terrorism*. I didn't really mean to but

didn't mean to apologize for myself either" (Naqvi 117). And, when he was ended marking the profile, he got up and left without saying a word (Naqvi 117). The guards went behind him (Naqvi 117). Chuck tells, "They smacked me around, dragged me back to my cell" (Naqvi 117). It was dazzling as day within, and austere as hell (Naqvi 117).

Here are a few heart touching scenes from the last meeting of Chuck and Amo, Amna Khanum - the girl with whom Chuck wanted to marry, "She told me Jamshed Lala was with him. In fact, he hadn't left his father's side since my stay at Christ Hospital, and though he had planned to visit me after learning of my imminent departure, Amo had insisted on coming instead. 'Baba needs him,' she said. 'I asked him why you're leaving, but he told me to ask you myself. So why're you leaving?" (Naqvi 210-211). Chuck was uneasy at her question and Naqvi describes his response in the novel in Chuck's own words, "Avoiding her attentive eyes, I attempted a doughty smile, then toyed with the saltshaker and took a generous swig of tap water. It would have been nice to have had a glass of wine, perhaps a whole carafe, but I deferred to propriety, to Amo. 'I don't know, Amo,' I began. 'It's complicated' " (211). Here is the portrayal of Chuck's condition that if there had been "a couple of drinks" within him then he could have let her know "about the fear, the paranoia, the profound loneliness that had become routine features of life in the city," regarding his unremarkable profession "as a banker and a cabbie" (Naqvi 211). If he had a couple of drinks in him, he just might have spilled his guts (Naqvi 211). Chuck tellls, "But I didn't. Dinner was served, a fine excuse to drop the subject. Besides, I was ravenous. I hadn't eaten all day. I requested parmesan, the pepper mill, and more water, but dispatched the dish before the waiter returned" (Naqvi 211).

Chuck's loss was great, his life turned upside down because of the 9/11 event. He had to depart from his dearest one, "Amo, on the other hand, took her time, chewing her food, wrapping strand after strand of spaghetti around her fork. 'Well,' she said, looking into her plate, as if commenting on the consistency of the tomato paste, 'I'll miss you.' I felt my ears burn, my heart beat faster. It was perhaps the nicest thing anybody had said to me in ages" (Naqvi 211). Chuck replies to Amo, "I'll miss you too, Amo.' " (Naqvi

211) And Amo requests him to stay, “Is there like, any way I can convince you to stay?’ ” (Naqvi 211).

Chuck foregoes his future prospects in America in deciding to go back to his original homeland. He has to miss the chance of living his future life with Amo; his love. He imagines his would be life in the US as he was certain to have before the change of events:

> The query might have been whimsically sentimental, something friends say when friends leave, but I was pretty sure I heard the suggestion of marriage in the tenor, and for a few moments, while chewing the last piece of sourdough in the bread basket, I found myself considering the possibility, the conditions of possibility. I would have to be employed and prospering, and Amo would have to complete her studies before the subject could be officially broached. Then one day I would travel to Jersey City on the train, sweaty and anxious and dressed in my Sunday best, to ask Old Man Khan for his daughter’s hand. When I thought about it, his avid interest in me, in my professional trajectory, might have been the attention of a potential father-in-law. Assuming that he would bestow his blessings on us – you never knew with Old Man Khan – Ma would be called, and sweatmeats would be distributed all around. (Naqvi 211-212)

Chuck imagines his would be future life in the US that afterwards they “would rent a junior one-bedroom on the Upper East Side” prior to apply for a mortgage on an apartment that would be “more accommodating” and within “a decade or so,” by way of both of them “earning six figures,” they might “move to the suburbs, like the Shaman, Scarsdale perhaps, because of the schools” and, later than having produced their offspring, they would “live out the rest of days with an SUV in the garage, assorted objets d’art in the drawing room and a view of a manicured lawn” (Naqvi 212). Naqvi has visualised Chuck’s feelings about his unfulfilled dreams where Chuck imagined his would be married life with Amo but he knew that it would not be possible: “At the end of the day, it was a vision I found I could not quite commit to. ‘Maybe you could visit me in

Karachi,' I said. 'You'll like it there. It's a lot like New York.' That was the truth" (Naqvi 212).

The world changed suddenly for them and their position became alarming as a reviewer points out that the whole novel is in fact motivated by AC's mania with finding their friend "The Shaman," who he considers has vanished all too skeptically and also, "The guy is a nefarious character as it goes. If he had gone missing at any other time, his friends would not have batted an eyelid," however in the heightened situation of "post-9/11 paranoia" this mania appears indicative of what they are all feeling; impelling them eventually to their quite disagreeable fate "at the hands of the American secret service" (BlueChip).

Mansoor has discussed this investigation by the FBI officer and says that a close reading of this conversation discloses "the Islamophobic forces at play that make Chuck's later reversal towards a religion he keeps at the periphery significant" (33). In Mansoor's words, the decisive factor that identifies "a terrorist in the eyes of the American order" is accentuated through this conversation because a "terrorist" recites the Holy Quran and offers Prayers five times daily, also "being a Muslim makes one privy to the plans of all other Muslims" (Mansoor 33). At another point it is discussed, since Chuck is considered to be the antagonist, he has to be meek, locked up in a unit whose toilet is clogged and he must be made to lose his esteem and, consequently, not only snubbed jointly, but individually, nonetheless, this petrified boy is not charged of "cowardice, but of something more contemptible, i.e. defending Islam" (Mansoor 34). Mansoor has referred to the politics of otherness here in the case of Chuck being interrogated by the FBI agents and she projects, "Ironically Islam is manifestly being taken as a synonym for 'terrorism' and a close analysis of this binary pattern reveals that it is not merely Chuck who is made the Other of the USA; Islam is, too" and, "If one were to apply the algebraic patterns of syllogistic equation, one would get the following mathematical equation:

If Terrorist = Muslim, then
Chuck = Muslim, so
Chuck= Terrorist" (34)

Bidhan Chandra Roy refers to this event of 9/11. According to Roy, there is slight restrain about this swap that comes into view in an obviously planned way to confront the misleading thoughts regarding Muslims which were propagated in America subsequent to 9/11. However, as Roy says that it is significant to note down the logic of discrimination that it had created and the genuine suffering of the sight centring upon the reader to squander the preceding "one hundred and fifty pages with Chuck drinking cocktails in Tribecca, quoting NWA lyrics and rooting for "the New York Knicks" with no mention of the "prayer, the Koran, or any aspect of his Muslim identity". In brief, as tells Roy, it is a calamity that has depended on the Western "metropolitan audience identifying with Chuck as a being just like us prior to him being identified as a Muslim Other in post 9/11 America".

This sorrow, Roy says, was reinforced towards the end of the novel when Chuck had contemplated "upon the life he might have led in the US" in case if he had not been pulled out unfairly like a supposed "terrorist" and later on "deported".

Roy mentions that at the end of the novel Chuck was fantasying of a life if he had been able to stay in the US he would have asked the "Old Man Khan for his daughter's hand" (Naqvi 211 qtd. in Roy). Roy then refers to Chuck's future married life in America that he was denied.

5.3.2 MUSLIM IDENTITY AS THE OTHER

The status of the Muslims changed after the 9/11 event and they faced a lot of discrimination and alienation. Chuck and his friends were fully absorbed in the city of New York and claimed it to be their own but things were not the same. They faced hatred from their American fellows. At one point Chuck tells this experience of hatred and alienation at Jake's, their usual place of seeking pleasure and enjoyment, "We all froze like dancing statues, knowing in the back of our minds that at that moment apologetic grunts could have been uttered and we could have shaken each other's hands, patted each other on the back, gone home unscathed, and slept like babies" (Naqvi 23). Chuck

anticipates the bitter happening coming their way in future, in Chuck's view however it had not been happening, it had been just about similar to it that they had not been merely contending with one another rather "with the crushing momentum of history" and then the "Brawler No. 1 hissed, '*A-rabs*' " (Naqvi 23).

The word "A-*rabs*" spoken by the Brawler No. 1 to identify Chuck and his friends was very shocking. Chuck expresses his feelings at this and tells that by repeating the word in his head, he came to a realisation that it had been the first time that he had heard this word been spoken in that way and it was "like a dagger thrust and turned" and it was for the first time that anything akin to this had happened to all of them although it was sure that they had been in the "donnybrooks" prior to it but there were different reasons to it like "for bumping into somebody in a foul mood or not letting go of a cue stick" however now this was different and Jimbo protested at it, "We're not the same" (Naqvi 24). Chuck and his friends were taken as "the other", " 'Moslems. Mo-hicans, whatever,' Brawler No. 2 snapped" (Naqvi 24). Jimbo clarified, " 'I'm from Jersey, dude!' " But he was not considered as an American citizen and was taken as the other, " 'I don't care, chief!' " (Naqvi 24).

Chuck felt the change after 9/11 and describes the identity of the Muslims in the post 9/11 world, "But we'd been kicked out of Jake's. Things were changing" (Naqvi 25).

There is another fundamental principle of Islam, Jihad that is mentioned in the novel. Sawhney reflects on this and explains that "Jimbo's father," who is a devout and "blue-eyed Pathan," cannot be ecstatic regarding the inter-racial bond of Jimbo, however he does not think about women working "in the kitchen" and the old man explicates, "he has embarked on a jihad to make the world more beautiful by gardening," also Chuck comments, "Old Man Khan reminded me that the term [jihad] translates to 'struggle', particularly the struggle within: to remain moral and charitable, acquire knowledge, and so on" and Chuck's narration here is "didactic," and it is specifically "undercooked" at some other times.

Chuck's identity as the Muslim Other after 9/11 has greatly affected him and changed his life. Roy has discussed Chuck's story and change in his life in the post 9/11 immigrant world of the US. In Roy's point of view; the "tragedy" of Chuck's tale at that time is that even if he might possibly be a character via whom the lives of the audience of the novels could be reflected, he had been deprived of the right to enter in "their world of good schools, suburbs, SUV's and objects d'art" just for the reason that he is at this moment renowned "as a 'Muslim' in post 9/11 America". Another critic Hannaford also discusses this othering of the Muslims that is the main incident of the drama that is about to disclose is a trip the three friends take late one night in the cab to search for a casual companion, the Shaman, at his Connecticut home. The Shaman, says Hannaford, whose business is a secrecy, had called the friends to a sumptuous garden party he had put on the preceding summer and this time, he was not home, nor was there to a great extent furniture or food in the house and they stayed in for the night, but are awakened before time the next morning by a bang on the door, "It is the FBI", the neighbours had called - this was shortly after Sept. 11- for the reason that they thought "the yellow taxicab and the three brown-skinned men alighting from it might be up to no good".

BlueChip has delineated the major historical events that had long lasting effects on humanity. BlueChip visualised that there are a small number of key events in human history that stay in combined memory and the weight of these "hangs heavily on all of us; Hiroshima, Vietnam, the Holocaust; we all have mourned for the atrocities committed". It is informed here that some events such as "the mutiny of 1857" stay localised, but not anything is stuck in the universal memory in the similar way 9/11 is as this was "the landmark atrocity to end all atrocities" and it has been both "a unifier and a divider; transforming the world we live in" and since then "artists, writers, musicians, pundits" have been attempting to make sense of the entire shebang (BlueChip). Moreover, it is discussed in this article that some have been charged for "capitalising on the tragedy" by immediately making some reaction to it and there are two sides: "Us and Them and for us Pakistanis, the whole thing has been rife" with disagreement, inconsistency and ambiguity, while some such as Mohsin Hamid's protagonist in *The Reluctant Fundamentalist* confessed illicitly to a feeling that America was finally "getting its own;

the big bully was getting bullied after a history of violence that could put Changez Khan to shame" (BlueChip).

The 9/11 event is an event of history that led to the othering of the Muslims. It is ironical that at one side globalisation claims to be a global world interconnecting all people of the globe but on the other hand it has set boundaries and marginalised cultures and communities. BlueChip has highlighted the Muslim Others and informs that at the present, for many, borders have clogged, borders more obviously defined, and the colour of our skin and hair has become an alarm indicator because Pakistanis, in particular, have gone from being put up with reasonably in the US to becoming one of the most targetted nations in the world, however, "Indians seem to fare no better, forget about APJ Abdul Kalam (Former Indian president) being frisked before boarding a flight to the US… Shahrukh Khan was detained at a US airport!" In addition to it, this article presents the view that the majority of narratives, either in the shape of cinema or literature, have taken the viewpoint of "the Pakistani/Muslim man unwittingly led into a *madrassah*, turned into a *fundo*; Kamila Shamsie did it, Mohsin Hamid did it. The question on Western lips for the longest time has been how do these men become like this and why? Many have rushed to answer it" (BlueChip).

5.3.3 CULTURAL IMPERIALISM AND AMERICANISATION

The excerpt from the novel is a proof to this view where a local TV described the story of "Twenty-four-year-old Ansar Mahmood, a Pakistan-born permanent resident," who had asked "a passer-by to photograph him against the Hudson" meanwhile a guard present at the "nearby post called the police" for the reason that the photo shoot had included a "water treatment plant" even though "the FBI found that Mahmood had no terrorist objectives," but an inquiry had exposed that he had lended a hand to a few friends "who had overstayed their visas, making him guilty" of harbouring "illegal immigrants …" (Naqvi 91). Asma Mansoor reflects on this issue that in the post-9/11 situation and the increase of American imperialism, this idea endured refraction since it was "religious identity" that appeared to be "the identifying signifier for the marginalised Other" in association with the characters' nationalised identities (28). And, Mansoor

continues, this sense of Otherness that is experienced by Chuck would present the basics for the formation of "the terrorist Other" (28). Mansoor extrapolates this idea, "If this argument is applied to *Home Boy*, we notice that the media is playing a concrete role in the 'Othering' process and the news bulletin broadcast that Chuck watches while at the Shaman's home gives a practical demo of this fact" (29).

The story of Ansar Mehmood's arrest, Mansoor affirms, resembles Chuck's situation as this happening functions as "an objective correlative to Chuck's situation," because his visa was approaching its expiry date and he too was assisting friends (29).

Dark aspects of globalisation include cultural imperialism and Americanisation. Naqvi has pointed out this aspect of globalisation in his novel *Home Boy*. Sawhney refers to Naqvi's work and informs that Chuck, who is a broadminded arts graduate articulating English plus being freshly employed on the "Wall Street," looks to conflate his dilemma with the troubles of the "marginalised Black Americans, and his epiphany" represents one more noteworthy predicament in the novel.

5.3.4 RACIAL DISCRIMINATION

Naqvi revealed the racial discrimination against Pakistani Muslims where the FBI agent mistreated Chuck as a material witness to a crime. The FBI agent asked Chuck that how he had felt regarding "what happened on September eleventh" and Chuck retorted, "What-" in response (Naqvi 107) The FBI agent then put another question that if it had made him happy and Chuck replied that this was "ridiculous" and he told the FBI agent that he wanted to make his "phone call" and he knew his rights and at that the FBI agent "fired back" that he was not "American" and he had no rights (Naqvi 107). Chuck and his friends drove in a car to Shaman's place after the 9/11 tragedy when in their way an officer named Brophy stopped their car and instructed, "Step out of the vehicle" (Naqvi 76). Chuck tells the readers that he had "no idea" what had "triggered his concern" and openly saying, he might never had it however at that time this thought had hit his mind that they were "a bunch of brown men in a car" on the night when there was the "heightened security in the city" and also they looked suitably "unshaven, unkempt,

possibly unwholesome" (Naqvi 76). Chuck reveals his concerns over this racial discrimination that he might have been "silly or paranoid" but it was the first time that he had felt like this way, "uneasy, guilty, criminal" (Naqvi 76). Mansoor discusses that Shehzad a.k.a Chuck, the central character of *Home Boy*, is a Pakistani expat living in America who has to tolerate the unswerving burden of the fall of the Twin Towers as his power over creating his identity dithers and inhabiting in New York whose air still smelled of the flaming stink from the dissolved debris of the formerly towering symbols of American domination, his own consciousness of his Self in connection with the American society suffers deliquescence as well (21). Racial discrimination in the American society is revealed by Mansoor who narrates that prior to the 9/11 disaster, the USA was seen as "the Promised Land for political exiles and migrants" but history provides evidence that "the Japanese, the Jews, and the Black Americans" had faced a rising charge assimilating into the American society as all were treated as outsiders at one time or another; they did, though, administer to steadily counterfeit a place for themselves in a society that gave them space in the limits (21). Chuck, Mansoor points out, being a Pakistani Muslim, is located in such a time frame when he and his nationals would be looked down upon with doubt just as "the Japanese had been viewed in the post-Pearl Harbour world" and this relationship of his Self with these forcibly marginalised people remains noteworthy as its allegations lean to get exaggerated throughout the novel (21).

5.3.5 ALIENATION AND REJECTION

After the 9/11 event Chuck felt more alienated at the bar where he was used to come with his friends. He tells, "Glancing at the booths, tables, heads, bodies arranged around the enormous bamboo bar, I didn't recognize anybody: not Roger, Ari, not the mermaid who promised to tango. And I didn't know no Hogart" (Naqvi 7). Then he heard Blonde who was saying to him to go on and get himself a drink as he looked like he needed one and they all needed that (Naqvi 7). Chuck and his friends were happy and satisfied in their immigrant world but then things turned upside down. Chuck expresses his feelings of estrangement and rejection, "At the time we didn't think that there was more to it than the mere sense of spectacle. We were content in celebrating ourselves and

our city with libation. It was later that we realized that we'd been on common ground then, on terra firma" (Naqvi 6). And Chuck's realisation afterwards is narrated, "Later we also realized that we hadn't been putting on some sort of show for others, for somebody else. No, we were protagonists in a narrative that required coherence for our own selfish motivations and exigencies" (Naqvi 6).

Here is one citation in this regard where Chuck mentions the alien behaviour of the Duck after 9/11. Chuck went to meet her before leaving to see Shaman. Before coming back he said farewell to her, " 'Ciao, ciao,' I said, but as I turned away, I thought I heard the Duck mumble, 'I don't get you guys…' " and something was there "in the tone and the manner she had said the phrase "you guys" that made him "hot and bothered" (Naqvi 72). Chuck was shocked to listen the phrase by the Duck and it was unbelievable for him to find her being changed that way. He wanted to know the reasons behind such estrangement and asked her what she intended by the phrase, 'I don't get you guys' and the way she said, 'you guys' sounded different. He asked her:

> Turning around, I asked, 'What don't you get?'
> 'Huh?' came the reply through the crack in the door.
> 'I said, what don't you get?'
> 'You really want to know?'
> 'Yes, I do.'
> Pulling the door open with a purposeful tug, she persisted, 'Right now?'
> I nodded again. 'Yes,' I said, 'I do'. (Naqvi 73)

The Duck revealed her thoughts and discrimination against Chuck and his friends. Her words reflect on the alienation of the immigrants as well as the American other in the post 9/11 world where immigrants and the Muslims are considered in some specific context. In the novel under analysis, there is also a reference to the hatred against the immigrants and the Muslims in the post 9/11 world when the Duck treats Chuck in a rude manner. She discriminates against Chuck just because of his Pakistani Muslim identity.

The Duck was at one time friendly and owned them but at another time she discarded them. She said:

> 'Okay, Chuck. Here goes. I don't get how you guys are always boozing it up and everything but, like, aren't supposed to. Jimbo's father doesn't know his son drinks. He certainly doesn't know that we've been dating for years. That's crazy to me, just crazy. I mean, you guys are like one way here, like hardcore, homeboys, whatever, but when you guys go home, you become different, all proper and conservative. You have to decide what you're about-'. (Naqvi 73)

Chuck then replied her and justified his position as well as of his friends. He resisted and raised voice that why they had been judged in some specific context after 9/11 although the Duck was the same in her rootlessness in the global world and not decided what she had to be but Chuck and his friends were highlighted just because of being immigrants and being Pakistani Muslims. His response to this injustice is noteworthy:

> 'Whoa, whoa, whoa! Easy on, Dora!' My mouth was dry, and I felt sweaty and dizzy. 'You're what, like thirty-one? Have you decided what you're all about yet? Why is it so strange that our behavior is, um, defined by certain contexts? Do you snort coke in front of your parents? I mean, what's this really all about?'
>
> 'I'm not going to listen to your childish speech!'
>
> 'Fine,' I said, putting my shades on and turning my back. 'Don't.'
>
> 'Wait!' she cried, 'don't walk away,' but I kept walking, and then the elevator doors closed on us. (Naqvi 73)

Although Chuck and his friends fully absorbed the American pop culture but they were still alien as revealed in the novel. Just one event made them strangers in their immigrant world that they claimed to be theirs. Ahmed reflects on this reality that the days going after "Sept. 11, 2001," were burdened by extreme anxiety and mayhem for the "20-year-old Pakistani Chuck and his bon vivant friends AC and Jimbo" ("Review: *Home Boy*"). According to Ahmed, on one occasion considered the same "as equals -

well-educated, hip and thrill-seeking 20-somethings who befriended musicians, models and the intellectual elite at the city's in vogue underground bars"; these friends were flustered as a result of the shifting behaviours "of their once-friendly, now-suspicious acquaintances" ("Review: *Home Boy*").

