

**COSMOPOLITANISM AND CULTURAL ASSIMILATION:
A STUDY OF POSTMODERN FLUID ‘SELF’
IN SOUTH ASIAN FICTION**

By
Zia Ullah

M.A. English, University of Peshawar, 2010

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

**DOCTOR OF PHILOSOPHY
In English Literature**

To

FACULTY OF LANGUAGES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

□ Zia Ullah, 2019



THESIS AND DEFENCE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of English Studies for acceptance:

Thesis Title: Cosmopolitanism and Cultural Assimilation: A Study of Postmodern Fluid 'Self' in South Asian Fiction

Submitted By: Zia Ullah

Registration #: 583-MPhil/Lit/Jan11

Doctor of Philosophy

English Literature

Name of Discipline

Prof. Dr. Muhammad Safeer Awan

Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan

Name of Dean (FES)

Signature of Dean (FES)

Maj. Gen. Muhammad Jaffar HI(M) (R)

Name of Rector

Signature of Rector

Date

CANDIDATE DECLARATION FORM

I Zia Ullah

Son of Hanif Ullah

Registration # 583-MPhil/Lit/Jan11

Discipline English Literature

Candidate of **Doctor of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Cosmopolitanism and Cultural Assimilation: A Study of Postmodern Fluid ‘Self’ in South Asian Fiction** submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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

Signature of Candidate

Date

Zia Ullah

Name of Candidate

ABSTRACT

Thesis Title: Cosmopolitanism and Cultural Assimilation: A Study of Postmodern Fluid ‘Self’ in South Asian Fiction.

The prime rationale of the present dissertation is to scrutinize the notion of cosmopolitanism and cultural assimilation, and the postmodern fluidity in selected South Asian novels. This research employs the theoretical framework propounded by Kwame Anthony Appiah to evaluate the contribution and representation of literary globalization in the making of ‘universal citizen’ whose cultural and geographical border crossing results into the formation of post-modern fluid identities. Textual Analysis of South Asian – Indian, Pakistani, and Bangladeshi – Diaspora writers like Jhumpa Lahiri, Bharati Mukherjee, Zulfikar Ghose, Kamila Shamsie, and Monica Ali prove that border crossing of the immigrants constitute fluid identities and promote the idea of coexistence. They form a shared human community through assimilation and global citizenship. It may be edifying and handy for common people to extend a bond based on reciprocity and harmony as members of the same universal community. These novelists express the idea of home as a psychological phenomenon rather than related to specific geography or nationality. Moreover, these South-Asian writers promulgate the precept of cultural celebration, solidarity, and coexistence with other cultures in the form of assimilation as fellow citizens. This study will contribute to critical understanding of South Asian literature and will pave way for further research in English Literature, Anthropology, Psychology, Social Work, Sociology, and Human Development.

TABLE OF CONTENTS

Chapter.....	Page
THESIS AND DEFENCE APPROVAL FORM	ii
CANDIDATE DECLARATION FORM	iii
ABSTRACT	iv
TABLE OF CONTENTS	v
ACKNOWLEDGMENTS	viii
DEDICATION	ix
<u>I.</u> INTRODUCTION.....	1
1.1. Cosmopolitanism in the Current Era	2
1.2. Statement of the Problem	2
1.3. Research Questions.....	2
1.4. Assimilation.....	3
1.5. South Asian Novelists and Cosmopolitanism	4
1.6. Significance of the Study	6
1.7. Delimitation of the Research Study	6
1.7.1. Indian Writers.....	7
1.7.2. Pakistani Writers	7
1.7.3. Bengali Writer	7

1.8. Chapter Break Down.....	7
<u>II.</u> LITERATURE REVIEW.....	9
2.1.A Critical Background to Indian Literature in English	10
2.1.1. Critical Perspectives: <i>The Namesake</i>	12
2.1.2. Critical Perspectives: <i>Jasmine</i>	16
2.2.Pakistani Fiction in English	27
2.2.1. Critical Perspectives: <i>The Triple Mirror of the Self</i>	28
2.2.2. Critical Perspectives: <i>Burnt Shadows</i>	42
2.3.Bangladeshi Fiction in English.....	60
2.3.1. Critical Perspectives: <i>Brick Lane</i>	60
<u>III.</u> RESEARCH METHODOLOGY	74
3.1.Theoretical Framework.....	81
3.2.Research Methodology and Methods.....	84
<u>IV.</u> TEXTUAL ANALYSIS.....	87
4.1.Harmony and Reciprocity in Indian Novels.....	87
4.1.1. Introduction: <i>The Namesake</i>	87
4.1.2. Textual Analysis: <i>The Namesake</i>	88
4.1.3. Introduction: <i>Jasmine</i>	107
4.1.4. Textual Analysis: <i>Jasmine</i>	107
4.2.Home as a Psychological Phenomenon in Pakistani Novels	122
4.2.1. Introduction: <i>The Triple Mirror of the Self</i>	123