Chuck and his friends faced rejection and hatred from all around. Naqvi depicts it in his novel and a reviewer verifies this, "Their Garden of Eden - the streets, clubs, bars, homes of New York City - has been contaminated with the seed of ill-will and intolerance, and they are being forced out", the surface layer of the novel is the quick cadence, flicker and glam, but at the heart of it there is an ingenuousness to the characters in the similar way that in the "real world" innumerable "Pakistanis, Indians, Arabs et al" are naive and up till now have found themselves at the epicentre of a sadistic and perpetual clash, unruly every section of their lives (BlueChip).

5.3.6 DISTORTED SELF-IMAGE AND BLURRED IDENTITY

Chuck felt his distorted identity in the post 9/11 world as he told that he was "broken, depleted, more cipher than actor," nevertheless he kept thinking to himself, "don't trip, don't break a leg, walk with your head up high, like you've done nothing wrong," however he could not and it did not actually matter (Naqvi 103). Chuck then gives the reason why it did not matter in fact, "because no matter what I did, I couldn't change the way I was perceived" (Naqvi 103). At another moment Chuck felt his distorted self. He tells that authorities had given him the "existential heebie-jeebies" which had become "what scarecrows or clowns were to some kids, avatars of the Bogeyman" (Naqvi 197). This example from the text clearly shows Chuck's depleted self where he tells; at that instant, yet, he recognised that he could not "take a walk in the park, much less walk into a prison, with or without duct tape and a box of Ping-Pong balls" (Naqvi 197). Ahmed's words verify this distortion of the Pakistani Muslim identity in America after 9/11 ("Review: *Home Boy*"). In his view, for "this Pakistani in America," in any case, *Home Boy* elucidates how 9/11 has changed "the Pakistanis in America," superior than a good number of analysts are capable to explain (Ahmed, "Review: *Home Boy*"). The immense bulk "of Pakistanis in America," Ahmed says,

would not have the capability to individually "identify with" the entire frolics of the three major characters and also they would not be able to identify with the turmoil "of their lives that 9/11 triggered – I did not - but most will immediately recognize the angst of entire lifestyles turned upside down by 9/11" ("Review: *Home Boy*").

Even after the 9/11 event, Chuck and his friends tried to maintain their routine life in America but things were not the same, "It was time to forget, time to be happy" (Naqvi 6). And they tried to be happy but a girl's attitude led to the distorted-self image of Chuck, "Impelled, I parted the crowd like a man on a mission, circled the bar several times, and checked each and every booth and the restrooms in the back for good measure, but the Girl from Ipanema eluded me" (Naqvi 11). There is evidence describing the Girl from Ipanema who had spoken in a low burble, however yet nevertheless they were so much near to each other "to kiss," he had handled "to miss the meat of the conversation" since he was "busy marveling at her bubblegum lips" (Naqvi 12). Chuck kept on sketching the picture of that girl, "And though her accent was thick and her command of the language poor, I did glean that her family had emigrated in the not-so-distant past, a decision informed by the resurgent populist neosocialism sweeping South America, in particular the radical land-redistribution policy and thuggery of the present regime" (Naqvi 12); for the reason that "They take all Papa's houses. We are leaving. We are American" (Naqvi 12-13). He found himself pondering over the possibility of that if he had married her then he would also become "a bonafide American" and in a logic, they had been "peas in a pod," she and he, "denizens of the Third World turned economic refugees turned scenesters by fate, by historical caprice" (Naqvi 13).

Blurred and mixed identity of Chuck and his friends is also evident by the Duck who pointed out the twofold identity of Chuck and his friends in the immigrant world where they had been trapped between the two opposite worlds: liberal American society and the conservative Pakistani society. The Duck said, "I don't get you guys" (Naqvi 72) when Chuck went to see her after 9/11. Chuck and his friends were trapped between the two opposite cultures, a liberal Western culture and the conservative Eastern culture. Sanai describes that Naqvi is chiefly well at illustrating the clash "in the lives of young immigrants," also the family prospects of educational achievement and wedding in "the

Pakistani community," against the actuality of being raised up within a broadminded "Western society" and a desire to incorporate. "Jimbo's long-term white girlfriend," Sanai reflects, dejects the mode "the triumvirate drink, dance and take drugs, yet refuse to introduce girlfriends to their families".

The 9/11 event has badly disturbed Chuck's happy, carefree and assimilated self in the US:

> Indeed, the protagonist of the novel, Chuck, does seek a more lucid sense of the self in the society where he was situated at the "turn of the century" (Naqvi 3 qtd. in Mansoor 22), a turn which had been "epic" (Naqvi 3 qtd. in Mansoor 22). A few weeks later, for him, "it was time to forget, time to be happy" (Naqvi 6 qtd. in Mansoor 22), yet this was to mark the beginning of the "period of psychological distress" as the definitions of his identity, vis-a-vis his nationality and religion are blurred. Taking up Kath Woodward's expression, his social position as recognized by others undergoes a metamorphosis. (Mansoor 22)

5.4 NOSTALGIA OF HOMELAND

Chuck remembers his childhood and tells, "I drove my car at age five" (Naqvi 59). Some more glimpses into his childhood with his mother are found in this example where he tells about his toy car in a greater detail and said, "I zipped around in it, navigating the byways of our living room, kitchen, and backyard, blowing raspberries. Apparently, I was attached to the car for 'six long months.' Ma said she even remembered me having dinner in it while watching TV, drive-in-style" (Naqvi 59).

Nostalgia or recollections of the homeland play a significant role in determining the immigrant identity as BlueChip reflects that the tale is narrated through the eyes of Chuck, and is faultlessly provided with flashbacks to his life in Pakistan with his mother, a widow and these conversions inhale energy into the narrative, while the voice is energetic, appealing the reader to go everywhere with it; Chuck is 100% credible as are AC and Jimbo a.k.a DJ Jumbolaya who "*distilled the post-disco-proto-house-neo-soul*

canon in his compositions," if not reasonably caricaturized. The novel, as this reviewer keeps on discussing, has "a truth-being-stranger-than-fiction ring" to it; it is not nevertheless, bleak - far from it - the strongest point is the continued humour snuggling in every nook and cranny providing the work resilience at the same time as dealing with grave current subjects (BlueChip). This reviewer has also discussed here Chuck's memories of his childhood and narrates that "poetry and lyricism" also have a place here; Chuck's childhood reminiscences with his single mother are shaded with nostalgia of the type merely an ex-pat can feel; nostalgia touched with grief, lament and a yearning to re-visit the past and without being heavy-handed, H.M. Naqvi makes a physical portrait of the immigrant experience (BlueChip).

5.5 REPRESENTING MUSLIM IDENTITY

Gayatri Chakravorty Spivak has put forth the idea of culture alive that keeps on moving ("Culture Alive" 359). In her view culture can be brought to a place where it is not rooted ("Culture Alive" 359). Immigrants move with them their culture too. Pakistani Muslim culture can be brought to the US where it does not exist. The characters of the novel Shehzad, Amo, Jimbo, AC, and Old Man Khan bring with them their culture of homeland in their immigrant world America.

There are various components of cultural identity: food, dress, language, religion, rituals, laws, objects, and so on. Two broad categories of cultural identity components are in the form of material components and the non-material components (Little and McGivern 82). Another division of cultural identity components is in four categories: communicative, cognitive, behavioural and material ("The Four Components").

Food and eating habits represent one's culture. Muslim culture is based on Islam that has clearly defined concepts of Halal and Haram. Only Halal food is allowed in Islam. Chuck's Muslim identity is shown in the novel where he is concerned about Halal food and in a routine manner, he had been informed that all was Halal, also like for all time, the Old Man Khan had said publicly, "In the name of God, the Beneficent and Merciful," earlier than "digging in" the meal (Naqvi 51). Dua or Prayer is a fundamental

part of the Muslim belief: “Tucking the ends of the blanket under his heels, I raised my hands and bowed my head and mumbled a prayer” for the Old Man Khan (Naqvi 169). There is another instance of prayer where Chuck and Khan are showing their well-wishes for each other, “ ‘I’ll pray for you, Khan Sahab,’ I said before heading out” (Naqvi 179). Khan’s response is also very caring and loving, “ ‘I am alive because of your prayers, Shehzad Beta.’ And as always, he said, ‘You must give my salam to your mother’ ” (Naqvi 179). Chuck’s meeting with a Moroccon reveals to him the religious bound between them:

> ‘I brayed for you.’
>
> Nodding as if I appreciated the tacit conversational subtext, I wondered if I really owed my emancipation to the Moroccan’s prayers, to divine intervention. ‘Thank you –’
>
> ‘You bray too. Allah looks after His children.’
>
> Although I had always believed that I had more in common with somebody like Ari or Lawrence ne Larry than the Moroccan, I was reminded that we shared the same rituals, doctrinal vocabulary, and eschatological infrastructure, even if we did not read the same books, listen to the same music, hang in the same watering holes – I’m sure he did his hanging elsewhere – or subscribe to the same interpretation of history. (Naqvi 203)

5.6 MIMICRY IN THE IMMIGRANT WORLD

Homi K. Bhabha has introduced the concept of mimicry where the colonised repeats the ways of the coloniser (Bertens 208). In the immigrant world, the immigrants repeat and adopt the culture of the immigrant land. The narrator of the story in this novel, Chuck, tells about his assimilated life in the American culture, “The pursuit of happiness for us was material. Since I had no particular calling, having majored in lit, a discipline in which, I learned, anything goes, I did what I had to do: after dispatching resumes on thick paper and making some phone calls, I secured interviews and then a job at a big bank that had just become bigger” (Naqvi 28). There is one instance from the novel where Chuck’s assimilation into the American world is depicted, “Closing my eyes, I inhaled, exhaled,

and nodded to the heavens as if in prayer. The smell of soap and liquor and sandalwood pervaded" (Naqvi 8). And, "Moreover, unlike Amo, I did not care to wear my identity on my sleeve" (Naqvi 55). Amo, the younger sister of Jimbo, is the girl whom Chuck loves. Chuck's conversation with a six year old girl shows that how names shape and represent one's cultural identity:

> 'Chuck,' she chuckled. 'What kinda name is Chuck?'
> 'Well … I suppose, it's American.'
> 'Are you American?'
> 'Um, no … I'm actually Pakistani.'
> 'Why d'ya have an American name when you're Pakistani?'
> I shrugged.
> 'Papa's Pakistani.'
> 'What about you?'
> 'I'm Pakistani-American.'
> 'So what's your name?'
> 'My name is Tanya.'
> 'Tanya,' I repeated. The name not only worked on either side of the civilizational divide but possessed a pleasant resonance. 'You know,' I said, 'you have a really lovely name'. (Naqvi 188)

The real name of Chuck is Shehzad but he changed it to "Chuck" that was more suited to the American pop culture. The girl takes him as an American but he refuses and tells her about his real identity of a Pakistani living in America hence a Pakistani-American. Not only Chuck but also his friends have shorten forms of their names as Ali Chaudhry is called as AC, Jamshed Khan as Jimbo, Muhammad Shah as Shaman and Aamna Khanum - the younger sister of Jimbo - the girl whom Chuck loved was named Amo. Chuck and his friends were fully assimilated to the American pop culture before the 9/11 event. At one point someone raised question about their identity, whirling around, the Bombaster asked, "So lemme get this straight: you guys aren't Indian?" They retorted, "We're too handsome, chum! You can call us Metrostanis! Cheers! Skal! Adab!" (Naqvi 11).

Naqvi has discussed various reasons of assimilation to the American society:

> The weather was mostly friendly, the people mostly warm, and the premise of the nation, the bit about 'your bruised and battered' (or as AC put it in his native Punjabi, '*twaday tootay-phoothay*'), was an altogether different thing. You could, as Mini Auntie told me once, spend ten years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker, an original settler, and in no time you would be zipping uptown, downtown, crosstown, wherever, strutting, jaywalking, dispensing directions to tourists like a mandarin. 'You see,' you'd say, 'it's quite simple: the city's like a grid'. (15)

This example refers to the American Dream and the hopes of the immigrants landing at the far off lands. People from the underdeveloped countries travel long distances for different reasons. Different geographical regions of the world vary in their capacity of either absorbing or discarding foreigners. Naqvi in his novel has compared America and Britain in their attitude towards immigrants. The American society seems very easy and friendly to be absorbed in as compared to the British society. There are some other reasons for the easy absorption into the American culture and society:

> The theoretical premise of America had more tangible implications. You did not, for instance, have to explain yourself. Learning I was 'foreign,' my college roommate, Big Jack (a native of a place called China Grove, TX), inquired, 'Ain't that in South America?' Testament to the theory of symbolic interaction, perhaps, it didn't matter, because 'it's not where you're from,' as Rakim once averred, 'it's where you're at.' Sure, they said institutionalized racism was only a few generations old and latitudinally deep, but in New York you felt you were no different from anybody else; you were your own man; you were free. At any given minute, you could decide to navigate your way up Fifth Avenue to regard shiny luxury watches in shop windows, eat a kosher hot dog on Central Park South, or read *Intro to Sociology* at an outdoor café off Christopher. (Naqvi 15-16)

Chuck and his friends experienced mimicry and verified Bhabha's idea that the colonised repeats the ways of the coloniser and in the diaspora sense the immigrant tries to follow the dominant culture of the immigrant land. Chuck and his friends adopted American pop culture and became Americans. This adopted culture is also discussed by a reviewer Bashir Ahmed who tells that this book is "a Pakistani-American" story as well ("Review: *Home Boy*"). Ahmed expressed his views in this regard and says, "That is the part that I can say something about. For Pakistanis in America, H.M. Naqvi cuts close to the bone" ("Review: *Home Boy*"). Moreover, he says that there is an introduction of the three main characters of this book to a great extent as "products of New York City", the city in which they were engrossed and comfortable also it was the city which had accepted them so cheerfully and the city which they as well had accepted so enthusiastically, however towards the disclosure of the story, the restrictions of that engrossment as well as their own easiness in their adopted environs are tried out and those confines are tried out tested for both "the characters" and also "the Pakistani-American reader" ("Review: *Home Boy*").

Immigrants find various modes to adjust to a foreign land: assimilation, absorption, adaptation, acculturation, rejection, and many others. Chuck assimilated at first to the American culture and in the course of changing events adapts to the American culture and makes adjustments accordingly, "Unbeknownst to most, especially Ma, I would become, in less than a fortnight, a bonafide New York cabbie" (Naqvi 35). Chuck adapts according to the situations and finds ways of his earning.

Hannaford mentions that Chuck has the good luck to land a research post at a large investment firm where he does well for quite a few months, but when a recession strikes and the workforce is trimmed, he receives a pink slip and after that he looks for a new job, with no achievement, but in a chance taxi tour, stumbles into the cabbie trade and leases a cab from its proprietor and takes pleasure in the new venture, for a short time. Sanai has delineated this point that when the narrative begins, life seems sweetened since Chuck performs his duty as a banker by working lengthy hours but calms down "in the bars of Manhattan, with the drug and alcohol-fuelled" self-indulgence as a contrast to

the constancy presented "by AC's sister, Jimbo's family and phone calls to his mother" but however, afterward the calamity of 9/11 takes place and in addition to the obvious transformations, more slight ones are also there such as the "people with dark skins" are observed with doubt and the territory of the liberated turns into everything except; Chuck turns into "a cabbie" after losing his job. In the beginning of the novel, Chuck is fully immersed in the American pop culture, pulling himself apart from his original Pakistani culture but his American identity proves to be false and temporary; soon revealing the bitter fact that the foreign city, country and culture had not claimed him. Mansoor tells that though, at the start of the novel, Chuck's inclinations are more pro-American, readers feel the heave from the Pakistani side of his identity pronouncedly (22). In Mansoor's outlook, even if he grows similar traits that are possessed by "the citizens of the host country," mainly by the citizens of New York as evident from the novel, "I'd since claimed the city and the city had claimed me" (Naqvi 3 qtd. in Mansoor 22), even then he cannot disentangle himself from the traits of similitude that he shares with his home country, i.e. Pakistan (Mansoor 22).

5. 7 A HYBRID SELF

Gayatri Chakravorty Spivak and Stuart Hall perceive culture as something transformative, dynamic and fluid in nature that changes with time (Hall 225; Spivak, "Culture Alive" 359). According to them cultural identity is flexible; not a fixed thing. In their view cultural identity can be changed and reshaped. Bhabha has introduced the concept of hybridity that is the mixed confused state of identity as a result of meeting two opposite cultures. In his idea the opposite cultures meet in the 'Third Space' of in-between (Ramos). It is the place where the negotiations of cultures take place and identity is formed as a result of the negotiations between two opposite cultures (Bhabha, *The Location of Culture* 37-39). This 'Third Space' of in-between is the meeting place of cultures.

Naqvi has presented many examples of hybrid identity. Amo's dressing is a proof of her hybrid identity, "She was reminiscent of Vivien Leigh – an eighteen-year-old Vivien Leigh in hijab, blue jeans, and red and white Puma sneakers." (Naqvi 49) At the end of the novel, in the post 9/11 American world, her dressing style got changed because of the changed scenario after 9/11 when hatred and discrimination against Muslims came to surface at once. The boys in her class started teasing her. In the novel Chuck notes this striking change in her, "She had arrived in a denim jacket, a white T-shirt, an ankle-length chiffon skirt, a sequined satchel, and trademark red Pumas. She had arrived sans hijab. Her straight, brown, shoulder-length hair cut across the forehead like a Japanese schoolgirl's wafted jasmine and cloves. When I politely inquired about the recent changes in her sartorial regime, she asked, 'You mean the skirt?' " (Naqvi 209)

There are evidences of the hybrid self of Chuck and his friends in the novel. Chuck tells that they "listened to Nusrat and the new generation of native rockers," and also the "old-school gangsta rap" and also they "slummed in secret cantons of Central Park," but circumvented the region of meatpacking, "weren't "frum but avoided pork" he on the basis of "principle" while Jimbo for the reason of "habit" (Naqvi 1). Despite the fact that AC's dynamic skepticism permitted him wide-ranging culinary leeway; and drank all over the place, a little extra than the others they kept celebrating themselves with "vodka on the rocks or Wild Turkey with water" surrounded by "the company of women, black, Oriental, and denizens of the Caucasian nation alike" and he had "discovered beer in June" (Naqvi 2).

At another moment Chuck tells, "Once upon a time, we would make a fortnightly pilgrimage to the legendary Kabab King for late brunch or early dinner, dragging with us insular denizens of Manhattoes that had included on occasion Ari, Lawrence ne Larry, the Duck and her urban tribe" (Naqvi 181). And then, "Salad would arrive, soda would be served. Then came the feast of meat: bihari kabab, seekh kabab, chicken tikka, chicken boti" (Naqvi 182).

5.8 GOING BACK TO ROOTS

The 9/11 event has fully shaken Chuck's assimilated American identity and proved to be a decisive point in finding his original roots:

> On the last day, we said our farewells with genuine feeling, though nobody really kept in touch, but on 9/11 we frantically dug up each other's numbers, scrawled on the backs of receipts and folded scraps of notebook paper, and called to exchange disyllabic assurances and expressions of disbelief: 'You all right, man?' 'Yeah, I'm okay, you all right?' 'Yeah, I'm okay but is screwed up.' 'Yeah, screwed up.' 'You hear about anybody?' Only the Albanian and the Beninese busboy were unaccounted for. They might have returned to their homelands, or changed houses or numbers. We never knew. (Naqvi 37-38)

AC's conversation with Chuck in the post 9/11 scenario reveals that these immigrants were greatly disturbed, "Blowing smoke into the mouthpiece, he added, 'Let me tell you this much: when push comes to shove, we're all the same. When somebody hits you, you hit back' " (Naqvi 40). Hannaford asserts that the immigrants may reject and go back to their roots in order to resolve their identity dilemma as Chuck and Jimbo do get back to society exactly after the latter's elderly father undergoes a heart attack and this happening draws the more-or-less alienated son to his very conventional father and he also discovers himself wanting finally to marry his girlfriend and, Chuck finds the first inspirings of love toward Jimbo's sister. Mansoor has mentioned the Prayer Motif in this novel that "the prayer motif finds recurrent expression in *Home Boy*. The daily prayers offered five times a day are an identifying marker for Muslims" (37).

Chuck finally finds his identity in his original Pakistani Muslim roots and decides to come back to his homeland, Pakistan. His conversation with his mother clearly reflects on the horrible account of his living in the post 9/11 America. He was offered a good job fifteen minutes ago and tells his mother, "It's with this research house. I like the people. They want me to write financial reports" (Naqvi 205). They told him that he was a great

fit and it was a very promising and wonderful opportunity but he was not happy (Naqvi 205). When his mother asked the reason of his unhappiness, he revealed to her the facts that he had not told her yet. He informed his mother about his arrest and his friends' arrest on terrorism charges (Naqvi 206). His mother said, "Why didn't you tell me, beta?" Chuck then started explaining the reasons behind that, "What do you want me tell you, Ma? That life's changed? The city's changed? That there's sadness around every corner? There are cops everywhere?" (Naqvi 206) After that he differentiated between the time before 9/11 and after 9/11, "You know," he addressed his mother and narrated that there had been a time while a police existence had been comforting, similar to "at a parade or late at night, on the street, in the subway," however at the present "I'm afraid of them, I'm afraid all the time. I feel like a marked man. I feel like an animal. It's no way to live" (Naqvi 206). He then said, "Maybe it's just a phase, maybe it'll pass, and things will return to normal, or maybe, I don't know, history will keep repeating itself . . ." (Naqvi 206).

Chuck's conversation with his mother justifies his final decision of going back to his roots where he tells, "I heard myself say, 'I want to come home, Ma' " (Naqvi 207).

Chuck, after his last meeting with Amo, came to his apartment before leaving America forever, "The apartment was bare, save my father's suitcase and Amo's gulab jamuns. While waiting for the taxi to JFK, I wrapped the dish with the *Times* like a cheap present. My glance fell on a section of the paper entitled A NATION CHALLENGED: PORTRAITS OF GRIEF, a regular feature those days" (Naqvi 213). The news was about his lost friend, Muhammad Shah called Shaman:

> Mohammed 'Mo' Shah
>
> No Friend of Fundamentalism
>
> Mohammed Shah enjoyed driving around in his Mercedes 500 SEL. He was a Muslim from Rawalpindi, Pakistan, and worked for a life insurance company based in Hartford, Conn., where he was said to be 'on the fast track.' Mr. Shah, 40, also enjoyed reading and eating out. (Naqvi 213)

Shaman's colleague's statement is quite odd and contradictory. His colleague "Michael Leonard" said that everybody thought "all Muslims" were "fundamentalists" but Muhammad had not been the same as that and he had been like them and like everybody else. He had worked and played hard (Naqvi 213). However according to Mr. Leonard, Mr. Shah had wanted to set down as he expressed his views about Shah that he had not known him for a long time however he had known that he had wanted "to get married, start a family and all that good stuff" but he only had not met "the right girl" (Naqvi 214). Mr. Shah was there at the time of tragedy to attend a conference at the World Trade Centre and through a call, he had requested Mr. Leonard "to cover for him" and then he told about an airplane hitting the building so he had been going to be behind schedule (Naqvi 214).

Chuck found out the place of the Muslims within the post 9/11 America by the news published in the newspaper and came to know that how things were presented. In Chuck's words it had been "the oddest obituary" and may be the entire obituaries turn out to be basically strange (Naqvi 214). There had been no talk about the "ship jumping, gas pumping, porn watching, cigarette running" and also there had been no talk about them as the narrative was straightforward, "black-and-white: the man was a Muslim, not a terrorist." (Naqvi 214)

Chuck goes back to his Muslim roots and reverts to Islam finally. After reading the news about Shaman he said Prayers for him (Naqvi 214). In Chuck's words, "After reading it over, I did what we do at times like these" (Naqvi 214). He took off his boots, tucked in his shirt, and rolled up his sleeves for Wuzu/Ablution (Naqvi 214). After that, Chuck tells that he had spreaded the rug taken out of the suitcase that his Ma has dispatched with him four years ago, then he stood by joining his heels together and folding his arms over his stomach and positioned himself normally the east, "toward Mecca," and recited "the call to prayer" (Naqvi 214). After this call to prayer, by raising his hands to his temple he mumbled, "Accept these prayers on behalf of Mohammed Shah." After that, when the time of his departure came, he left America (Naqvi 214).

Chuck gives his view about America at the end of the novel, "This will jar your sensibilities. You will think: *Is this it*? *America, land of the free, from sea to shining sea*? *Where all the skyscrapers*? *The long-legged blondes*?" (Naqvi 215).

At last, Chuck resolves his identity dilemma, as Sawhney refers that towards the end of novel**,** given the changed circumstances, Chuck was trapped in a difficult situation of making a great choice, "Should he take on a handsome new job in finance, or forsake his beloved New York for Pakistan?" and Chuck's predicament exposes a number of appealing, silent facts as regards "the post-9/11 world," however "this subtlety is drowned out by so much sensationalism, coincidence and stereotype", though it has remained imprecise whether the novel, *Home Boy*, caricatured the principles of the "pop culture" or merely promulgated them. Mansoor has referred to Chuck's journey to "A Unified Self" and tells that Chuck's voyage, yet, is not so easy as to be summed up within a small number of terms; neither was this setback just an emotional retort (39). In Mansoor's words, if it had been so insubstantial as that then Chuck have availed the opportunities offered to him by never rejecting the chances to remain in the US and thus becoming "a bona-fide American citizen," like before when he had preferred it so fervently when the novel starts and on behalf of an individual who has had such a personal encounter with "the American War on Terror policy," he repudiates to avail any such prospect "to be reintegrated into a system that was rapidly morphing into an exploitative mechanism" and just as he comes to a resolution about returning, Chuck receives a call informing him that he is eligible for an unoccupied position in a high-status institution (39). Moreover, Mansoor tells that he was so much fed up of all bad happenings to him that he did not even care what the whole message was and stopped listening to the call and the whole message and hanged up (39).

Chuck, akin to Changez Khan, the protagonist of *Reluctant Fundamentalist*, a novel by a Pakistani novelist Mohsin Hamid, decides to leave America and prefers to come back to his original homeland, Pakistan. He rejects the job offer and returns back to home, finding solace in his original roots. He was not a fundamentalist but a carefree young man who was fully absorbed in the American society and culture claiming them to

his own yet a single event of 9/11 demarcated lines of differentiation between the self and the other, native and the foreign, and the Muslim and the non-Muslim.

Chuck, the protagonist of this novel under analysis, passes through drastic changes in his immigrant life in the US after the 9/11 event that proves to be a turning point in his life. He faces hatred on the basis of his religion. Things become changed for him after that bitter experience. At the end of novel, he decides to go back to his native homeland Pakistan.

5.9 CONCLUSION

The present chapter analysis is done according to the globalisation and cultural theories. Theories of Homi K. Bhabha, Stuart Hall, and Gayatri Chakravorty Spivak about culture are the guidelines for this analysis. Bhabha has given concepts of mimicry, hybridity, Third Space of in-between, cultural productivity, and cultural creativity. In his view the opposing cultures meet in the Third Space of in-between where the cultural negotiations take place and identity is formed (Bhabha, *The Location of Culture* 37-39). Chuck and Amo both were trapped between the clashing situations after 9/11 when their Pakistani Muslim identity met criticism in their immigrant world. Chuck was arrested by the FBI officials and he was investigated in a humiliating way. Amo met criticism from her American class fellows so she adopted liberal Western code of dressing instead of hijab.

Hybridity is a mixed and confused identity as a result of meeting of two opposite cultures. The clash of civilisations in the global world and the immigrant world comes into view in the form of a hybrid culture. Chuck's hybridity is vividly depicted in the novel. He is a mixture of both Pakistani and American culture. Pop culture of his immigrant life at New York resulted in a hybrid form. Amo, too had a hybrid identity after the global changes that affected her life.

Bhabha's idea is that hybridity enhances the cultural potential of a tradition or a heritage and cultural diversity leads to cultural production ("Cultural Policies"). Its evidences in the novels are: Amo wearing hijab with jeans and the Americans eating kababs.

In Bhabha's opinion there is more cultural production at the indecisive point ("Cultural Policies"). Chuck and Amo passed through ambivalence of their cultural identity and produced their own culture finally. New values, foods, traditions, names, norms, thoughts, etc. are adopted by these characters to find their cultural identity one way or the other. Chuck's Pakistani-American self and Amo's traditional-modern dressing style reveal the cultural productivity as a result of ambivalence.

Chuck's adoption of the American pop culture and Amo's dressing like the Western girls prove that hybridity leads to intersection and interdependence of cultures thus it is an enemy of inequality and unfairness. Yet there are some other examples that show clash of cultures and civilisation: Chuck and Amo prove that 9/11 resulted in their marginalisation and the things are not the same in all cases.

Globalisation and diversity of cultures has resulted in conflicting situations also and resulted in War on Terror. Although the global world claims to propagate harmony and uniformity by ending discrimination but the reality is opposite to it; the global world has led to marginalisation of cultures, societies and nations. The greatest victims of marginalisation are the Muslims across the world.

Cultural goods are of unique kind and they can't be equated with consumer goods. Chuck, Jimbo and AC were fully absorbed into the American pop culture and the global culture before the 9/11 event after when the world changed for the Muslims across the world and the Muslims faced bitter experiences especially in the immigrant societies of the US and the UK. Chuck reverted to his Muslim culture after the 9/11 event. Amo has to make adjustments according to the post 9/11 US society. She has stopped wearing hijaab in order to avoid criticism from her American class fellows.

Hall sees culture as dynamic not static one single self (Hall 225). Spivak also considers culture as something always moving and changing ("Culture Alive" 359). In her conviction culture is always on the move and can be brought to a place where it hasn't existed so far. Amo wore hijab and made Pakistani dishes in America. Shehzad was absorbed into American society and practiced the pop culture but afterwards transformed into the original Pakistani Muslim in the course of time.

Spivak has presented the idea of culture alive that is always on the run, constantly changing with time. Shehzad, Chuck adopted the American pop culture at first after immigration to the US. He and his other two Pakistani friends, Jamshed Khan or Jimbo and Ali Chaudhry or AC, fully absorbed the American culture until things got changed and they were marginalised due to the global events of 9/11 and War on Terror. Amo transformed into a modern and liberal girl for her survival in the post 9/11 American society and stopped wearing hijab because of the criticism and hatred faced by the Americans.

H.M. Naqvi has shown cultural transformation in his novel, *Home Boy*, where Shehzad called Chuck, transforms into a new person in the aftermath of 9/11 that has turned his life upside down. He was a representative of the modern global world and fully absorbed into the American pop culture enjoying his life in the start of the novel but with the changing political and global scenario, he changes accordingly and finally goes back to his original Pakistani and Muslim roots.

Amna called Amo, the girl whom Chuck loved and wanted to marry also proves that culture can be transformed. She is the younger sister of Chuck's friend, Jamshed Khan called Jimbo. Amo belonged to a Pakistani Pathan family living in the US. She wore hijab and maintained her original Muslim Pakistani identity in the US. But in contrast to Chuck she stops wearing hijab after 9/11 and changes her looks according to the Western culture. After 9/11, the Muslim identity has been marred in the West and the Muslims have to face lots of problems due to their religious values. Amo could not bear

this humiliation so she found a way to survive there. Amo represents the second generation of the Pakistani immigrants.

There are instances in novel showing cultural theories of the selected theorists. Chuck and his friends are a good example of mimicry copying and adopting the ways of their immigrant land. They were fully immersed and absorbed in the American pop culture. Hybrid culture is also seen in Amo, Chuck and his friends. The evidence of Third Space of in-between, cultural creativity and cultural production are also visible in Chuck and Amo. The impact of the global world events like 9/11 is quite deep in this novel and its characters particularly Chuck and Amo decided to change accordingly: Chuck moved back to his native roots and homeland while Amo adapted to the American dressing style to survive in the post 9/11 America. Culture identity seems moving and changing in this novel as perceived by Spivak and Hall.

CHAPTER 6

TEXTUAL ANALYSIS OF *THE NAMESAKE*

6.1 INTRODUCTION

In the current chapter, Jhumpa Lahiri's novel *The Namesake* is analysed to trace out cultural identity of the characters of this novel. The text of this novel is analysed in the light of theoretical perspectives of Bhabha, Spivak and Hall. Lahiri in her novel *The Namesake* has described the story concerning the first and the second generation Indian immigrants in the US. Ashoke Ganguli and his wife Ashima moved to Cambridge, Massachusetts, America from Calcutta, India. Their children, Gogol and Sonia represent the second generation of the South Asian immigrants in the US. Mashumi also belonged to the second generation of immigrants. Major themes of this novel are: diaspora, cultural identity, globalisation, assimilation, alienation, acculturation, rootlessness, and the desire for home.

Amy Reiter has highlighted the main idea of this novel and expresses that Jhumpa Lahiri in the *Interpreter of Maladies*, her compilation of short stories, winning the Pulitzer Prize of 2000 has given the readers/audience an introduction to a group of people leaving behind their family and friends as well as the well-known "heat and bustle of India" so as to create "a new life in America" - a chilly, drab terrain of aliens with new traditions. Also, Reiter discusses that Lahiri's saccharine, every so often profound, occasionally idiosyncratic "first novel," titled as "*The Namesake*" has selected these adored subject matters and after that has inflated them, subsequent to "the Indian-American immigrant" know-how by means of "the next generation" at the same time she has traced "the members of the Ganguli family".

Sherri Hallgren tells that at present, in her much-forecasted first novel, she draws attention to the cultural displacements of one family, immigrants from Calcutta who inhabit in Boston to "study, work and raise a family". Lahiri's work is also reviewed by Andrew Riemer where it is discussed that the characters of the novel *The Namesake* as like the characters in the majority of the short stories written by Lahiri are "members of the expatriate Bengali intelligentsia - scientists, economists and academics - in New England: Boston, Cambridge and other university towns". Additionally, Riemer says about these characters and also the members of the immigrant Bengali intelligentsia that as the years have passed, they in some way have reconciled to their often baffling new beings, although they have yearned "for the world they have left" at their back and also they have observed with a blend of melancholy and befuddlement, when "their American-born children" discard their old customs and turn "their backs on arranged marriages and the close-knit expatriate circles of their parents' generation".

This novel starts from the story of Ashima Ganguli and Ashoke Ganguli, the first generation immigrants in America from India. Ashoke, the eldest one and having six siblings, moves to America short after his arranged marriage with Ashima. In the words of Riemer, the novel by Lahiri starts in 1968, at the time when Ashima Ganguli waits for her first child to be born. About Ashima's traditional values in lieu of marriage, Riemer mentions that till the time she had united Ashoke, her husband, "in America" a few months subsequent to their wedding "in Calcutta," there were just a small number of days that she had spent with him.

Riemer also reflects that there is no concept of pre-marital affair and love marriage in the traditional Indian society and marriage bond is valued much and prior to the marriage ritual, it was rare that they had "laid eyes on each other". The marriage bond between Ashima and Ashoke turns into a love bond too with the passage of time and Riemer refers to this reality that with the passing years, a relationship, even a sort of love has developed between Ashima and Ashoke as when Ashoke had expired due to "a heart attack" in the remote Cleveland then Ashima's sorrow was warm, and also there was her anxiety to face the destiny of a widow.

Meenu Kumari states that in Jhumpa Lahiri's narrative, Indian roots and American life, or, to be more accurate, at least in the case of *The Namesake*, Calcutta on the one hand, and Cambridge and New York on the other, offer readers with dissimilar paradigms of life in the middle of people on behalf of discrete cultures and worldviews (163). *The Namesake*, Kumari says, brings to the surface, many issues faced by the Indian immigrants in America that is the promising land of opportunities and the story spins around the complexities faced by a Bengali couple in a diverse country: the conflict of cultures, the connection between parents and children, the age group breach, identity crisis, etc. (164). The novel discusses about the voyage of an Indian woman Ashima, the main character of the story, who travels from India to America after her wedding and in the course, endures a lot by missing her country every so often (Kumari 164). She belongs to a conventional Hindu Bengali family, which resides in Calcutta (Kumari 164). Kumari then tells that the novel unwraps with Ashima remembering her homeland affectionately and she is in a highly developed condition "of pregnancy, admitted in a hospital for her delivery" (164).

Bernali Dutta concentrates on the attachment of "the first-generation" as well as the "second-generation" of immigrants with the old and the new lands and the same can be located in *The Namesake* (2003), a novel by Jhumpa Lahiri (4). Lahiri, as Dutta describes, in this novel, has discovered "the psychic" state of Ashima and Ashoke belonging to the first generation of immigrants along with Gogol, Sonia and Moushumi who belonged to the second generation of immigrants (4).

Afshin Assadnassab narrates that Jhumpa Lahiri, the writer of the novel, *The Namesake*, "was born in London to Indian parents in 1967" and she afterward shifted "to the United States to pursue her studies" and lived there for a phase of time (1). Even though her knowledge of India is far-reaching, she has made inadequate trips to her parents' land. "She traveled to India in her childhood as a tourist: she has never lived there" (Assadnassab 1). *The Namesake*, Assadnassab states, Lahiri's first novel, published in 2003; deals with the subjects of "immigrant experience, identities and displacement, and ties and clashes between the generations" (p 1).

6.2 GLOBALISATION AND INDIAN DIASPORA

Ashoke Ganguli, representing the first generation immigrants, moves to America for a bright future. Lahiri reports that "Ashoke," is "the name of an emperor," which signifies a person, "he who transcends grief" (26). Here "Ashoke" refers to religious, cultural and historical background of Ashoke. Its meaning reflects going beyond boundaries and limits. In the US, once Ashoke went with his son to a far off place and said to his son Gogol and inquired him keeping it in his mind always that "you and I made this journey," implying that they had gone jointly to a location very far off from where there had been "nowhere left to go" (Lahiri 187). In this line, the word "journey" represents the travel made by immigrants to far off lands. Ashoke's grandfather advised him to have a reading of the Russian authors, "Read all the Russians, and then reread them," was the advice given to him by his grandfather. The logic behind it was also given by his grandfather who guaranteed that "They will never fail you" (Lahiri 12). And Nikolai Gogol was the favourite writer of Ashoke. His book reading habit led him move from his country to a foreign land. He wanted to explore the world because those books, he had read, were placed in nation states that he had yet in no way happen to see, and this reality had reminded him merely of his "confinement" (Lahiri 20). A train travel during his young age changed his life. He was reading a book by his favourite Russian author during that train travel when an old man suggested him, to do himself a favour prior to it was too delayed, with not too much thinking regarding it at first and just "pack a pillow and a blanket and see as much of the world as you can. You will not regret it"; otherwise there would be a time on one day when it would have been "too late" (Lahiri 16). Soon after this the train had a catastrophe and nearly killed Ashoke who was saved because of the book page in his hand that helped people locating him. He was badly injured and paralysed for the next two years after that he decided to move away from that place to a distant land, he projected "not only walking, but walking away," to a very far off land as far away as he could be from the location where he had been born also where he had been almost expired (Lahiri 20).

One story of Ashoke's favourite Russian writer "The Overcoat" is cited in the novel. The main character of this story, Akaky had a deep impact on Ashoke as Akaky's phantom had haunted the final pages, accordingly it had also haunted "a place deep in Ashoke's soul," enlightening all that had been illogical, all that had been unavoidable concerning the world (Lahiri 14). Lahiri has told that he had been born two times in his native country, India, and after that for a third time, in the immigrant land, America (14). He got three lives by the age of thirty and for having this he was thankful to "his parents, and their parents, and the parents of their parents" and he had not thanked God rather he had candidly worshiped Marx moreover silently refused religion, however there was another "dead soul" to whom he had to be thankful as he could not thank the book because the book had been decomposed in that rail accident, the same as he nearly had been, into "scattered pieces, in the earliest hours of an October day, in a field 209 kilometres from Calcutta" so as a substitute to thank God instead he had thanked "Gogol, the Russian writer" (Lahiri 21). He was waiting for the birth of his first child and also thinking about his own life experiences when he got the news of the birth of his son so he named his son Gogol. His mind was already occupied with the thoughts about the Russian author Gogol.