4.2.2.	Textual Analysis: <i>The Triple Mirror of the Self</i>	123
4.2.3.	Introduction: <i>Burnt Shadows</i>	135
4.2.4.	Textual Analysis: <i>Burnt Shadows</i>	135
4.3.	Assimilation and Universal citizenship in Bangladeshi Novel	145
4.3.1.	Introduction: <i>Brick Lane</i>	145
4.3.2.	Textual Analysis: <i>Brick Lane</i>	145
<u>V.</u>	CONCLUSION	157
5.1.	Recommendations for Future Researchers	171
WORKS CITED	173

ACKNOWLEDGMENTS

Allah, The Almighty, is the only One deserving all praise and glory; for He is, the only One Who can set our paths straight. Muhammad (P.B.U.H.), the Last Prophet of Allah Almighty, is the one who shows humankind the path of enlightenment.

Firstly, I would like to express sincere gratitude to my supervisor Prof. Dr. Muhammad Safeer Awan for the continuous support in my PhD research. I am obliged to him for his patience, motivation, and systematic guidance that helped me in the write up of this thesis. I could not have imagined a better supervisor and mentor for this research. His consistent insightful input widened the amplitude of this research.

I thank my class fellows and friends Wajid Hussain, Hamza, Uzma Anwar for their creative and stimulating discussions. I express my deepest gratitude to Anayat Ullah, Usman Ali, Sajid Iqbal, waheed Ullah, and all those who helped me in this endeavor. Last but not the least; I would like to thank my family, my parents, my cousin Muhammad Asghar Khan, and my brothers: Farid Ullah, Saeed Ullah, Saif Ullah, and Sana Ullah for encouraging and supporting me throughout this endeavor.

DEDICATION

I dedicate this dissertation to my reverend mother (my comfort zone--who was a little literate but a great educationist), to my venerable father, compassionate brothers, affectionate sisters, and to my beloved wife, Kiran.

CHAPTER 1

INTRODUCTION

Living in harmony and peace with other nations is impossible without mutual respect in today's globalized and technologically advanced world. Cosmopolitanism reciprocates intercultural respect. Encyclopedia Britannica defines the term Cosmopolitanism as "the belief that all people are entitled to equal respect and consideration, no matter what their citizenship status or other affiliations happen to be" (Brock 113). Cosmopolitan or cosmopolite is the one who holds the ideology that all human ethnic groups belong to a single community, based on a shared morality. The task of world citizen becomes then to "draw the circles somehow towards the centre, making all human beings more like our fellow city dwellers" (Bohman and Lutz-Bachmann 33).

In Greek, *cosmos* means the world and *polite*, the citizen. Cosmopolitanism can be traced back to Diogenes of Sinope, the founder of the Cynic movement in Ancient Greece. When he was asked, where he was from, he answered, "I am a citizen of the world (*kosmopolitês*)" (Laertius 3-109). In his 1795 essay "Perpetual Peace", Kant talks about cosmopolitan law/right as a guiding principle to protect people from war right by the principle of universal hospitality. He claims that the expansion of hospitality with regard to the "use of the right to the earth's surface which belongs to the human race in common and would finally bring the human race ever closer to a cosmopolitan constitution" (Gregor 329). Levinas emphasizes the responsibility of humans to those who are in vulnerable situation (73). For Derrida, the foundation of ethics is hospitality, the readiness to welcome the other into one's home. Levinas's and Derrida's theories of ethics and hospitality hold out the possibility of an acceptance of the other as different but of equal standing. Derrida in an interview with Bennington (1997) summarized 'cosmopolitanism':

The concept of cosmopolitanism comes from Greek. The stoics have the concept of citizen of the world. In Christian tradition, we also have Saint Paul's precept of universal brethren. Immanuel Kant propagates the idea of hospitality in his concept of cosmopolitanism. Kant suggests that we should cordially welcome the foreigners. ... [the] concept of the cosmopolitical is worthy of respect. (Derrida)

1.1. Cosmopolitanism in the Current Era

The present form of cosmopolitanism emerges after World War II. In reaction to the Holocaust and other massacres, the concept of crimes against humanity becomes a generally accepted category in international law. A cosmopolitan community might be based on an inclusive morality, a shared economic relationship, or a political structure that encompasses different nations. In a cosmopolitan community, individuals from different place i.e. nation-states, form relationships of mutual respect. Appiah suggests the possibility of a cosmopolitan community in which individuals from various locations enter into relationships of mutual respect despite their differing religious, political, and cultural ideas. Globalization, technology, rapid transformations, fluidity, and literature challenge the idea of specific geography. Moreover, selected South Asian writers abolish the concept of jurisdiction and closed frontiers. For cosmopolitans, all humans are not merely compatriots or fellow-citizens but come under the same moral standards. Thus, boundaries between nations, states, cultures or societies are morally irrelevant.