Gogol Ganguli also named as Nikhil Ganguli, is the first child of Ashoke and Ashima and represents the second generation of the immigrants born in America. Ashoke named his son Gogol as an act of gratitude to his favourite Russian writer. This is a reference to the globalised world where there is diversity of cultures. A Russian name is given to an Indian-Bengali child, "Lucky boy," Ashoke remarked, turning the wonderfully sewn sheets, "Only hours old and already the owner of books." (Lahiri 24). He wondered that what a dissimilarity his son had from the childhood he had recognised (Lahiri 24).

Sonia is the second child of Ashoke and Ashima, born after five years of birth of her brother Gogol. Impact of globalisation on cultural identity is evident in this example from the text where Sonia, Ashoke's daughter stands for transnationalism, cosmopolitanism and the world citizenship, Sonia has made herself a citizen of the world as she experienced multiculturalism; it has been a "Russian" connection to Gogol, her

brother, it has been “European” and also “South American” (Lahiri 62). The real Bengali name of Sonia is “Sonali” that gets changed in the immigrant global world as “Sonia.”

Moushumi Mozzamdar is another Indian-Bengali female character of this novel and the representative of the second generation of the immigrants. She is the wife of Gogol Ganguli and the most complicated character of this novel. The example taken from the novel reveals her dissatisfaction, although she yet had “a dissertation to write,” up till now had “an adviser to monitor her progress,” but she had felt “unmoored already, somehow beyond the world that has defined and structured and limited her for so long” (Lahiri 253). Globalisation has caused identity crisis, clash of cultures, uncertainty, rejection, rootlessness, displacement, and alienation. Moushumi is not like other Indian women who follow tradition, values and culture. She openly tells Gogol about her life and he has not felt to be insulted even when she informs him about the fact that “he was exactly the sort of person she had sought to avoid” for the largest part of her life (Lahiri 212). Unfortunately, her marriage with Gogol was not successful and she betrayed her husband and had an illegal relationship with her boyfriend even though she felt no guilty, rather she was in awe whether she had been the single woman within her own family who had ever deceived her husband and who had been disloyal (Lahiri 266). This realisation must have given her a sense of guilt to cheat her husband but she felt no guilty and there was one more fact that caused much disturbance to her (Lahiri 266). This was what had disturbed her most of all to confess the bitter fact that her illegal relationship had caused her “to feel strangely at peace, the complication of it calming her, structuring her day” (Lahiri 266). The reason of this was that she is not a person who likes any fixity in life. She wants to be an independent being and very soon her marriage ends in a divorce.

Gogol’s name is the real trouble for him as the title of this novel reflects. Throughout his life, he kept on looking for his identity. Gogol disliked his name “Gogol” for the reason that it made his identity doubtful and by that time, he has started disgusting questions concerning about his unusual name, also he had abhorred being subjected to give details continuously regarding his name (Lahiri 75-76). He has disgusted being subjected to inform people the reality about his name that it meant nothing “in Indian” (Lahiri 76). He detested being subjected “to wear a nametag on his sweater at Model

United Nations Day at school" (Lahiri 76). Moreover, he had yet detested to sign his name, Gogol, "at the bottom of his drawings in art class" (Lahiri 76). Lahiri tells about his hatred for his name. He had hated his name for the reason that his name is ridiculous as well as ambiguous, and also that it has "nothing to do with who he is, that it is neither Indian nor American but of all things Russian" (76).

Gogol's father, Ashoke had told him the history of his family name Ganguli as Lahiri mentions that Ashoke had informed Gogol about that "Ganguli is a legacy of the British, an anglicised way of pronouncing his real surname, Gangopadhyay" (67). At another point, Lahiri highlights Gogol's dissatisfaction over the Russian name, "Who? Who does not take you seriously?" Ashoke, his father then elated his fingers from his plate and looked up at him and asked him as he sought after to know the reason, "People," said Gogol, being untruthful toward his parents since his father, Ashoke had a stance and he was the sole individual who had never taken Gogol thoughtfully, he was the single being who had beleaguered him, he was the only person persistently conscious of and upset by the discomfiture of his name, he was the only human being who had continually inquired it plus desired it had otherwise been Gogol and nonetheless "he'd continued, saying that they should be glad, that his official name would be Bengali, not Russian" (Lahiri 100).

Gogol hated his name "Gogol" and changed it at the age of eighteen, at one point he presented his stance regarding the name choice. He said that there had been not anything like "a perfect name" and he thought that individuals ought to be permitted to give name to themselves after the time "they turn eighteen," that was what he added and gave a suggestion to have no fixed name before that and until that age just "pronouns" be there (Lahiri 245). The reason to change his name from Gogol to Nikhil is given in the novel. The name, "Nikhil," linked craftily to the old name as at one hand, it is a completely reputable "Bengali good name," signifying "he who is entire, encompassing all," and at the other it puts up with a pleasing similitude to the name, "Nikolai, the first name of the Russian Gogol" (Lahiri 56). Gogol was hesitant to introduce his name to his girlfriend, Kim, who asked him "Aren't you going to introduce yourself to me?" "Oh," he said. "Yeah." however he neither had wanted to let Kim know his name nor had wanted

to undergo her response that meant looking at her beautiful blue coloured eyes growing wide at his strange name (Lahiri 95). He wished that there had been "another name" he could use, only this one time so as to get him in the course of "the evening" (Lahiri 95-96). He introduced himself to her as "Nikhil" not "Gogol" by saying, "I'm Nikhil" and he said it "for the first time in his life" (Lahiri 96). His double identity is revealed in the novel when he uttered, "It wasn't me," he almost said it however he did not inform them the fact that it had not been Gogol who had kissed Kim because "That Gogol had had nothing to do with it" (Lahiri 96). The new identity formed by the name "Nikhil" gives him satisfaction; he was in wonder that how it feels when any stout person becomes a slim person and also when a captive is allowed to walk freely (Lahiri 102). "I'm Nikhil," was the one news that he wanted to tell the individuals "who are walking their dogs, pushing children in their strollers, throwing bread to the ducks" (Lahiri 102). He feels easy and relaxed after changing his name, even if now that he is Nikhil it is easier to take no notice of "his parents, to tune out their" apprehensions and appeals (Lahiri 105). He has typed his name, with respite, "at the tops of his freshman papers", he has interpreted "the telephone messages his suitemates" had put down intended for Nikhil on various snippets "in their rooms," he has opened up "a checking account," has inscribed his latest name into his lessons books, and also he has pronounced, "*Me llamo Nikhil*," within "his Spanish class" (Lahiri 105).

Gogol Ganguli never liked his unusual name "Gogol" and changed it to "Nikhil", and after doing so he felt "free of expectation, of responsibility," and in an enthusiastic "exile from his own life" (Lahiri 142). His identity crisis has been emphasised in the novel; there was only one tricky situation: he did not feel similar to Nikhil not so far. The element of the trouble was that now the individuals who had known him on behalf of Nikhil had no thought that once he was "used to be Gogol" and they had known him just right now in the current time and never knew him in the past time, however subsequent to the "eighteen years of Gogol," just "two months of Nikhil" felt "scant, inconsequential" (Lahiri 105). Even after changing his name, he found himself in a difficult situation, sometimes he felt like if he had casted "himself in a play" and he is "acting the part of twins": Gogol and Nikhil (Lahiri 105). And he was frightened "to be Nikhil," somebody he did not recognise and who did not recognise him (Lahiri 57). This dilemma is resolved

near the end of the novel when he started reading the book that his father has given to him years back as his birthday gift and said, “It will make sense” to him one day and wished him birthday, “Many happy returns of the day” (Lahiri 78). The mystery of his name is resolved when he opened this book, “For Gogol Ganguli,” was the text written “on the front endpaper” in the soothing handwriting of his father and the letters, “in red ballpoint ink,” were going up steadily, brightly, on the transverse in the direction of “the upper right-hand corner of the page,” and also there was a note written by his father, “The man who gave you his name, from the man who gave you your name” and it was written inside quotation marks (Lahiri 288).

The significance of the name “Gogol” was revealed when it was very late, the name that he had so much detested was concealed and conserved here and that was “the first thing his father had given him” (Lahiri 289). His father has once said, “We all came out of Gogol’s coat” and “It will make sense to you one day” (Lahiri 78). His mother has approved his name “Gogol”; Ashima approved it because she was aware of the fact that this name symbolised the life of her son as well as the life of her husband (Lahiri 28). The reality of Gogol’s name is exposed when years after he opened the gift his father had given to him, the author after whom he was named, Gogol was not “his first name” but his first name was “Nikolai” hence “Gogol Ganguli” had “a pet name” changed into a “good name” and also “a last name” changed into a “first name” and thus it happened that neither anybody known to him “in the world, in Russia or India or America” or somewhere else, had shared his name nor yet the basis of “his namesake” (Lahiri 78). The mystery of the name got resolved at last, making him easy, it all seemed completely normal (Lahiri 66). It did not bother him now that his name was by no means a choice “on key chains or metal pins or refrigerator magnets” (Lahiri 66).

Reiter has described Ashoke’s life events and the reason of his migration. The narrative, as Reiter informs, starts in 1968, soon ahead of the time when a baby boy “Gogol Ganguli,” is born “whose parents, Ashima and Ashoke,” presently in the recent times have shifted to the Cambridge, Massaccussetts, from Calcutta. Ashoke is a student of “Ph.D. in electrical engineering at MIT” and for him his current existence in the US

along with “his new baby son” symbolise some sorts of a personal reincarnation (Reiter). He met a deadly accident but survived as Reiter highlights that having miraculously stayed alive a dreadful train accident while living in India during his teen age. All others travelling in his car; every single one was putrefied, but he was secured on account of being awakened late night (Reiter). He was reading tales by “Nikolai Gogol” instead of having rest on “his sleeping berth” hence he was secured and after that Ashoke had determined to observe “the world” (Reiter).

Julia Hanna has discussed Gogol’s identity crisis and confusion about his name, in one article. In Hanna’s view, the perplexity of Gogol’s first-generation was extra convoluted through the basic conundrum of his name. In Bengali tradition, Hanna explicates, the “pet” name has been utilised inside the family unit, while the “good” name is used in the exterior world. Moreover, Hanna says that after a letter, sent from the “great-grandmother” of Gogol, carrying “his good name” had been misplaced during travel then “Gogol’s father” selected a name “of the Russian writer” who had “saved his life”. When he was a young man he was entwined in the ruin of a train collapse just then a flapping page from one of the story “The Overcoat” by the Russian writer Nikolai Gogol wedged the concentration of the redeemers (Hanna). And for a long time, though, tells Hanna, Gogol was ignorant of the importance of his name and its idiosyncrasy was the just one more obstruction in attaining a contented stage “of assimilation” (Hanna).

6.3 CULTURAL IDENTITY DILEMMA OF THE INDIAN IMMIGRANTS IN THE GLOBAL-AGE

Indian immigrants have their roots in the postcolonial India and they have experiences of colonisation. Globalisation has increased the rate of migration from the underdeveloped countries to the developed countries. People move for different reasons of job, education, business, and the like. Life at the immigrant land is not easy one as immigrants face different challenges too. Indian immigrants have their own social and cultural roots. In the immigrant world they come across different society and culture. They face cultural identity dilemma as a result of this clash of social and cultural values, norms and traditions.

6.3.1 LONELINESS

Loneliness is one of the major issues that immigrants face in a foreign land. Lahiri has shown Ashima's apprehensions in the novel at the birth of his child in the US; she had not recognised an individual coming into this world "so alone, so deprived" (25). In traditional Indian societies, things happen quite differently; family and relatives are there to support and share. Ashima was alone in a foreign country and that made her fearful, because of the reason that it had been taking place at such a far off location from her home, "unmonitored and unobserved by those she loved," the reality which had nevertheless made it amazing, however she was horrified to bring up a baby in a country where she was linked to nobody and where she knew so limited and also where life seemed so indecisive and inessential (Lahiri 6).

Loneliness is also evident from this example taken from the novel where Ashima slept alone in the hospital for the first time and it was "the first time in her life" when she had slept unaccompanied, encircled by foreigners; throughout her life she had "slept either in a room with her parents, or with Ashoke at her side" and she wished "the curtains were open, so that she could talk to the American women" (Lahiri 3). Lahiri has portrayed here the loneliness of Ashima in her immigrant world where she was alone in the hospital surrounded by the foreigners, no one to talk with her and share her feelings.

In a typical Indian culture, a new born baby is not so alone as there are relatives who visit to see the new born but Gogol in America has a few visitors, despite his father - Ashoke, the infant has just three visitors; all were Bengali, including "Maya and Dilip Nandi, a young married couple in Cambridge whom Ashima and Ashoke" had met a small number of months before "in the Purity Supreme, and Dr. Gupta, a mathematics postdoc from Dehradun, a bachelor in his fifties," who had been befriended by Ashoke "in the corridors of MIT" (Lahiri 24). Ashima was not willing to raise her son in a lonely environment away from her family, relatives, culture, traditions, and country. She clearly informs Ashoke, her husband about this, "I'm saying I don't want to raise Gogol alone in this country. It's not right. I want to go back" (Lahiri 33). She asks her husband to complete his PhD as soon as possible so that they would go back to home.

Dutta has explained Ashima's this attitude that within her new environment, there emerges Ashima's incapacity to espouse with the social conventions and schemes and also her feeling of humiliation and suffering in relation to raise her "baby-son Gogol" and her longing to return India is entrenched in this lone environment (5).

6.3.2 FOREIGNNESS

Loneliness is not the only problem that the immigrants feel but there's another great issue of foreignness. Things are not so simple in a foreign land. Lahiri has portrayed in an impressive way the feelings of foreignness in this novel. Ashima's pain and suffering to imagine her motherhood in a foreign land is evident, but not anything had felt natural to Ashima for the preceding eighteen months, from the time when she had arrived in Cambridge, not anything had felt usual in any way; it was not "so much the pain," which she knew, in some way, she would endure rather it was the outcome: "motherhood in a foreign land" (Lahiri 5-6). Ashima thinks it very eccentric and hard to raise a child in a foreign distant land where people are uncertain of their lives, Ashima thought it was eccentric that her baby would be brought into life in "a place most people enter either to suffer or to die" (Lahiri 4).

In a traditional Indian society, there's joint family system and children are brought up not only by their parents but also by other very close relatives: grandparents, uncles and aunts. No family member or relative was there to help and guide Ashima and, with not a solo "grandparent or parent or uncle or aunt," by the side of her, hence the birth of baby, similar to the majority all else in America, felt in some way chaotic, "only half true" (Lahiri 24-25). She was alone to look after her son and felt sympathy for her son, at the same time as she patted, suckled and studied her son, she could not be of assistance but pitied him (Lahiri 25). Ashima has by no means identified a person incoming the world so unaccompanied, so underprivileged. Lahiri delineates Ashima's feelings of foreignness in the novel, for "being a foreigner," as Ashima has started to recognise, is a kind of "lifelong pregnancy - a perpetual wait, a constant burden, a continuous feeling out of sorts" (49). It is an unending liability also an addition in what had on one occasion been normal life, just to learn the fact that the preceding life has gone, substituted "by something more complicated and demanding" (Lahiri 49-50). "Like

pregnancy, being a foreigner," Ashima has believed, foreignness "is something that" brings forth the similar inquisitiveness from the unfamiliar persons, the similar blend of sympathy and reverence (Lahiri 50).

It is not Ashima who was scared of raising her child in a foreign land but her husband Ashoke also felt the burden, even though it was Ashima who had carried the baby but he had also felt heavy by the consideration "of life, of his life and the life about to come from it" (Lahiri 21). Ashoke and Ashima belong to the first generation immigrants so they are rooted in their country of origin. Their feelings of foreignness are different and strong as compared to the second generation immigrants. Here is one example from the text, "Sorry, I left it at home," Gogol said that at the time when his father asked him if he had kept in mind to purchase the Yale sticky label that his parents had wanted to stick on the back pane of their vehicle (Lahiri 108). Ashima was annoyed at the comment and she kept "dwelling on it" throughout the day, "Only three months, and listen to you," she said, informing him that even after living in America for twenty years, she up till now could not make herself "to refer to Pemberton Road as home" (Lahiri 108). Ashima is still a foreigner after twenty years of living in America and unable to call America as her homeland but her son Gogol born in America call a place his home just after living three months at that place. This makes Ashima much annoyed.

Ashima preferred to cook traditional Indian-Bengali foods in America, all this was not as much of hectic than the job of giving food to "a handful of American children," and out of them one half for all time claimed they were easily affected by milk and each and every one of these children rejected "to eat the crusts of their bread" (Lahiri 72). American food gave her feelings of foreignness and she felt at home cooking her Indian-Bengali foods.

Gogol had the feeling of foreignness when he met his American girlfriend, Maxine and her family. He compares his parents' home and Maxine's home. The feeling of home and relaxation that Maxine and her family enjoyed was missing from his life and his parents' lives, the family looked as if to hold each part related to the scene, the residence itself and also each "tree and blade of grass" (Lahiri 154). No single thing was locked, neither the core house nor the compartment inside which he and Maxine slept

(Lahiri 154). Anybody might stroll in there (Lahiri 154). Also there he thought at that moment about the alarm system fixed in his parents' house and he wondered why they could not be relaxed regarding their physical environment in the similar manner (Lahiri 154-155). His parents were foreigners so they were not so relaxed about their physical surroundings while Maxine and her family enjoy a peaceful life; the Ratliffs possessed the moon hovering over "the lake, and the sun and the clouds" (Lahiri 155).

There is a proof from the novel where foreignness of Gogol and Moushumi is highlighted that they talked on the subject of how both of them were normally perceived as "Greek, Egyptian, Mexican," yet within this wrong representation they were united (Lahiri 212).

Hanna tells that the women served as signboards alongside the path of Gogol's hunt for his identity. At one party he met a girl named Maxine Ratliff, "an old-money New Yorker," and after he had fallen for her, we recognise that it was "more than her blond hair and green eyes" – it was the family's unproblematic style of residing in the world, so unlike from the unease of his parents, and this was the actual thing which had magnetised him (Hanna). And, at "the Ratliffs'summer home," the dissimilarity was still more obvious (Hanna).

6.3.3 ESTRANGEMENT

Ashima's alienation started the moment she arrived at her apartment in America. She expected a house similar to the one she had seen in movies but the reality was opposite, the apartment consisted of three rooms each and every one in a line with no passageway. There was a sitting room at the frontage having "a three-sided" windowpane to overlook the lane, a move across bedroom located in the centre and a kitchen found at the backside (Lahiri 30). It was not in any way similar to the home that she had projected and it was nothing similar to the houses shown in "*Gone With the Wind* or *The Seven-Year Itch*," the films which she had watched in the company of her brother and cousins "at the Lighthouse and the Metro" (Lahiri 30).

Ashima was disappointed to see the house but she kept that to herself and did not complain to anyone as she neither wanted to upset her husband nor her family back in India. Lahiri depicts this feeling of Ashima, the apartment was drafty for the period of winter, and in summer it had been unbearably hot (30). The bulky glass windows were enclosed by dull murky brown coloured curtains (Lahiri 30). Also there were "roaches in the bathroom," rising at the time of night from the splits found within the tiles, however despite all that she had criticised not a bit of this and she had kept her dissatisfaction only to herself because she was neither desiring to affront Ashoke nor agonize her parents (Lahiri 30).

Language is one important aspect of one's cultural identity. Ashima feels alien in the hospital and she was unable to understand doctor's words spoken in the American English accent and style, she was informed about that she was "still in early labour, three centimetres dilated, beginning to efface" (Lahiri 3). "What does it mean, dilated?" she asked, and then Dr. Ashley held up "two fingers side by side, then draws them apart," elucidating the unbelievable thing which her body ought to carry out "in order for the baby to pass" (Lahiri 3).