1.2. Statement of the Problem

Cosmopolitanism provides a site for a shared discreet human community as a salad bowl where every individual of diverse cultural background exhibits the habit of solidarity and coexistence, and contributes to the uniqueness of global culture. This research examines how far the literary works of selected South Asian writers approach other cultures with cosmopolitan perspective.

1.3. Research Questions

- (i) How are the elements of cosmopolitanism being shaped by global cultural production?

- (ii) How is literary globalization representing and contributing to the shaping of universal citizenship?
- (iii) To what extent do cultural and geographical boundary crossings result into the formation of post-modern self and fluid identities?

1.4. Assimilation

In introduction to Sociology, two writers express their views regarding assimilation. They say that it is a process of elucidation and amalgamation in which persons and groups acquire sentiments, attitude, and memories of others. They share experience and history, which binds them together in a common cultural life (Park and Burgess 734). Assimilation is a dynamic force in society and it is a continuous process. It requires out-group acceptance and positive orientation toward that group. This implies that assimilation is the process of becoming a member of a community. This is two-way process: both the communities accept each other. It is not only limited to external change but dependent on internal transformation as well. Assimilation is not simply making individuals alike in manners, lifestyle, and appearances. It implants the notion of cooperative culture where people become the part of association and they contribute to its correction and improvement. In nutshell, individual enters into social relationships, absorbs social meaning, and convey its importance to others (Teske and Nelson 360).

A writer proposes seven stages of assimilation including cultural, marital, and civic etc assimilation (M. Gordon 267). The aim of this research is to analyze the selected South Asian novels and find the concept of cosmopolitanism and assimilation. All characters in the selected novels assimilate to other cultures and form a global community through their personality traits related to cosmopolitanism. The selected South Asian novelists contain the elements of cultural adaptation. The characters are imbued with the traits of assimilation. They become global citizens through the process of assimilation.

1.5. South Asian Novelists and Cosmopolitanism

This research evaluates selected South Asian novels with hypothesis that the notion of assimilation and human community embed in it. Moreover, characters carry the idea of home in their minds and become cosmopolitans.

The recent globalization and cosmopolitanism beyond the forms of migration within the colonial space focus on the cultural adaptation without any personal gain or agenda. South Asian novels repeatedly demonstrate an amplified awareness of historical, geographical, and cultural embeddedness and a need to be in conformity with other nations. Selected South Asian novelists represent the two poles of cosmopolitan configuration: inclusion of universal in the local and indigenous into the global. The borders start eroding and world becomes a hub of cultural diversity when the colonial societies amalgamate. This fluidity of borders, blending of civilizations, races, and cultures result in assimilation, which ultimately leads to the acceptance of cultural diversity. Lahiri, Mukherjee, Shamsie, Ghose, and Ali demonstrate cosmopolitanism because they have firsthand diasporic experience in the United States, England, Canada, Brazil etc. They express cultural assimilation insightfully and address the concept of coexistence, mutual reciprocity, and universal citizenship to highlight a need for accepting others as fellow citizens.

The characters and especially, the protagonists of the selected writers are inclined toward assimilation. Lahiri's protagonist, Ashimsa, a Bengali-Indian in *The Namesake*, moves to the United States with her husband. She takes interest in the practices and beliefs of the host culture. The cosmopolitan Ashima does not feel alienation and adjusts herself in the local community. The relation of Ashima and her friends are based on mutual reciprocity and as fellow citizens; they form a human community where they celebrate their uniqueness.

Mukerjee projects the same idea in her well-known work, *Jasmine*. The protagonist undergoes transformation and molds manifold identities. She leaves India for America for better opportunities. She becomes Jasmine from Jyoti, then Jazzy, and then Jassy. At the end, she is transformed into Jase and Jane. The protagonist is comfortable in

the metropolis of the United States and amalgamates in a salad bowl of diverse cultures to become an assimilated member of the universal community.