Lahiri tells cultural differences in this novel; however she has accumulated the information that the Americans, despite their public affirmations of friendliness, their "miniskirts and bikinis," their "hand holding on the street and lying on top of each other on the Cambridge Common," have a preference for their confidentiality (3). Being an Indian, Ashima was in the habit of sharing experiences. She was lonely in the hospital and needed someone for sharing experiences. In the hospital she wanted to talk to the American woman in the same condition as like her but the reserved attitude of the Americans discouraged her. Kumari confirms this as in her words the American women prefer their privacy but she wanted to share and being an Indian, she is in the practice of discussion or sharing thoughts on such subjects and she wants to talk to an American who has given birth and wants to know what to suppose at such an instant, but she is dispossessed at the two-facedness of the Americans (165).

After the death of her husband, Ashima felt lonely and not at home in a foreign land where she spent many years of her life, Ashima felt lonesome all of a sudden, dreadfully, lastingly unaccompanied, and temporarily, she sobbed for Ashoke, her husband, by averting from the mirror (Lahiri 278). Also, she felt besieged by the consideration of the shift that she was going to make, "to the city that was once home and is now in its own way foreign" (Lahiri 278).

6.3.4 MEMORIES OF HOME

Memories of home play a very significant role in shaping the immigrants' identity. Food is an important aspect of culture and determines one's identity. Ashima missed her Indian food, "Tasting from a cupped palm," she puckered her brow and as usually, there was something that was misplaced (Lahiri 1). The novel starts from Ashima's taste for the Indian foods, on a muggy August end of the day two weeks prior to her expected date, Ashima Ganguly stood inside the kitchen of her "Central Square apartment" house, mixing "Rice Krispies and Planters peanuts and chopped red onion in a bowl," then she added "salt, lemon juice, thin slices of green chili pepper," desiring there had been some "mustard oil" so as to spill over the blend (Lahiri 1).

Then another memory of home that strikes Ashima is of Indian time, "American seconds" ticked on the "top of her pulse point" (Lahiri 4). And, she had calculated "the Indian time on her hands" (Lahiri 4). There is time difference between India and America. This different time zone also made her an alien.

Language is an important component of cultural identity. Ashima's love for her Bengali language is clear from her reading of a magazine of her homeland. Her Indian Bengali literature is a source of comfort and homeliness in the alien environment of a hospital in the US. Lahiri revealed this fact, Ashima had a ragged print of the "*Desh* magazine" carried by her for reading in the airplane during her travel to Boston and since that moment she could not be able to throw it away (6). The Bengali style in print pages, somewhat coarse to feel, has been a permanent source of relief to her and she had read "a dozen times" every one of these short stories, poems and articles (Lahiri 6). There was "a

pen-and-ink drawing on page eleven by her father, an illustrator for the magazine" and the sketch was a sight of "the North Calcutta skyline" drawn from the top of their flat on one misty morning of January and she was standing behind her father when he had sketched it, staring at him as he bent over "his easel," while "a cigarette" was hanging "from his lips," and "his shoulders" were covered "in a black Kashmiri shawl" (Lahiri 6).

Next, there is difference of taboos, customs, and traditions between the Indian culture and the American culture, in traditional societies there are different customs and in India, she thought to herself that women go to their parents' home in order to give birth to their babies, "away from husbands and in-laws" moreover domestic concerns, receding for a short time to childhood when the baby arrived (Lahiri 4).

She recollects the memories of her life at the time before her marriage when on one day in "the kitchen of her parents' flat on Amherst Street," she thought about of a scene when a servant was "pouring after-dinner tea into" sweltering glasses and putting together "Marie biscuits" on a serving dish (Lahiri 4-5). Then there was another moment some other day when her mother was introducing her to the guests - Ashoke and his family; earlier than Ashima had entered into the sitting room, she had stopped in the passageway where she could listen to her mother speaking about her daughter Ashima that she was enthusiastic about and she could knit exceptionally well and within a week she had completed the cardigan that her mother was wearing (Lahiri 7). It was her mother's love for her to present a good picture of her in front of the guests to set a good impression of Ashima on them, Ashima grinned and she was pleased by "her mother's salesmanship" because she knew that she had taken a large part of a year to complete that cardigan and even so her mother had helped her by completing the sleeves of that cardigan (Lahiri 7). Ashima's nostalgia is highlighted by Lahiri, she sat at home with Gogol as the leaves changed their colour to brown moreover they dropped from the trees and also when the days began to grow rapidly as well as pitilessly shady; she kept on thinking about her previous time at the moment when she had seen "her grandmother, her dida," just a small number of days earlier than her flight to Boston (37). In a traditional Indian society, elders are honoured and respected much. Before going somewhere, the younger ones meet their elders, parents and grandparents in a humble way, prior to leave,

Ashima stood up while bowing her head down, beneath the picture of her late grandfather, requesting him to approve her travel and after that "she bent down to touch the dust of her dida's feet to her head" (Lahiri 37). And then she remembered the time of saying farewell to her grandmother, "Dida, I'm coming," which were the words Ashima said to her grandmother, since this was the expression which Bengalis for all time "used in place of good-bye" (Lahiri 37).

Moushumi is the most alienated character in the novel who belongs to the Indian immigrants in England and then in America. Her parents were the first generation immigrants while she is from the group of the second generation immigrants. Her memories are associated to her childhood spent in England and she remembers that time and shares her memories with her husband Gogol. Lahiri describes that she tells with reminiscence of the "years her family had spent in England," by residing first of all "in London," the memories of which she had hardly kept in mind, and afterwards in a brick mansion home "in Croydon," having rosebushes at the front side (212). She gives details of the tapered house with the gas firesides, the damp odour "of the bathrooms," also "eating Weetabix and hot milk for breakfast, wearing a uniform to school" (Lahiri 212). She lets him know that to shift to America was what she had ostracised and she had kept on her British pronunciation "for as long as she could" (Lahiri 212). And also she told him that her parents apprehended "America much more than England," for a number of reasons possibly for the reason of its immensity, or possibly for the reason that in their minds it had not as much of a connection to India (Lahiri 212).

Julia Hanna tells that *The Namesake* has sustained her inquiry of what it signifies to be unknown all the way through the encounter of Gogol Ganguli, the son of the Indian immigrants. It unwraps exactly prior to Gogol's birth, when Ashima, his mother, blends up an estimation of a familiar snack food of Calcutta in her Cambridge residence house (Hanna). And, continues Hanna, food has been only one of the features Lahiri believes in discovering the uneasiness of "not-quite-belonging" that her characters tackle. Kumari has discussed this alienation of Ashima that she strives to reconcile and adapt herself to her situations, however she senses being eccentric and misplaced "in this country" also

passes hours in recalling “her parents and family” in addition to read “the same five Bengali novels” repeatedly (165). Her nostalgia of home and memories of her past life are mentioned by Kumari who narrates that at the same time as “waiting for the child to be born,” meanwhile she has relived her past till the time when she left “for Boston” moreover the idea to nurture up a child in a strange land has frightened her (165). Dutta has also mentioned Ashima’s nostalgia for home and tells that Ashima’s reminiscence “of the lullaby from the Bengali songs,” her recollection of “dida I’m coming” used for the “good bye” all have a close link with “the Bengali social conventions” (4). Such social conventions are scarcely avoidable “for the first generation immigrants” like Ashima (Dutta 4). Her memory “of the past” life and the thoughts “of the present” family life in Calcutta are put in a nutshell inside the tapestry of the secluded life in the USA (Dutta 4). Dutta has discussed Ashima’s “nostalgia” that her sensation of reminiscence incarcerates the particular instant of the distant life in Calcutta (4).

6.3.5 ROOTLESSNESS

Rootlessness is directly associated with immigration when one leaves one’s homeland and settles in a foreign land. Ashima’s rootlessness is visible within the novel where Lahiri tells that as exactly as her name implies; she would be with no boundaries and with no abode belonging to her own self, an inhabitant “everywhere” yet “nowhere” (276).

Reiter has also pointed out her rootlessness and highlights the fact that although at the same time while Ashoke enjoys the weirdness “of his new home, his young wife, Ashima” selected by his parents and they had arranged his marriage with her yet Ashima in the beginning has lamented the life which she had left at the back, however for her, as well, “her born-in-the-USA baby, Gogol,” symbolised “the new life” which she would construct “in her adopted home,” and also she would “plant and cultivate” her “new roots” in America at the same time “as her old roots in Calcutta” had initiated “to wither and die”.

Name is a component of one's cultural identity and makes one entrenched in a specific culture. Gogol's rootlessness started from the very beginning when he was given a Russian name not any name belonging to India or America, Lahiri tells that in the month of November, baby Gogol developed a placid ear disease and when his parents, Ashima and Ashoke saw the pet name Gogol of their son which was written on the tag of an instruction for the antibiotics and when they saw it at the top of his vaccination documentation, it did not seem precise; pet names were not intended to be made open in that manner but there was yet "no letter from Ashima's grandmother," hence they were enforced to have a conclusion that it was misplaced in the post (36).

About Moushumi, it is informed that she was an alien even in her Indian Bengali gatherings where she was found, "always with a book in her hand at parties" (Lahiri 192). Also she detested the manner they would speak of the aspects of her marriage, "the menu" and the diverse colours of "saris" she would be dressed in for the different rituals, as if it had been a set assurance in her life (Lahiri 213). When family members from her native country India persisted addressing her through their letters and cards sent to "Mrs. Moushumi Ganguli"; at what she would wobble her head and heave a sigh (Lahiri 227). Moushumi kept on moving from one place to another. Her transnationalism and rootlessness is vividly depicted by Dutta in whose view Moushumi, a child born in Britain to the Bengali parents may be visualised from the perspective of "transnationalism" (6). The nonstop locomotion of her "from one country to another," as Dutta mentions, hardly ever made her sticking to some specific "cultural ideological" principles "of the countries like Britain, America and France" and this was the reason that "her belongingness" kept on shifting to various countries in place of a permanent country (6). In Dutta's vision, the predilection of Moushumi "for the French literature, food and feeling of oneness with the French friends" has generally indicated "her reconciliation with the French" atmosphere rather than "the Bengali" (6). As Dutta refers, Moushumi had rejected her Bengali roots, keeping the detachment from the Bengali get-together denoted her aloofness in this unfamiliar environment (6). Dutta argues that her unsuccessful marriage is also the result of her dislike for the Bengali culture and traditions, her flimsy marriage bond with Gogol represents her denial to stick to the

sacred relationship of the marriage tradition and once more her hesitant reception of her husband's family name "Ganguli" in accordance with the conventions and manners "of the Bengali marriage institution," identifies her keenness to benefit from freedom and autonomy by not being restricted to this meticulous or permanent method of associating her name with her spouse (6).

Assadnassab has talked about Lahiri's work and also highlighted major themes of her writings. In her works, says Assadnassab, one can with no trouble feel "a sense of living in exile, loss of communication, the sense of belonging to nowhere, the inability to feel accepted, complicated social status, difficulties in relationships and different experiences" which first and second generations of Indian immigrants have in the United States and all these spin around a more universal topic: "displacement" (2).

6.3.6 DISPLACEMENT

Gogol, at the end of this novel, was locating his roots and finding his identity. In the meantime, he wondered that in what way his parents had made it possible; parting their own families at the back, meeting them much infrequently and residing unrelated, in a continuous condition of "expectation" and of "longing" (Lahiri 281). Gogol did not like the Indian music and did not even open the cover of the cassette of the Indian music that his father had brought for him months ago and that is "still sealed in its wrapper" (Lahiri 78). Gogol felt out of place because of his name and when he told Kim, one of his girlfriends that his name is "Nikhil", he felt straight away accountable and excited, feeling sheltered as if by an imperceptible asylum (Lahiri 96). Although he had gone through the changing of his name from "Gogol" to "Nikhil" but yet he was dissatisfied as now he was devoid of those people present in the world to name him as Gogol, and now it was no issue that for how long he would himself live, however Gogol Ganguli would, one time and for everyone had disappeared from the mouths of his loved ones, and hence, come to an end to stay alive (Lahiri 289). Hitherto the thinking of this ultimate end provided no feeling of conquest, no relief (Lahiri 289). It provided no relief at all (Lahiri 289).

Moushumi is the most displaced person in the novel who was not set anywhere, submerging herself into a different culture other than the Indian or the American; a third language and a third culture, had provided her sanctuary so she moved toward the French culture, not anything like the American or else the Indian, with no fault, or suspicion, or hope of any type and it had been more effortless for her "to turn her back on the two countries that could claim her in favour of one that had no claim whatsoever" (Lahiri 214).

The Indian immigrant families get together at the home of Ashoke and Ashima and for a long time, they squabbled in relation to the political affairs of America, such a country where no one among them was "eligible to vote" (Lahiri 38).

Assadnassab states that the novel gives additional information regarding Gogol's parents, Ashima and Ashoke, than his sister Sonia (8). Regarding the girlfriends of Gogol, Assadnassab has presented some very notable points. In the view of Assadnassab, among the girlfriends, Maxine and Moushumi have more importance than Gogol's other preceding girlfriends (8). About Maxine, tells Assadnassab that she is an American girl who does not have a twofold side to her identity or nationality as contrast to Gogol, and this characteristic of hers offers a profound and informative dissimilarity to Gogol with his sense of discrepancy and multiplicity concerning his identity (8-9). About Moushumi, Assadnassab informs that she is Gogol's wife who in lots of respects looks like Gogol and is a child to the Indian immigrants; though, she is unlike from him in her own way of recognising her identity (9). Yet, Assadnassab declares, all these characters are undividable parts of the set of connections around Gogol and give a satisfactory lens through which the subject of dislocation can be treated (9).

Ashoke decides to leave India and his displacement is pointed out by Assadnassab, Ashoke is the first individual in the novel who is really dislocated. This dislocation stared when he was in bed for two years after the fatal accident of the train in India (13). Inactive on his bed and incapable to move, he imagines leaving India not for a determined aim but to flee and move away (Assadnassab 13).

Ashima's displacement in the American society is because of her firm ties with the Indian culture, she became alien at first and denied to live alone in America but for the sake of her husband and her dutifulness as a faithful Indian wife she adapted her life in America but after the death of her husband she is again displaced and has decided to divide her time of a year between two countries, to live six months in India and the rest of the six months in America. Assadnassab has elaborated this displacement of Ashima and tells that the key and main cause for Ashima's dislodgment in the American society is the disparity found between two exceptionally unusual cultures of two countries: "America and India" for the reason that in a cultural sense, they both have essential dissimilarities (10). In Assadnassab's idea, she achieves cultural and geographical variability by the very practice of her life through the decades and after her husband passes away, she makes a decision to break up "her time between India and America: living between her roots in India and her family in America" (12).

Gogol's displacement, as Dutta reflects, is evident from his inability to identify his relatives; the "lack of tie with the Indian family" has made Gogol hardly ever identify the pictures of Ashima's family members (5). Hallgren has discussed his displacement that during his entire attempts to discover for himself an identity, a connection, and a place wherever he was Nikhil, at home, Gogol stayed Gogol but what he did not identify was that Ashoke's affection for the name rushed deeper than fictional fondness; during his young age as a college student in Calcutta, Ashoke was travelling once on a train that had overturned, taking life of hundreds of travelers and he had been saved merely for the reason that somebody noticed paper waving in his motionless hand - a small number of pages from the volume of Gogol's tales that he had been reading.

Gogol's misunderstanding of the name that was so much important for his father is the major issue of the present day globalised world where there are much confusions and clashes. Hallgren tells that Gogol railed against and then discarded the name that has signified life itself to his father; is the misfortune of overlooked implication and misinterpretation that ensues in homes everywhere in the United States, perhaps everywhere in the world.

Assadnassab discusses the displacement of Moushumi at one place and narrates that Moushumi, Gogol's wife, is the most complex character in the novel as regards the idea of identity (16). Having Indian parents, "being born in England" and also living in England, America and France simultaneously with having a number of relations with people from varied backgrounds and nationalities, make her a complex personality who is as well in hunt of a permanent identity exclusive of perceiving it (Assadnassab 16). She appears to be hesitant in acknowledging a permanent and definite identity owing to her manner of living (Assadnassab 16).

There is not only the cultural displacement that immigrants face but also the political displacement as Kumari refers, "Thus the immigrants face political displacement too" (167). Kumari elaborates the displacement of the second generation immigrants that their own kids prepared "to be bilingual and bicultural" come across more cultural predicaments and displacements (169). Furthermore, Kumari narrates that although enforced to be seated in pujas and other spiritual rituals beside the kids of other Bengali family members as Gogol and Sonia, akin to them, delight in "American and continental food more than the syrupy Bengali dishes" plus take pleasure in the festivity of "the Christmas, Thanksgiving and Halloween" more, because gorgeous gifts go after within these festivals (169).

About the displacements of the first generation and the second generation of immigrants, Kumari has revealed the difference. Kumari narrates that the first generation immigrants face cultural problem, however they perform "their best" so as to maintain "their cultural identity and cultural practices in their "beliefs, values, cloths and eating habits" (169). Moreover, Kumari says, migrants bring with them these ideals, customs, mores, behaviours and ethics together with their belongings and assets when they come to the "new" locations (169). The offsprings "of the migrants," as Kumari sees, do not come across with the similar troubles for the reason that their parents are residing here now; therefore Lahiri has exposed with dynamism the changing ideas of "home" and "displacement" inside the succeeding "generations of migrants" (169).

Assadnassab has discussed the identity crisis of the first and the second generation immigrants of this novel. It is informed by Assadnassab that *The Namesake* is a story of identities and it commences with a migration in the first generation and goes after with its precise apprehensions to the second generation and here the family is divided; two are Indians and the other two are born in America (27). In view of Assadnassab, the coincidence of the diverse nationalities creates more anxieties for the characters concerned as one observes throughout the novel every Ganguli family member is a particular case and distinctive story and who looks for his or her own actual self and attempts to respond the query of identity and even though they live jointly and share a great deal, they still have disparities in their life direction and their experiences with their identities which are by and large interrelated to their Indian-American lives (27).

6.4 ASSIMILATED IMMIGRANT IDENTITY

Gogol's full absorption in the American society in the early phases of his life is because of his birth in the US and also his first home in the US. He feels at home in the American culture. In the novel, Lahiri described that the very first home of Gogol was an apartment that was completely provided with furniture, "ten minutes by foot to Harvard, twenty to MIT" and this apartment was located on the first ground of a three-storey house, together with the "salmon-coloured shingles," also enclosed by means of "a waist-high chain-link fence", moreover the gray colour of the roof and the cigarette ashes was fitted with the pathway of both the sidewalk and the lane and in addition to it a line of cars which were parked at metres has incessantly lined one part of the boundary (29).

Gogol was much inspired by his American girlfriend Maxine and her family as Lahiri referred that from the very start he felt easily integrated into their lives (136). Another instance proving Gogol's assimilation into American culture is of thinking his original homeland the way Americans do but Gogol not at all considers India as "desh." He merely considers it the same as Americans do, as "India" (Lahiri 118). His rejection of his Indian-Bengali culture, religion and values is also a reflection of his assimilation as he had neither wished to go to home even on the weekends nor to go with them to "pujos and Bengali parties," nor to stay incontestably inside their sphere (Lahiri 126).

Julia Hanna states, at the same time as a teen, Gogol, enthusiastic to incorporate, demanded that his mother prepare an American food of "Hamburger Helper or Shake-n-Bake chicken" as a minimum one time in a week. Assimilation of Gogol is clear from an article by Reiter where it is told that by spiraling her visions "on the next generation, on Gogol's life" subsequent to the moment when he starts creating his space "in the world" like "a first-generation American," it is confirmed by Lahiri herself almost as proficiently as she concentrates on the meticulous efforts made by their parents. About Gogol's search for his identity, Reiter has informed that Gogol sets out to the Yale where he alters his name from Gogol to Nikhil, by informing the judge liable to his application for the change of his name on the grounds that he hated his name Gogol and he had hated it always and after that he re-builds himself like the individual he would have "like to be - hanging with friends, going to parties, meeting girls" nevertheless in no way completely shaking "his old identity".

Dutta has declared that as an overturn, the enthusiasm and exhilaration "of the second generation Bengali immigrants" become visible in their rejoicing of "the American festivals than worshiping of Indian Gods and Goddesses" (5).

6.5 ADJUSTMENTS IN THE FOREIGN LAND

In a foreign land, one has to adapt accordingly so did Ashima and Ashoke who have to name their son in the hospital at the time of birth against their Bengali culture. Lahiri informs about her Indian Bengali tradition of naming a baby by an elderly relative, in addition, there are for all time "pet names to tide one over: a practice of Bengali nomenclature grants, to every single person, two names" (25). In the Bengali language, the word used for the "pet name" is "daknam," that exactly signifies the name "by which one is called, by friends, family, and other intimates, at home and in other private, unguarded moments" (Lahiri 25-26). These pet names are there as a constant reminder of "childhood" and like a memento that their life has not been at all times so somber, reserved and complex and also they remind it that "one is not all things to all people" (Lahiri 26). All of them have their pet names; Ashima's pet name is "Monu" whereas Ashoke's pet name is "Mithu," and yet now they have grown-up but still they have been

recognised through these name in their own families and these are also the names through which they have been respected, reprimanded, missed and loved (Lahiri 26). They were waiting for a name suggested by Ashima's grandmother but in the hospital according to the US rules they have to give a name to their son. In the novel, it is explained that since they had already determined allowing Ashima's grandmother to carry out the honour of deciding a name (Lahiri 25). Ashima's grandmother at that moment was more than eighty years old, and she had named every one "of her other six great-grandchildren in the world" (Lahiri 25). So the moment, "her grandmother" discovered about "Ashima's pregnancy," automatically she was predominantly delighted at the outlook of "naming the family's first sahib" (Lahiri 25). Thus Ashima and Ashoke had approved to postpone the resolution of naming their baby till the time a letter arrived, paying no attention to the "forms from the hospital" regarding "filing for a birth certificate" (Lahiri 25). Ashima's grandmother had herself posted the letter by going to the post office on her foot with her cane and that was her first excursion "out of the house in a decade" (Lahiri 25). The letter contained two names, "one name for a girl, one for a boy" and Ashima's grandmother had exposed them to nobody (Lahiri 25). As the letter, which had contained the name, was not received so Ashoke and Ashima have to decide it by their own. Ashoke then gave his son a name of his favourite Russian writer, "Gogol" (Lahiri 29). Ashima as a devoted wife agreed to it, she had not at all "read any Gogol herself," however she was keen and in her mind she thought to put "him on a shelf" together "with Tennyson and Wordsworth" (Lahiri 29). In addition, it was simply going to be "a pet name," that cannot be taken sincerely, just something which is to be placed "on the certificate" meant for the moment so that they get discharged from the hospital therefore by the time Mr. Wilcox returned along with his typewriter machine, Ashoke spelled out his baby son's name (Lahiri 29). Consequently "Gogol Ganguli" had been registered in the files of the hospital (Lahiri 29).

After the completion of his PhD, Ashoke had been employed as "an assistant professor of electrical engineering at the university" (Lahiri 48). Ashima's life changes in the course of time as she had now learned doing things by herself and even though she kept on wearing saris and putting her long hair in a bun like her traditional Bengali ways but then too she was not the same Ashima who once existed in her native land of Calcutta

and now she would return India having “an American passport” (Lahiri 276). As a dutiful wife and mother, Ashima made adjustments accordingly. Lahiri tells through Gogol about this adjustment; however his parents had faced the dilemma of gaining knowledge of traditions related to their immigrant land just “for him, for Sonia,” they made adjustments (286).

Ashima’s dejected state, Reiter says, lasts merely for just one chapter or else two chapters sooner than conceding since she has started creating a new society on her every side and fitting gladly “into her new life”. As Hallgren views, Lahiri concurrently records the modifications of the parents as she narrates the tale of their son, Gogol, named chaotically, for the reason that the hospital wanted a name for the birth certificate, for “Ashoke’s favourite writer, the Russian Nikolai Gogol”.

Adaptation is another strategy of finding identity in the immigrant world. Ashima’s adaptation is discussed by Kumari that subsequent to the moment when her son Gogol was born, she has wished to return “to Calcutta” thus to bring up “her child there” inside the companionship of the kind and affectionate ones, however she makes a decision “to stay back for Ashoke’s sake,” and moreover raises the child in her Bengali manner (165).

Assadnassab has also reflected on the changes in the lives of the immigrants with the passage of time. About Ashima’s life changes, Assadnassab tells that as time passes, Ashima indulges herself more in the American mode of life which slowly endows her with the kind of self-assurance and sovereignty that an emblematic American woman is believed to have as she gets a job as a librarian which results in more getting in touch with the outer world and she becomes friends with her American colleagues, a type of connection that she had by no means experienced prior to it and she finally does her husband’s jobs like “paying the bills, buying tickets, driving the car and changing the house” which she never did before his death and she afterward becomes conscious that “her life in America exceeds her life in India: she is as much American as Indian” (11-12).

6.6 TRACING ROOTS

Immigrants go back to their roots in order to find their identity as did Ashima, "To put him to sleep," she sang to him "the Bengali songs her mother had sung to her" (Lahiri 35). Ashima tried to keep her Indian roots alive in her immigrant world of America. Dutta points out this fact that Ashima endeavours to pass on to Gogol, his son, the Bengali convention through his introduction with "the Bengali rhyme, names of Gods and Goddesses" plus the established Bengali custom of "calling every child by two names" (5). Lahiri tells about Ashima that she has taught her son Gogol to learn by heart Tagore's poem for children - a rhyme comprising of four lines and also "the names of the deities adorning the ten-handed goddess Durga during pujo: Saraswati with her swan and Kartik with his peacock to her left, Lakshmi with her owl and Ganesh with his mouse to her right" (54). Each day at afternoon time whenever Ashima went to sleep, however sooner than "nodding off, she switches the television to channel 2, and tells Gogol to watch *Sesame Street* and *The Electric Company*," so as to stay in touch with the language of his immigrant land, the English that he had used at his nursery school (Lahiri 54). Like Ashima, her husband Ashoke was also deeply rooted in the Indian culture of his homeland. He also tried to maintain his original roots of Indian culture. Ashoke's attempt of transferring his culture to his son Gogol is evident in the text of novel where there is a reference to "a cassette of classical Indian music" that he had purchased for Gogol months before, following "a concert at Kresge," and this cassette was still conserved inside its covering (Lahiri 78).

Ashima's Indian roots were so deep that her grandmother was sure that she would never change, she was so kind and loving that she "had fed her sweets with her own hand" and it was just her grandmother had not reproved Ashima the way Ashima's parents also other relations had done and instructed her "not to eat beef or wear skirts or cut off her hair or forget her family the moment she landed in Boston" for the reason that her grandmother was not fearful regarding such signals of disloyalty and her grandmother was the single being to forecast, correctly, that "Ashima would never change" (Lahiri 37).

Lahiri has referred to the Indian Bengali tradition of naming a baby. Gogol's name was to be decided by Ashima's grandmother who had posted the name in a letter. Although the letter had been mailed in July, one month before, but up till now it had to reach its destination (Lahiri 25). Ashima as well as Ashoke were not awfully worried because, above all both of them knew that a baby did not actually require a name as he needed "to be fed and blessed, to be given some gold and silver, to be patted on the back after feedings and held carefully behind the neck" (Lahiri 25). The names could be delayed and in India, the parents took their time to name their children (Lahiri 25). It had not been strange that many years pass prior to determine the accurate and the best possible name and both Ashima and Ashoke, could refer to many examples of their cousins who had not been named officially till they reached the age of six or seven, the time of their registration in school (Lahiri 25). Name of an individual is an important constituent of any culture. Each culture has its different traditions regarding names. Lahiri tells that in the Bengali custom two names are given to each child; Gogol's parents have told him that there were two names for each one of them as well like the way their all other Bengali friends living in America as well as all their relatives living in Calcutta have two names and they also told him that it was a component of their brought up and also a component of their "being a Bengali" (57). However, as Lahiri tells, the good name as well as the pet name were both the same and just one for their daughter Sonia who was named "Sonali, meaning 'she who is golden' " (62).

Lahiri has highlighted the way how Indians stick to their roots while living in their immigrant world, they sat on the floor in circles while "singing songs by Nazrul and Tagore," by passing on, a bulky yellow coloured book covered in cloth and containing lyrics, amongst them at the same time as the harmonium was played by Dilip Nandi and they argued hilariously about "the films of Ritwik Ghatak versus those of Satyajit Ray. The CPIM versus the Congress Party. North Calcutta versus South" (38). Cultural artefacts present one's cultural background. Gogol found some Indian cultural items at the living place of Moushumi and he had recognised the descriptions of the objects that he had known from the home: "a Kashmiri crewelwork carpet on the floor, Rajasthani silk pillows on the sofa, a cast-iron Natraj on one of the book cases" (Lahiri 208).

Cultural items show one's roots. Customs, traditions and festivals are representative of one's culture. Practicing one's customs and traditions and celebrating festivals help in locating original roots. Gogol's turn towards his Indian side of identity took place subsequent to his father's demise when he had to perform his duty as a son and practice the Bengali tradition of shaving his head, as Lahiri mentions that years afterward Gogol had to learn the importance of these rituals, that the obligation of a Bengali son was "to shave his head in the wake of a parent's death" (179).

Dutta has referred to very important components of cultural identity telling that food and costume are a very important part of any culture, "ethnic food and costume" work the same as "the symbols of one's ethnic identity" and preference of Ashoke and Ashima in support of "the Indian Bengali food" such as "rice, dal, samosa," and the like represents their common basis (5). And, continues Dutta, Ashima's continuation to wear conventional "sari than any other western dresses" suggests the conservation "of the old ancestral culture" (5).

Assadnassab has stated in one article that Ashima is the most devout and Indian stature of the family because where there is a memento of India and the Indian civilisation, Ashima is at the heart of the affair and she sets up many gatherings "with the invited Indian families in America," whose sphere kept on growing every year, so as to preserve the Indian traditions and form a substitute "India in America" (10). Not only Ashima but also Ashoke maintained Indian culture alive in America. Assadnassab tells that he has his solid ties to his family in India and the Indian customs - which is obvious by his full collaboration with Ashima in sustaining them within the house and setting up and maintaining their Indian network of friends in America until his death, his routine visits to India and even taking his time off to India (14). Kumari gives detailed picture of how Ashoke and Ashima locate their roots by the step by step growing sphere of their Bengali friends also the cultural strength of Bengal is reconstructed at whatever time the friends get together and they recognise "Maya and Dilip Nandi, meet Mitras, the Banarjees and then the young Bengali bachelors" in the marketplace who come again from Calcutta with wives and they all turn out to be friends just for the cause that they all arrive from Calcutta (166). These Bengali families, Kumari says, assemble together on

different incidents such as “the rice and name ceremonies of their children, their birthdays, marriages, deaths, and Bengali festivals” and they rejoice these ceremonies according to the Bengali traditions, where they put on their best customary dresses, thus striving to conserve their culture in a new territory (166). Actually, Kumari explains, the immigrants carry with them “their beliefs, traditions, customs, behaviours and values” in conjunction with their belongings and assets to their new locations where the emigrant Bengalis perform the same as the honourary “uncles and aunts, mashis and meshos” for the kids for a variety of rituals (166). The arranged marriage of Gogol with Moushumi is his attempt to go back to his Indian roots. In Hanna’s view Gogol’s break up with his American girlfriend Maxine was due to the differences that he felt between his parents’ uneasy living in the immigrant world and the free easy living ways of Maxine’s family. Finally, says Hanna, the dissimilarities that had drawn in Gogol and drove “him away from Maxine and into the arms of Moushumi” who was a family friend for the reason that everyone had been disenchanted “in love with partners from the ‘outside’ world” plus they discovered a definite “transgressive” delight in getting married somebody similar to each other; at one spot, a waiter baffled them for brother and sister. Gogol’s hatred of his name “Gogol” was due to its oddness of neither American nor Indian but Russian and then he changed his name to “Nikhil”, a Bengali name. According to Hallgren, Gogol focussed all his teenager anxiety resting on his unusual name that was “neither American nor Bengali, but Russian,” plus at that it was a last name and thus, at the time he entered into Yale, he changed his name to “Nikhil”.

6.7 A HYBRID CULTURE

Homi K. Bhabha has introduced the concepts of mimicry, hybridity and the ‘Third Space’. Hybridity according to Bhabha is the mixed confused state of identity as a result of meeting two opposite cultures in the ‘Third Space’ of in-between.

In the novel Gogol’s hybrid identity is revealed at the time when he introduces himself to one of his girlfriend Kim as “Nikhil” not “Gogol” by saying, “I’m Nikhil” and he said it “for the first time in his life” (Lahiri 96). Here he plays the role of twins: Gogol

and Nikhil. Gogol is his Russian name while Nikhil is his Bengali name. Thus he appears here as a hybrid of two opposite culture Russian and Bengali.

Gogol's hybrid identity is clear from the events described in the novel as the Gangulis flourish and shift to the outer reaches. Hallgren points out to this fact that Gogol was raised up being in, however not of, two cultures straight away; attending American schools but passively spending weekends in his parents' broad "circle of Bengali friends". Gogol and his sister Sonia, in view of Hallgren, represented the second generation of immigrants; he and his sister were taken to infrequent Hindu festivities they did not recognise, at the same time as "Gogol's sari-wearing mother" yielded to "Christmas trees and Thanksgiving turkeys (rubbed with cumin and cayenne)".

In one article, Najmeh Nouri states that *The Namesake* is an instance of writing by Asian American writer Jhumpa Lahiri that was published in 2003 and describes "the effects of migration and settlement on first and second generations" (483). Nouri's paper is aimed at investigating the demonstrations of the experience of migration and settlement across generations and on the modes in which the text strives to dissolve the identity of characters in a rhizomatic procedure (483).

The first and the second generations of immigrants have different experiences. The first generation is rooted in the native land while the second generation is at home in the foreign land; their birth place. Nouri refers to this reality that while first-generation immigrants show identities shaped by their country of origin which may change to varying levels through the altered and changing social relationships of gender, class, and race in America, their children are confronted with attaining "a positive sense of self as American in the face of many-faceted, endemic, every day, and institutional discrimination" (484). Moreover, Nouri gives argument that because in various American South Asian texts, it is the experience of the second-generation children who go to American schools and are unswervingly exposed to American culture that provides to put into question the ideas, values, and practices of the first generation migrants to the USA and the fast development and progress of the Asian-American literature has reverberated

the impending re-turn of the multi-ethnic literature as the subdued otherness to confront the elongated supremacy of "canonical literature in the United States" (484).

The first generation immigrants find trouble in finding their cultural identity as they are trapped between two opposing cultures: one of their homeland and the other of their foreign land. They have strong ties to their traditional roots and yet they have to adjust to their new immigrant world. Kumari illustrates that how Ashoke and Ashima resolve their cultural conflict, Ashoke and Ashima make "adjustments" which are extremely essential (168). Also, at the same time as they try to defend their "home culture" within their new habitats, as Kumari refers, "the first generation immigrants" also teach their children the "Bengali language," their own "literature and history" both at home and also during particular "Bengali classes," hence revealing "them to their own family lineage, religious customs, rites, beliefs, food tastes, habits and mannerisms," moreover they prepare them how to deal with the conducts "of life in America" (168). They feel problems in their adjustment and it is not an easy task to resolve their cultural identity conflicts. Kumari reflects that Ashoke and Ashima carry on preserving solidarity with the community and "How these immigrants face cultural conflict in the foreign systems is shown through the problems faced by Ashoke and Ashima" as they get it hard to comprehend their cultural enactment to have "two names", a "pet-name" at their home as well as a "good name" used for the "formal purposes" which will be determined on the receipt of a letter from Ashima's grandmother, to hospital authorities on their son's birth and on his admission to the school (167). Therefore on their daughter's birth, Kumari informs, they make a decision not to give her two names (167). Later they recognise that Gogol keeps on exploring "his own identity," intended for a preset convention "that will not make him feel an 'insider – outsider' " (Kumari 167).

Kumari demonstrates also Gogol's identity crisis, the first time his parents abscond him unaccompanied for the night he sets off "with his friends Colin, Jason and Marc to a party in the university where his father teaches," and it has been his very first tour to any dorm where he meets a girl as well as "introduces himself as Nikhil" (167). Moreover, doing so Lahiri tells, he has felt immediately culpable and overjoyed, confined

as if by an unseen protection (96). This change of name led to a changed person, as Kumari also confirms that astounded at the fact that how simple it is to pronounce Nikhil, and he who had never "dated a girl" prior to it now feels valiant and he deals with "to kiss her" earlier than he leaves. However, "it hadn't been Gogol but Nikhil" (167). According to Lahiri, "That Gogol had had nothing to do with it" (96). Kumari mentions the dual personality of Gogol that one must take notice of the twofold identity or else identity dilemma in Gogol and before his leaving for college, he legitimately "changes his name to Nikhil," however still although he had yearned to change his name, but then he discovers "that he has to get used to being called Nikhil" (167).

Nouri refers to the text of the novel where Gogol's identity was questioned by an American woman (485). He was asked by a White woman in her middle age and named as Pamela that "at what age he moved to America from India" (Lahiri 157). He tells her that "I'm from Boston" (Lahiri 157). "But you're Indian," stated Pamela while grimacing, "I'd think that climate wouldn't affect you, given your heritage" (Lahiri 157).

In Dutta's point of view the indecisive state of the first-generation and the second generation Bengali immigrants, their futile efforts to attach with the specific tradition and to take the solid identity combine with the useless endeavour of making the true home somewhere else (6). According to Dutta, owed to the consequence of global migration and cross-cultural networks; the first-generation immigrants usually strive to "be attached with the indigenous land through the recapitulation and the feeling of nostalgia" whilst the second generations appear to make any link of the unfamiliar parental land as the second generations generally stick to their birth land (6). The national identities, in Dutta's words, get dissolved and reinstated by the hybrid identities in which both the first and the second generation immigrants are faltered, thus, "the belongingness of the immigrants" scarcely adheres to any particular location than the multi-locations and in the current time, all these problems like "global migration, the intersection between the different territories, impure identity and cross-cultural elements" appear to renounce the popular tittle-tattle "Home is where the heart lies" (6). Najmeh Nouri reflects upon the second generation immigrants and their clash between the Indian culture and the

American culture. Nouri projects that throughout, *The Namesake* Lahiri continually focusses on the conflict between the Indian culture and the American one, particularly in "the case of second generation immigrants" (485). In the course of providing the Indian backdrop as a legacy obtained from past and the present American life, as explained by Nouri, they are observed ensnared in the two contradictory surfaces that by no means patch up (485). Consequently, the Indian culture stands for "the pedagogical" side "telling us who they are," while, the American one stands for "the performative" side "reminding us who they are becoming" (Nouri 485). Nouri then tells that it is all the time tough for the American-Born children to "put themselves in their parents' shoes," attempting to comprehend their parents' roving efforts to live in a foreign land and their rising yearning for "cultural roots" whereas on the other hand, their skin colour and facial appearances are palpable signifiers of an outcast in the West, at all times compel them to admit the cast-iron reality that they are not just what they believe they are - "genuine Americans" (485). While discussing Lahiri's work, Nouri says that this disagreement, then, remains the central subject, revealing their "threshold position" and Lahiri portrays this key thought through different problems as for instance, she demonstrates that the majority of the second generation immigrants is inclined to be separated from the Indian culture; though they are inexorably bound up to that (485). This is emphasised "in the second-half of *The Namesake* (2003)," informs Nouri, at the time when Gogol has rejoiced "his twenty seventh birthday" at one of "his girlfriend Maxine's parents' lake house in New Hampshire" not including his own parents and where "Maxine and her mother Lydia" have arranged an extraordinary ceremonial dinner to commemorate his birthday (485).

Nouri has depicted the marginal position of the diasporic people; at the dinner time, Gogol meets "Pamela, a middle-aged white woman who" persists on perceiving him as the Indian, in spite of his courteous reply that he is from Boston and one part from which "the liminal state" appears is "the binary opposition of centre/margin" (485). In Nouri's idea, "immigrants" are here at the margin and the marginal situation of diasporic people, counting immigrants starts from different conditions as for instance, the thought of being well thought-out as a low-grade as well as being in the minority culture direct to

the segregation of immigrants from the society (485). In Nouri's point of view, in Lahiri's narratives, "marginality of the characters" is symbolised through the thought that the immigrants are typically understood to be on the side-line of culture, considered as unlike and as strangers in a foreign country (485). In the words of Nouri even Gogol's nationality of the "United States" has not promised his American identity (485). According to Nouri, in a stereotypical reading, this inclination to classify Gogol the same as an Indian could be observed like an instance of the "Othering" of the "Indian" migrants living "in the United States, where "individuals are identified according to their roots, rather than their country of residence or citizenship" (486). Moreover, Nouri points out that Lahiri's characters being dislodged from their own homes and roots strive to respond through their "rhizomatic deterritorialization" of the prevailing "American culture" (486).