Dr. Awan compares the adventures and cultural encounters of Ghose with that of Odysseus (10). Ghose's *The Triple Mirror of the Self* addresses the phenomenon of cultural assimilation and universal citizenship. He lives with the identity of Urim in the forests of South America, resides in the United States, travels to England as a poet with the name Shimmers, and finally appears as Roshan in the Subcontinent. His manifold identities like Urim, Shimmers, and Roshan substantiate the idea of global citizenship. He as a prototype cosmopolitan; feels at home, forms multiple identities, travels around continents, and explore cities of the world.

Hiroko Tanaka, in Shamsie's fifth novel, *Burnt Shadows*, starts her saga from Nagasaki, Japan. She crosses the borders not only physically but also emotionally, culturally, and psychologically. Tanaka's profession as a translator explicates her quality to assimilate to other cultures. She travels to India, moves to Turkey, then journeys to Pakistan, and then visits the United States adjusting with diverse cultures. Spanning cultures and continents, it is a tale of fluid identities, of feeling at home everywhere despite cultural differences.

Ali's debut *Brick Lane* reflects the lives of the first and second generation of Bengali immigrants in England. The protagonist Nazneen assimilates to the new setting and decides to stay in London with her daughters. She establishes a clothing design company with Razia in the British society. Her idea of home is imprinted on her mind and is not related to any geographical location. This attitude qualifies her as a global citizen. Nazneen's social, physical, psychological, and spatial mobility reveal her renovation into a cosmopolitan subject reflecting the idea of human community as outlined by Southmayd:

Cosmopolitanism entails one to have widespread mobility, whether that is physical or imaginative. It is a willingness to take risks; an ability to map one's own society; demands semiotic skill to interpret images of others; and openness to other people, traditions and cultures. (94)

1.6. Significance of the Study

This research helps to create awareness regarding assimilation, celebration of cultural diversity, harmony, and coexistence with disparities as universal citizens. Cosmopolitanism is reciprocal respect for other cultures. Today, we live in a more globalized world, and living in harmony with other nations is impossible without mutual respect in this technological advanced world. American, African, Australian novelists address this emerging hybridization of various cultures. However, selected South-Asian writers address the concept of diverse cultural celebration and human culture. They reveal their emergence in globalization, postmodern fluidity, and cosmopolitanism. Hence, the present research study contributes to the human community and world peace. It aims to cherish the idea of coexistence, openness to cultural exchange and mutual reciprocity. It has its share in breaking the preconceived notions of closed borders, cultural fanaticism, self-centeredness, discrimination, and xenophobia. Hence, this research shatters the boundaries, which seems unbreakable. This study highlights the stance of neo-nationalism and juxtaposes it with cosmopolitanism. Therefore, literary writers can play a vital role to address this issue of neo-nationalism to celebrate diversity and create a space for inclusion of others as world citizens. It also ascertains the contribution and representation of literary globalization in the making of 'universal citizen'. Finally, this dissertation determines the extent of cultural and geographical border crossing that forms post-modern self and fluid identities. This study abolishes the notion of purity of culture and ensures a positive image of Pakistan, Pakistani writers, and other South Asian countries. It highlights the pan humanist approach of the selected South Asian writers to bridge the gap between humanity and string them into a single human community through their literary works.

1.7. Delimitation of the Research Study

There are many aspects of cosmopolitanism discussed by many theorists and writers. The focus of this research is on assimilation and human community in the selected novels. However, the present research study is delimited to Appiah's concept of cosmopolitanism in the following literary works:

1.7.1. Indian Writers

- Jhumpa Lahiri *The Namesake*
- Bharati Mukherjee *Jasmine*

1.7.2. Pakistani Writers

- Zulfikar Ghose *The Triple Mirror of the Self*
- Kamila Shamsie *Burnt Shadows*

1.7.3. Bengali Writer

- Monica Ali *Brick Lane*

1.8. Chapter Break Down

This thesis is divided into the following chapters:

Chapter I give a brief preamble of the theory and its significance in making a universal human community. It highlights the contribution of South Asian selected novelists who promote cultural harmony and accentuate the significance of cosmopolitanism and assimilation through their literary works. Moreover, this part of dissertation emphasizes the importance of crossing borders and forming multiple identities, which ultimately leads to universal citizenship.

This chapter encapsulates the application of various perspectives to the selected South Asian writers. The researcher cites various research papers, articles, thesis, books etc for reviewing literature related to the selected novels. This chapter is divided into three parts: all the sections offer diverse critical perspectives to Indian, Pakistani, and Bangladeshi selected novels. The prime rationale of this chapter is to identify the gap and fill it with appropriate contribution by the researcher. The cosmopolitan precept offers a fresh perspective to the selected writers and their specific literary works. This new lens substantiates researcher's contribution to the selected South Asian writers.