Nouri has discussed the theme of cultural hybridity in Lahiri's novel, *The Namesake* and says that nevertheless, "*The Namesake* is a novel that" commemorates "the cultural hybridity resulting from globalization and the interconnectedness of the modern world" and reconsiders conformist immigrant practices (486). Lahiri, as Nouri perceives, is conscious of the present problems of cultural multiplicity "in the multicultural United States," also her argument is that the effort to grab a "transnational identity" turns out to be an imperative problem for the immigrants within this atmosphere and even as she has embodied Gogol as somebody who appeared to be perplexed as regards his identity, however she as well has represented Gogol the same as a perfect transnational spokesperson living between two diverse worlds having the likelihood of constructing "multiplicity of identities" (486). Nouri continues discussing Lahiri's work and reflects on the complex identity process of her characters that are trapped between the two opposite worlds: their original homeland and their foreign land (486). In view of Nouri in fact, Lahiri's characters survive an intricate subsistence that compels them to tackle and revise diverse hegemonic structures of identity formed "in their home or new nation state(s) and deterritorialize their practices" in addition to their identities as for instance, since "Ashima and other Bengali immigrants in *The Namesake*" have felt deterritorialized in the United States," they have tried to reorganise their territory via

beginning to rejoice the Christian celebrations in a style that belongs to them and also they have rejoiced "Christmas and Thanksgivings the way they would observe Hindu festivals like Dipawali and Durga Pooja" and by means of doing this, they have incorporated the "US cultures with their practices," hence producing a diversity of culture that traverses national borders (486). Nouri has affirmed Bhabha's idea of "Third space" where Lahiri's characters find identity. The opposite cultures of the native and the foreign land create a third space after negotiation and Nouri has concluded that consequently, her characters tackle immigrant experiences in the United States and, continually talk between different features of their lives, reconstruct a third space that surpasses the precise cultural and national limits (488). In Nouri's idea, a construction of transnational identity does not contradict the idea of nation or national borders and creating a transnational identity means building a link between diverse nations and their people by going across boundaries in a rhizomatic method (488-489). This procedure of border-crossing, according to Nouri, contains the concept of identity as for all time evolving, due to the fact that it becomes what it is in the framework of persistently changing and movable relationships between human beings and the globalised world (489).

Aparajita De has discussed in detail Jhumpa Lahiri's novel, *Namesake*, published in 2003; Lahiri's first appearance novel focuses on an American male of Indian beginnings bringing up in uptown vicinity in Massachusetts in 1970s America (28). The cultural identity dilemma of Gogol; male protagonist of this novel, is highlighted by De who states that it is through the events related to his exclusive name that Gogol recognises his tactical locations within cultures, both Asian and American and the consequential strains produced due to his "plural cultural affiliations" result in Gogol's agony from clashes concerning the sites of his identity (28-29). Gogol is an example of the hybrid identity in De's point of view and his hybridity becomes a basis of his bewilderment of belonging and makes his character undergo contestatory instants of counterfeiting a fixed and "unitary sense of cultural belonging" (29). Slowly Gogol's life takes turns to assist him decide his hybrid location to reunite him finally to "his cultural plurality" (De 29). The hybrid identity of Gogol is revealed by De. The novel, as De says, is "a male bildungsroman" of an American growing up in an immigrant family in the

1970-90s as the main male character, Gogol experiences internal disagreements connected to his hybrid ethnic identity signified by the unusualness of his name and his socio-cultural environments also guide him to question his spaces of fitting in (36). As a result, De finds; the novel maps how Gogol alters his name/s to try to fit into the demands of cultures and at last, he merges himself to his exceptional position as a diasporic individual located on a strategic border region between cultures (36). De has also discussed Bhabha's idea of in-between space; the in-between space that the diasporic person inhabits "decentralizes specificities of the location of nationhood, culture, identity, and the construction of identity" (37). And according to De, the intricate model of race, class, topography, and socio-cultural forces that Gogol experience confronts monolithic attributions for shaping identity (37). *The Namesake* finally plans Gogol's more firm cultural relocation with his twofold or manifold associations i.e. "Indian, American, Bengali, etc." (De 37). Gogol has multidimensional cultural roots because of his various associations with Indian, American, Bengali, etc. cultures. De verifies this fact, "Gogol's polygenesis is signified through his name and through his relationships including those with his parents, his girlfriend, and his wife" (37). According to De, "Gogol's hybrid consciousness is signified through his name" (39).

De tells that Homi K. Bhabha in *Location of Culture* (1994) has theorised cultural hybridity as a result of the impacts of colonisation and for him the imprecise, interstitial region or "place of hybridity" is a state of "inbetween-ness" practiced by the colonised (Bhabha, *Location of Culture* 125 qtd. in De 39). In terms of De, in diaspora studies, this postcolonial notion further suggests the thought of cultural displacement that diasporic individuals undergo within the leading culture and the consequential feeling of estrangement in the diasporic individual guides to internal clashes and ambiguity about belonging to any one space of cultural identity (39-40). De has emphasised Gogol's hybrid identity that Gogol's preliminary disagreement about the identity implied through his name is similar to the estrangement characterising the hybrid individuals (40). For Bhabha, as De mentions, hybridity is in no way a free-floating order of survival beyond the politics of identity and it is the outcome of a double association "both/and" and an opening up of reified and identical groups, nevertheless, the exceptional diasporic

awareness that Gogol develops is a phase somewhat away from this hybridity (40). This realisation, as De asserts, is matching with a progress from individualism to communitarianism and it is a change from the American citizens' understanding themselves as exceptional individuals having rights and obligations to a newer idea of the self and also this self is not a secluded individual but is placed within an extensive and varied ethnic and cultural community to which they fit in and this joint identity is diasporic and it is hybrid (40). In De's words, "The diasporic hybridity that I analyze in Gogol is precisely this" and as an American, Gogol therefore inhabits a "third space" of conciliation within the diaspora (40). Gogol has to pass through a very long process of identity formation. He is born in America yet unable to claim himself as an American as his Indian Bengali roots make him different from the natives. De has explained Gogol's identity dilemma in a deeper detail. According to De, Gogol is "a de jure citizen of America"; however, he is an American occupying a margin space who is persistently inclined by cultural forces owing to his twofold heritage (42). De explains that he does not have to adjust to the American culture to the level that his immigrant parents do, as he has been born into it, nor does he have to feel gratified to espouse a culture to feel "rooted" (42). De highlights the fact that rationally and as a border American, Gogol can take part in the typical American society and culture to the point that he selects, yet, it is his bizarre name that directs him to comprehend his distinctive hybrid realisation (42). In De's vision, the culturally varied heritage that he builds up (owed to his Bengali heritage, his Massachusetts abode, his adult life in New York) forms his intricate subjectivity and it incorporates him into the particular community of people who may not have physically displaced from their place of origin and they are not immigrants but may owe some sort of connection/s to places and/or people from other lands or socio-cultural spaces and also it is the reunion with his cultural hybridity that ultimately helps Gogol to understand his complex position within cultures (42).

Here is a comparison by De, between the first and the second generation of immigrants. Ashoke and Ashima, the first generation immigrants and Gogol, a representative of the second generation of immigrants have different experiences regarding their cultural identity. De says that Gogol's immigrant Bengali parents, Ashoke

and Ashima Ganguly, do not undergo any perplexity about cultural commitment; they live their life of realism and cultural relieve in a Massachusetts community and they find themselves "home" just during their visits to Calcutta, becoming "Manu" (Ashima's daknaam) and "Mithu" (Ashoke's daknaam) respectively (43). Hence, De says, though Ashima and Ashoke may feel displaced - psychologically, politically, physically, and geographically, from home in Calcutta; Gogol feels more relaxed than they do in the New England suburbia setting of the novel and throughout chances of visiting India, Gogol and his sister Sonia observe their parents sliding happily from "their practical American immigrant selves to their 'bolder, less complicated versions of themselves' "(Lahiri 81 qtd. in De 43). Interestingly, De continues, Gogol does not experience such a slippage at any point during their vacations to India" (43).The problems faced by the second generation of immigrants are more complex as De mentioned that unwillingly, then, Gogol is already American, yet, his displacement and feelings of un-belonging in the American culture or in the Bengali culture of his parents' are more psychological as it is a dislocation formed due to recognition of ethnic dissimilarity and/or the resultant segregation from his direct sub-urban American community and it is also the consequence of the feelings of discomfort and culpability owing to his incapability to "uncritically identify with the Bengali culture of his heritage" (44).

6.8 CULTURAL TRANSFORMATION AND CULTURAL PRODUCTION

Homi K. Bhabha, a postcolonial cultural theorist, envisions that cultural diversity leads to cultural creativity and cultural productivity. In his view diversity is not something that dilutes the cultural potential of any heritage nor does it make it weak rather it increases the potential of a cultural heritage ("Cultural Policies"). In his view culture can be created and produced in a diverse environment. Similar to him, Gayatri Chakravorty Spivak has presented the concept of culture alive that keeps on changing ("Culture Alive" 359) . In her view culture can be brought to a place where it is not rooted and thus culture is on the move and always on the run ("Culture Alive" 359).

Stuart Hall, another postcolonial cultural theorist views cultural identity as something transformative and it is not static one single self. In his view cultural identity keeps on changing with the passage of time. Culture is not static and keeps on moving as Hall and Spivak view. Both Spivak and Hall visualise culture as something transformative in nature that changes with time. In Bhabha's idea culture can be created and produced hence culture is dynamic and fluid in nature. Cultural identity can be changed and reshaped.

Lahiri's characters face identity dilemma in their immigrant world. Their identity keeps on floating, changing and reshaping. They pass through many changes and ultimately resolve their cultural identity issue and at the end find their identity one way or the other. Gogol resolves his identity dilemma finally at the end of the novel and emerges as an independent being and after one month from the present time, he will be going to start a newly discovered career "at a smaller architectural practice" by creating "his own designs" (Lahiri 289).

Moushumi has produced culture of her own and transformed into a person of her own choice. After their marriage, Gogol went to France with his wife Moushumi. Gogol's words make it clear that he had understood the reason that why Moushumi had subsisted here in France "for as long as she did, away from her family" and also away from anyone she had known because her "French friends" esteemed her (Lahiri 233). Even waiters plus shopkeepers admired her and thus she achieved two goals there by both fitting in completely in that culture but remained somewhat unique and here Moushumi had "reinvented herself, without misgivings, without guilt" (Lahiri 233).

Ashima has also re-invented herself again and again. She shows that culture is alive and can be brought to any place. Her transformation is pointed out by Lahiri that she had now learned doing things by herself and even though she kept on wearing saris and putting her long hair in a bun like her traditional Bengali ways but then too she was not the same Ashima who once existed in her native land of Calcutta and now she would return to India having "an American passport" (276). Daniela Cordeiro Soares Silva has highlighted this transformation of Ashima that all through the story Ashima recognises the disappearance of her preceding life, particularly "the emptying of traditions" such as

the enactment of the arranged marriage also to swap women at the time when her children reach at the moment of getting married (63). Silva tells that at present, within the diasporic space and new terrain moreover the custom to have "arranged marriage" has lost its meaning and Ashima in her effort of keeping alive this arranged marriages tradition, has faced the disappointment "of her son's marriage to a second-generation Indian and feels guilty for being the one who had encouraged their engagement" and following this letdown, she has admitted the reality of her daughter Sonia's up to date association with a man who is "half-Jewish, half-Chinese" (63). In Silva's idea, the approval by Ashima of wedding of Sonia is an element showing Ashima's course of transformation in the diasporic space although she had moved to the US merely "to accompany her husband," yet there she had discovered the ways of re-drawing those frontiers which had restricted "her space as a woman" (63). After the death of her husband, Silva states, Ashima had initiated to work in a library, learned driving and presented Christmas celebrations to her neighbours even though she was planning to return to her native land, Culcutta as depicted in the last part of the novel nevertheless this move had not symbolised her returning towards the restricted position, because "we can observe when the narrator stresses the different woman Ashima has become" (63-64). Kumari has also reflected on the cultural transformation and cultural production of Ashima. Lahiri demonstrates that in their eagerness to attach with their own cultural stances and traditions, the immigrants progressively absorb the cultural modes of their "host country" as well (Kumari 169). At another point, Kumari tells that even so they invited American children too on the birthdays and a small number of "other Bengali celebrations" but still Ashima was found getting ready a number of "Bengali dishes" for more than "forty Bengali guests" (169).

Ashima, Gogol and Mashumi transform in the process of time. They all experience cultural production thus verifying Bhabha's idea of cultural productivity. Also they show that culture is alive and always changing in nature as viewed by Spivak and Hall (Hall 225;Spivak, "Culture Alive" 359). Ashima learns to survive in America after her husband passes away but she also preserves her original Bengali identity. She keeps a balance between her American an Indian-Bengali culture. Gogol, her son, also transforms

and reinvents his true self by tracing his Indian-Bengali roots. He discovers a new career for himself while living in America. Mashumi, Gogol's wife, after getting divorce from him, produces her own culture. She chooses a new culture of her own choice and finds satisfaction in the French culture.

6.9 CONCLUSION

Jhumpa Lahiri's this novel is analysed in the light of globalisation and cultural theories. Cultural theories of Gayatri Chakravorty Spivak, Stuart Hall and Homi K. Bhabha provided the base for the analysis of this novel. The immigrants have to face a culture that is different from the culture of their original homeland. Bhabha has presented his idea of the Third Space where opposing cultures meet. According to him the opposing cultures meet in the Third Space of in-between where the cultural negotiations take place and identity is formed (Bhabha, *The Location of Culture* 37-39).

Gogol and Moushumi met cultural diversity and were very confused in the beginning but finally they found their identity. Gogol decided to trace his original Indian roots and finding a balance between his American and Indian identity. Moushumi, on the other hand found solution in adopting neither the Indian nor the American but a third culture; so she embraced the French culture. Ashima found a balance between two cultures, American and Indian. She maintained her Indian culture in America and also learned American ways of living.

Hybridity, another idea of Bhabha, is a mixed and confused identity as a result of meeting of two opposite cultures. The clash of civilisations in the global world and the immigrant world comes into view in the form of a hybrid culture. Gogol and Moushumi are two characters of Lahiri's novel, in whom hybrid forms of culture are clearly visible. They continuously searched for their identity and suffered much from their cultural identity dilemma. Both are the hybrid of different cultures that negotiate in the Third Space of in-between. Gogol is the hybrid of the Indian, the American and the Russian cultures. Moushumi is the hybrid of the Indian, the British, the American and the French

cultures. Gogol finds identity in his original Indian roots while Moushumi resolves her cultural identity issue by adopting the French culture neither of her native land nor of the immigrant land.

Bhabha's idea is that hybridity enhances the cultural potential of a tradition or a heritage ("Cultural Policies"). Its evidences in the novel are: Ashima and Moushumi. Ashima maintained her traditional culture in the foreign land and also learned new things. Ashima's cooking of American foods reflects on enhanced cultural potential of a tradition or a heritage. Moushumi's adoption of a third culture is also an evidence of enhanced cultural potential of a tradition or a heritage due to hybridity.

In Bhabha's view cultural diversity leads to cultural production and in the novel under analysis its examples are found. Ashoke's cultural diversity led him to give his son a Russian name. Gogol experienced different cultures: Indian, Russian and American and he produced new forms of culture at the end by going back to his roots and also adapting to his American life. Sonia, Gogol's sister married an American. Moushumi met the most hybrid form of cultures: Indian, British, American and French so her cultural potential was enhanced and she accepted a totally different culture.

Ashoke's selection of a Russian name for his Indian Bengali son, Ashima's cooking of the American foods and also the Indian foods in parties with Americans, Gogol's and Sonia's taste for the American foods, Moushumi's moving from one culture to another – all prove that hybridity leads to intersection and interdependence of cultures thus it is an enemy of inequality and unfairness.

Ashoke, Ashima, Gogol, and Moushumi all passed through ambivalence of their cultural identity and produced their own culture finally. New values, foods, traditions, names, norms, thoughts, etc. are adopted by these characters to find their cultural identity one way or the other. Ashoke's Russian-Indian-American cultural identity, Ashima's mixed style of preparing American-Indian foods, Gogol's Russian-American-Indian self, and Moushumi's French cultural identity reveal the cultural productivity as a result of

ambivalence. They faced more differences and more indecisiveness as a result they experienced more cultural creativity.

Cultural goods are of unique kind and they can't be equated with consumer goods. Moushumi, although embedded into French culture but still kept Indian cultural artefacts in her home. Ashima kept alive her Indian-Bengali traditions in America and made Bengali dishes there too.

Hall and Spivak both have vision that culture is always moving and changing. Culture as Spivak believes is always on the move and can be brought to a place where it hasn't existed so far. Ashoke and Ashima practiced their Indian Bengali and Hindu culture in America with their Bengali community. They kept alive their religion and culture and celebrated their festivals of rice ceremony, Pooju Durga and the like. Ashima cooked her traditional Bengali dishes at various events. Ashima wore saris and kept her hair in a bun always.

Spivak has presented the idea of culture alive that is always on the run, constantly changing with time. Ashima, Gogol and Moushumi, all changed according to the discourse of their respective lives. Ashima adapted to the American food for her American born children. Cultural transformation is clearly visible in Gogol and Moushumi. Both belonged to the second generation of immigrants and continuously searched for their identity. Moushumi passed through cultural transformation more than once and kept on moving from one culture to another and finally found solution in adapting to a third culture that is the French culture. Gogol found solution in going back to his original Indian roots. His identity was a mixture of many cultures: Russian, Indian and American. He changed his Russian name Gogol to an Indian Bengali name Nikhil.

Jhumpa Lahiri has narrated the story of the first plus the second generation Indian immigrants in her novel, *The Namesake*. Ashima Ganguli, Gogol and Moushumi are three main characters of this novel that passed through the process of cultural transformation. Ashima is a representative of the first generation Indian immigrants

whereas Gogol and Moushumi represent the second generation of the immigrants. Ashima maintained her Indian identity in the US and also adapted to the American culture and found a balance between the two cultural extremes. Moushumi proved to be a very disturbed being; moving from one culture to the other. Although she was an Indian, lived in Britain and then America but she found solace in the French culture. Gogol is another character of this novel that was culturally disturbed and ultimately found his true identity. He identified his original Indian roots and found a balance between the American and the Indian culture. Ashima, Gogol and Moushumi proved that cultural identity transforms continuously. Lahiri's this novel vividly describes cultural changes in the life span of its characters. The impact of globalisation is lucid in the main character Gogol whose name reflects global culture incorporating multicultural identities of Indian, Russian and American in his one single self. It verifies Hall's idea of cultural identity having many identities in one single self. It also proves Hall's concept of dynamic cultural identity. Moushumi is also its example. Cultural theories of Spivak, Hall and Bhabha are confirmed by the characters of this novel: Ashima, Ashoke, Gogol, Sonia, and Moushumi. Mimicry is demonstrated by Gogol, Sonia and Moushumi who try to copy foreign culture. Hybridity and the Third Space are there in Gogol and Moushumi. Cultural productivity and cultural creativity, ideas given by Bhabha, are also exemplified by Ashima and Moushumi.

CHAPTER 7

FINDINGS, CONCLUSION, AND SUGGESTIONS FOR FURTHER STUDY

The preceding three chapters analysed the texts of the selected three novels in the light of cultural theories presented by Homi K. Bhabha, Stuart Hall and Gayatri Chakravorty Spivak and also the globalization theories of Aijaz Ahmad, John Tomlinson and William I. Robinson. Theories of Bhabha, Hall and Spivak helped in deriving the theoretical principles that provided the base for the textual analysis in the preceding three chapters four, five and six. Findings of these chapters are outlined here in this last concluding chapter. Research objectives and also the research questions set in the start of the study are addressed here in the light of these findings. Statement of the problem is also discussed to check its solution. Conclusion is drawn at the end on the basis of research findings and suggestions for further study are provided.

7.1 RESEARCH FINDINGS

The researcher has set these objectives for her research study: to trace different problems related to cultural identity of the South Asian communities in the global world, to find out the procedures of meeting cultural identity crisis of the South Asian people due to interaction with opposing cultures, to explore ways through which cultural identity is formed in the global culturally diverse world, and to highlight the importance of cultural identity in the global age. Based on these research objectives, research questions were formulated in the start of the research. The research process was carried out to find the answers to these questions. Based on the research findings the

research questions are addressed here. The research questions and their answers are as under:

1. **In what ways the cultural identity of the South Asian diaspora communities is challenged in the present global age?**

The South Asian immigrants face many challenges in the global-age as this study reveals. Textual analysis of the selected three novels in the preceding three chapters: four, five and six points out many challenges. These challenges which are as under:

- First challenge is of cultural diversity. Immigrants face culturally diverse world in the global-age. Diversity of culture has both positive and negative impacts. Monica Ali. H.M. Naqvi and Jhumpa Lahiri have depicted the culturally diverse immigrant world in their novels. Immigrants in these novels are from Bangladesh, Pakistan and India. Nazneen, Chanu, Karim, Shahana and Bibi lived in Bangladeshi and British cultures and faced many difficulties in adjustment. Nazneen was trapped into two opposing cultures of the West and the East. Karim and the other young generation Bangladeshi immigrants face the cultural identity dilemma. Chanu was unable to adjust to his culturally diverse world after many years of living and finally went back to his original homeland; Bangladesh of his dreams. Shehzad also known as Chuck, Jamshed Khan also known as Jimbo, Ali Chaudhry also known as AC, Mohammed Shah also called as Shaman, Old Man Khan and Amna Khanum also called as Amo experienced Pakistani and American cultures. Shehzad went back to Pakistan after 9/11, Mohammad Shah was misplaced during the 9/11 event as he was attending a conference at the World Trade Centre when the calamity took place and Amo adopted the Western ways of dressing after 9/11. Jhumpa Lahiri has placed her characters in a multicultural world: Indian, American, Russian, French and British. Gogol and Moushumi experienced multiculturalism and faced more challenges. Ashima and Ashoke kept their original Indian identity, Sonia absorbed American culture, Gogol was a

hybrid of Indian, American and Russian identity while Moushumi adopted the French culture.

- Globalisation affects cultures both positively and negatively. Postcolonial cultures are deeply affected due to globalisation. Globalisation is another form of colonisation in the form of multinational organisation hence postcolonial South Asian societies are double marginalised in the global-age. Shehzad, Jamshed Khan, Ali Chaudhry, Muhammad Shah, Amo, Karim, Chanu, Bangladeshi community of Brick Lane, Ashima, Moushumi and Gogol suffered from the negative impacts of globalisation.
- Pop culture, Coke culture, and McDonaldization are noteworthy phenomena of the global world. Karim, young Bangladeshi boy of Brick Lane, Chuck, Jimbo, AC, Shaman, Gogol, Moushumi, Sonia, and Shahana – all assimilated into the pop and coke culture and the McWorld. This McWorld gave uniformity to all cultures and embraced them leaving no space for difference and uniqueness. Same fast food, same dressing, same music, same language, same ideas, and same motives made world limited to a few controlling minds.
- Cultural imperialism is another challenge. Stronger nations and cultures are absorbing the weaker ones. Postcolonial societies are already oppressed and marginalised and cultural imperialism in the form of globalisation has resulted in their double marginalisation. Ali, Naqvi and Lahiri have clearly depicted this in their novels and pointed out the marginalisation of their South Asian societies in the culturally imperial immigrant world of the West. The characters of their novels faced problems due to cultural imperialism of the Western societies. Chanu's failure, the poor condition of the Bengali immigrants in the Brick Lane, arrest and insult of Chuck and his friends by the FBI officials, criticism on Amo's Hijab, Ashima's loneliness, Moushumi's disturbed and confused life, and Gogol's marginalisation by the Americans – prove the biasedness of the global imperial culture that supports and strengthens only the stronger nations and cultures of its own choice.
- Islam-o-Phobia is a great challenge faced by the Muslim immigrants in the global world. Monica Ali and H.M. Naqvi have highlighted the 9/11 event and its

impacts on the Muslims especially the Muslim immigrants living in the US and the UK. Shehzad and his friends were arrested on account of being terrorists; Amo was criticised for wearing Hijaab. Karim reverts to Islam after the 9/11 event in response to hatred for the Muslims by the Western world.

- One aspect of globalisation is the War on Terror. Global culture, cultural imperialism, absolute freedom, implementation of the Western values on everyone, propagation of the same materialistic approach, pop and coke culture, McWorld, internet, facebook, twitter, and many other factors related to global-age have resulted in the War on Terror and religious fundamentalism. Chuck and his friends were not religious fundamentalists rather they had assimilated into the American pop culture and absorbed it fully but after 9/11 they were arrested on account of being Muslim and Pakistani. This injustice and marginalisation led Chuck resist and leave America and go back to Pakistan. Similarly, Karim was fully absorbed in the British culture but then reverted to Islam and joined the Islamic group after the 9/11 event.
- Immigrants have distorted self image in the foreign land and their identities get confused and blurred. Nazneen, Chanu, Karim, Chuck and his friends, Ashima, Gogol and Moushumi – have confused and blurred identities in the start but finally they found their identity by adopting various modes of identity formation. Global world events also led to blurred identity as seen in *Brick Lane* and *Home Boy* where 9/11 happening has distorted the self-images of Karim and Shehzad.
- Immigrants are uprooted from their original homeland and then find new roots in the foreign land. Global-age has also brought rootlessness in the form of imperial cultures transmitted across the world. Indigenous and local cultures are in danger because of the hegemony of the capitalist consumer cultures. Nazneen, Chanu, Chuck, Ashima, Gogol, and Moushumi – faced rootlessness and they were uprooted from one culture and placed to another.
- Loneliness is one of the greatest problems faced by the immigrants in the foreign land. Nazneen and Ashima were the greatest victims of loneliness. They missed their original homeland and were nostalgic. Chanu felt lonely in the UK even after living for many years and then decided to go back to his native country

Bangladesh. Chuck and his friends were alone after the 9/11 event. Moushumi's loneliness is another reference in this regard.

- Another challenge in the immigrant land is of alienation. Nazneen, Chanu, Bangladeshi immigrants of the Brick Lane, Chuck and his friends, Amo, Ashima, Gogol and Moushumi found themselves in an alien culture that neither accepted nor absorbed them nor did let them feel at home. Moushumi found herself as an alien in her Indian culture. Gogol felt alien in a dinner party at his American girlfriend's home where Pamela one American lady made him realise that he is not an American but an Indian. Globalisation and global changes also lead to alienation. Shehzad and his friends became alien in their once assimilated fully absorbed American world.
- Nazneen and Chanu felt difficulty in adjustment to the Western culture. Chunu was unable to adjust although he lived in England for years yet he was not successful. Immigrants of the Brick Lane have a long history of living in the UK but unable to adjust finally. Chuck was happy and carefree in the beginning and had successfully adjusted to the US society but it was an illusion and just a single event of 9/11 proved that the US was not his home. Ashima, Gogol and Moushumi also faced adjustment problems.

2. What strategies are adopted by the South Asian diaspora communities to meet the cultural identity crisis in the global culturally different world?

The South Asian immigrants adopt various strategies to cope with the challenges in their immigrant world and the multicultural global world. The characters of all three selected novels face different challenges and find different solutions to meet these challenges in their own different ways depending upon their experiences and their own specific social, cultural, political, economic, national, religious and moral backgrounds. The present study shows these strategies:

- One strategy used by the immigrants at the foreign land is of absorption/assimilation. Usually the second generation immigrants find it easy to

assimilate into the immigrant land which is their birth place. Bibi, Shahana and Sonia were fully absorbed into the Western culture. Karim and Gogol were also absorbed in the immigrant world in the beginning but then they faced identity dilemma due to the changes in their lives. Shehzad was the first generation immigrant but he assimilated into the pop culture in the beginning till the 9/11 event that reshaped his life. Moushumi was fully absorbed in the Western culture and hated her Indian customs.

- Adaptation/acculturation is another strategy. Nazneen, Karim, Amo, Ashoke and Ashima adapted to the culture of the foreign land. They learned new ways of the Western culture while maintaining their original South Asian identity. Nazneen learned to skate in sari and make her own independent decision of living in England at the end. Karim was having Salat alerts along with Western style of living and dressing in the start before the 9/11 event when his mind changed towards his original roots. Amo in the post 9/11 adapted herself to meet the challenges in America and changed her dressing style undoing her hijaab to survive there and avoid hatred and discrimination. Ashoke learns to live in America while spending his time in India too and preserving his Indian identity in his immigrant world. Ashima in sari and Indian hair style cooks American foods and also learns to live independently after Ashoke's death and decides to spend six months in India and six months in America.
- Clash of opposite cultures results in the formation of hybrid identity. Immigrants use hybridity as a strategy to cope with their identity crisis. Nazneen, Karim, Chuck, Amo, Gogol and Moushumi had hybrid cultural identity, a mixture of both the Western and the Eastern culture. Nazneen's adultery, Karim's British personality, Chuck's American lifestyle, Amo's Western dressing at the end, Gogol's name dilemma, and Moushumi's confused identity are evidence of hybrid culture. All these characters have a mixed confused identity as a result of conflicting cultures. They are caught in the 'Third Space' of inbetween where opposing cultures meet.
- Sometimes the immigrants do not accept the culture of the immigrant world and show resistance/rejection. Chanu, Shehzad, Moushumi, Karim and Ashima

resisted and rejected the culture where they were unable to adjust. They made their own choices and adopted the culture of their own likings. Chanu rejected the British culture and decided to go back to Bangladesh, his homeland. Shehzad rejected the American pop culture and went back to Pakistan. Moushumi resisted the Indian, the British and the American culture and adopted a new culture; the French culture. Karim resisted the Western culture and reverted to Islam after 9/11. Ashima couldn't accept the American culture after many years of living and after Ashoke's death she decided to spend half of the year in India at her native place.

- Immigrants may find solace in going back to their original roots. Chanu, Karim, Shehzad, Ashima, and Gogol went back to their original roots. Chanu spent many years in London but was not successful and blamed the British for his failures and also for not acknowledging his potential. In England too he remembered his Bangladeshi identity and the golden Bengal. He wanted to keep away his daughters from the evils of the Western culture. He decided to leave England after 9/11 and went back to Bangladesh. Karim was a hybrid of the Eastern and the Western culture before the 9/11 event but after that he reverted to Islam and his original Bangladeshi roots while living in England. He belonged to the second generation of the Bangladeshi immigrants that lived in the Brick Lane. The Bangladeshi community of the Brick Lane represents the Bangladeshi culture in London. Shehzad was a liberal, carefree and young man fully absorbed into American culture. The World Trade Centre tragedy changed the lives of many Pakistani Muslims. Shahzad and his friends were arrested on account of being terrorists. The humiliated attitude and investigation by the FBI officials, changed Shehzad's mind and he went back to Pakistan. Ashima always maintained her Indian identity and after the death of her husband, Ashoke, she had decided to split her time between India and America and determined to live half of the year in India and the rest half of the year in America with her children. Gogol searched for his roots and finally found his Indian roots.

3. How do the South Asian diaspora literary works form cultural identity in the culturally diverse global world?

The South Asian writers are performing vital role in defining their cultural identity. They form their cultural identity in the immigrant world by these ways:

- Postcolonial South Asian writers are raising voice to their problems. Monica Ali, H.M. Naqvi and Jhumpa Lahiri, are the South Asian diaspora writers and they have narrated stories of the immigrants from Pakistan, Bangladesh and India living in the metropolitan centres of the world: the US and the UK. Their works deal with the contemporary issues of their postcolonial societies. They write about diaspora, globalisation, cultural identity, feminism, psychoanalysis, cultural imperialism, and the like topics.
- The works of the South Asian postcolonial diaspora writers are based on their personal experiences. Monica Ali, H.M.Naqvi and Jhumpa Lahiri have experience of living in the immigrant world of the US and the UK. Monica Ali, a Bangladeshi-British author also novelist, was born in 1967 in Dhaka, previously the East Pakistan and at present Bangladesh, to a Bangladeshi father and an English mother. She immigrated to England with her family when she was three years old. H.M.Naqvi was born in 1973, in London and was raised in Karachi, a city of Pakistan. He lived in the US also. Jhumpa Lahiri, an Indian-born American writer, was born in 1967 in London to Indian immigrants who belonged to the state of the West Bengal. When she was two years old, she had moved to the US with her family.
- The South Asian Diaspora writers are writing from the metropolitan centres and addressing the centre from the centre. Ali, Naqvi and Lahiri have experiences of living in the US and the UK so they are writing from the US and the UK. They are challenging the Eurocentric hegemony by living there in the centre. They are highlighting the issues of their respective communities and presenting the life picture of their diasporic communities.

This study was designed to critically analyse the south Asian diasporic narratives to find out how the cultural identity of the South Asian diaspora communities is affected in the global-age. The research findings show that the cultural identity is badly suffered in the global-age and the South Asian communities like the native American culture, indigenous cultures and all other postcolonial societies of the world suffer much and are double marginalised on account of being a part of a former colony and also due to their weaker socio-economic-political structures. Globalisation has emerged as another kind of cultural imperialism hence economically weak nations and underdeveloped countries suffer much.

There are many positive and negative impacts on the cultural identity of the South Asian immigrants in the global-age. Rootlessness, alienation, loneliness, foreignness, war on terror, Islam-o-phobia, cultural imperialism, marginalisation, globalisation, McDonaldization, Coke culture, and hybridity are the main negative effects on the cultural identity of the South Asian diaspora communities. The positive impacts include: creativity and productivity.

Different strategies are adopted by the South Asian immigrants to meet the cultural identity challenges in the global-age. The strategies adopted include assimilation, absorption, adaptation, adoption, acculturation, rejection, resistance, and going back to roots.

7.2 CONCLUSION

This research study is aimed at finding challenges faced by the South Asian diaspora communities in the global-age and also to discover strategies to meet these challenges. Analysis of the selected three novels in the three preceding chapters 4, 5 and 6 revealed significant results regarding globalisation, cultural identity and South Asian diaspora societies. The research findings show that cultural identity is directly affected due to globalisation which is the process of free flow of capital, labour, goods, services, ideas, and people; made possible by the fast developing means of communication and transportation.

The first research question is to find challenges of the South Asian diaspora societies due to globalisation. The findings of this question expose that many challenges are faced by the South Asian diaspora communities in the global-age. The postcolonial societies are double marginalised in the global-age because the globalisation is a kind of cultural imperialism thus it is the ruling by the multinational organisations and stronger cultures. Globalised world has marginalised the weaker nations, indigenous cultures, postcolonial societies. Textual analysis of Monica Ali's novel *Brick Lane* and H.M. Naqvi's novel *Home Boy* clearly provide evidence of this marginalisation in the post 9/11 scenario through their characters of Karim, Shehzad, Amo, AC and Jimbo. Karim in the novel *Brick Lane*, a representative of the second generation of migrants living in the UK totally changes from a careless guy fully absorbed in the Western culture to a religious man going back to his original Islamic Bangladeshi roots as a result of hatred and discrimination against Muslim after 9/11. Shehzad also known as Chuck, the main protagonist of the novel *Home Boy*, similar to Karim changes his mind after the 9/11 event and decides to return to Pakistan his original homeland. He was fully absorbed in the American pop culture but the 9/11 event marked the differences and distorted his American dream of absorbing everything. Chuck and his friends AC and Jimbo were arrested by the FBI agents and put into jail on account of being Muslims and Pakistani. Amo or Amna Khanum stop wearing hijab after being teased by his American class fellows after 9/11 happening. Global-age has marginalised the Muslim community, and the Muslim immigrants face more problems as compared to the non-Muslim immigrants. There is much hatred and discrimination against Muslims in this global world. Globalisation has actually divided the world. Immigrants face many problems in the foreign land and they have many identity issues. Jhumpa Lahiri's novel *The Namesake* markedly presents this cultural identity dilemma as evident from the title of this novel and by the protagonist Gogol who keeps on searching for his name and also by Moushumi another character of this novel who looks for her identity in various cultures. Ashima, the main character of Lahiri's novel also faces many problems in her immigrant world. Rootlessness, loneliness, foreignness, alienation and marginalisation are the major issues of the immigrants. They have nostalgia of their homeland and trace their roots back to their original homeland. The first generation of immigrants has different

experiences and difficulties as compared to the second generation of the immigrants. Diaspora, globalisation, transnationalism, multiculturalism, and cultural diversity lead to the hybrid forms of cultural identity and hybridity has the potential of cultural creativity. The characters of the selected novels show cultural creativity. In Lahiri's novel, it is found when Moushumi adopts a new culture of her own choice; the French culture and Ashima learns American ways of living after the death of her husband Ashoke while keeping her original Indian Bengali identity. Likewise, Nazneen in Ali's novel learns to skate in sari and takes her own decision of living in the UK. All three novels show that culture keeps on moving through the changes in the lives of their characters.

The second question of the research is about finding different strategies to deal with the cultural identity issues of the South Asian communities in the global-age. The study shows that different strategies are adopted by the immigrants for their adjustment in the immigrant land: assimilation, absorption, adaptation, adoption, acculturation, rejection, resistance, and going back to roots. Gogol and Sonia in Lahiri's novel; Chuck, AC and Jimbo in Naqvi's novel; and Shahana and Karim in Ali's novel all are examples of assimilation, absorption and adoption where these immigrants fully absorb and adopt the immigrant culture. Adaptation and acculturation are visible when Ashima in Lahiri's novel cooks American foods for her children Gogol and Sonia but also keeps her Indian cooking traditions. Nazneen in Ali's novel also reflects on adaptation and acculturation when she learns to live in the UK while keeping her original Bangladeshi identity and she too keeps her Bengali food traditions in the UK. In Naqvi's novel Amo learns to live in the US after 9/11 when she stops wearing hijab and starts using long skirt and scarf around her neck. Rejection and resistance is shown by Chanu and Karim by leaving UK at last in Ali's novel and by Shehzad in Naqvi's novel who leaves America at the end. Going back to roots is another strategy to find identity. This strategy is used by Gogol in Lahiri's novel who traces his original roots and learns his Indian ways. Chanu and Karim in Ali's novel go back to their original Bangladeshi Muslim roots. Likewise, Shehzad, in Naqvi's novel returns to Pakistan his native land.

The third question of this study is about South Asian diaspora literary works that how they form cultural identity in the diasporic global world. Lahiri, Ali and Naqvi all are diaspora writers from the South Asia and their three novels selected for this research are about the events of the global world. The findings show that the South Asian diaspora writers through their literary works have raised voice to highlight the problems of their communities and they share their personal experiences and also address the centre from the centre. Naqvi and Ali have highlighted the 9/11 event marginalising the Muslims. Lahiri represented Indians in the America and how they are treated on racial basis by the American when she mentions Gogol's interrogation by one of her American girl friend's family. These writers share their personal experiences through their work. Naqvi himself leaves America after the 9/11 event similar to his protagonist Shehzad. Lahiri and Ali have also represented their societies and shared their experiences through their novels. The selected novelists Lahiri, Ali and Naqvi are writing from the Eurocentric countries of the US and the UK thus they are addressing the centre from the centre.

7.3 SUGGESTIONS FOR FURTHER STUDY

On the basis of the findings of this research work, suggestions for further study are:

- Cultural identity issues can be traced out in other South Asian literary writers' works.
- Native American literature and the postcolonial literature of the other societies of the world in the global-age can be explored in the background of the cultural theories.
- Literary works by the indigenous writers can be studied in the light of cultural theories to trace out impacts of globalisation on them.
- Works by the other postcolonial cultural theorists can be used as the theoretical background for further study. Paul Gilroy and Aijaz Ahmad are other notable postcolonial cultural theorists. Their work can be used as a guideline for the literary analysis of the texts.
- New dimensions in the postcolonialism and cultural theories can be traced out.

- Indigenous cultures, Native American, and other postcolonial societies of the world can be studies to know the impacts of globalisation on them.
- Different strategies can be discovered to resolve the cultural identity dilemma of the present world.
- Studies can be conducted to preserve the indigenous and traditional cultures.
- Strategies to protect the individual culture in the global culture can be devised.
- Research must be carried out to present the true picture of Islam and misconceptions against Jihad need to be removed.

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