Research methodology and method form the core of the third chapter. The researcher traces the concept of cosmopolitanism to its origin and discusses comprehensively the contribution of various writers, philosophers, and theorists that ranges from Greek to the present time. The researcher formulates a theoretical framework

devised by Appiah and explains it from vantage point. Furthermore, the research is qualitative in nature and the researcher uses textual analysis technique to analyze the data.

Chapter 4 analyzes relevant data of the five-selected South Asian novelists in the backdrop of Appiah's *Cosmopolitanism: Ethics in the World of Strangers* and other related concepts. The researcher interprets the data according to the formulated research objectives. It is evident from the textual analysis that Indian, Pakistani, and Bengali writers promulgate the notion of universal citizenship. They cherish the idea of cultural assimilation and treat the concept of fluid identities in their literary works. The researcher analyzes the data under the titles: (a) Harmony and Reciprocity in Indian novels in English (b) Idea of home as a psychological phenomenon in Pakistani novels in English, and (c) Assimilation and Universal citizenship in Bangladeshi novel in English.

The selected writers advocate reciprocity, harmony, and acceptance of human culture where they consider one another fellow citizens. They break the preconceived notion of xenophobia and dismantle the idea of purity of culture. In addition, they adhere to the concept of global citizenship and express to be members of human community in the form of their characters. This chapter also highlights a clinching idea that literary oeuvre, especially novels are a powerful instrument in promoting the notion of world citizenship.

This research contains suggestions for future researchers. Moreover, in Works Cited section, the researcher gives the detail of references quoted in this dissertation.

CHAPTER 2

LITERATURE REVIEW

Indian, Bangaldeshi, and Pakistani fiction addresses diverse issues of identity, memory, alienation, resistance, multiculturalism, hybridity, Diaspora, solidarity, feminism etc. Clarke, Peach and Vertovec observe in a recent study of South Asian Diaspora that 8 million South Asians live worldwide outside Asia (1). Many south Asian writers with mixed national identity are living in globalized, multicultural societies and claim right to centrality. Some of them live in the United States like Jhumpa Lahiri, Mohsin Hamid, Bharati Mukerjee, Salman Rushdie, Kiran Desai, Sara Suleri, and Zulfikar Ghose. Others reside in England like Kamila Shamsie, Monica Ali, Hanif Qureishi, and Amitav Gosh. The British and American literary scenes highly celebrate and acclaim their literary production.

Govinden says that these writers are simultaneously alien and native, and live with a complex relationship. Moreover, he elaborates that Diaspora writers encounter with the world and attempt to answer the question: “How are we to live in the world?” (73). These Diaspora South Asian writers enjoy the experience of being raised in one country and living in another. They possess multiple identities. For example, Zulfikar Ghose was born in Pakistan, lived in India, moved to England, married a Brazilian artist, and now has a permanent abode in the United States. Jhumpa Lahiri and Bharati Mukerjee live in the United States, Kamila Shamsie and Monica Ali in England. All these writers are preoccupied with the immigrant condition. They express various issues related to their characters and highlight the hidden qualities, which can be analyzed through various perspectives.

These postcolonial Diaspora writers try to find their own unique voice(s) on the multicultural literary scenes in England and the United States. Bhabha comments on pursuit of such literary identity that

[t]hey try to create not a separate but equal narrative to pace up with the dominant narrative of the nation ... to dismantle the centrality, to hybridize, not to incorporate or assimilate their story (of other) into the dominant story (the centre). This discourse is to reconfigure the notion of all cultural identities as fluid and heterogeneous. These south Asian writers try to challenge the limitations and borders of cultural and national identity. (The Location of Culture 199)

Their fiction seeks to formulate a fragmented, yet more coherent and wholesome view of contemporary realities rather than focusing on an individual or national quest.

2.1. A Critical Background to Indian Literature in English

Indian literature is the body of literary works in English produced by the Indian Diaspora literary writers whose native language or co-native language is one of the various languages of India. They possess a dominant position in the area of fiction. India is one of the most vivacious areas of literary and cultural production in the world. Indian literary writers have contributed significantly to the area of fiction. For them, observes Williams, English “is undoubtedly the most popular medium for the transmission of Indian ideas to the broader English speaking world” (qtd. in Mishra 47).

In thematic variety and linguistic maturity, Indian novel sprouted in the 2nd half of 19th century with the publication of Bunkim Chatterjee’s *Raj Mohan’s Wife* (1864) and Lal Behari Day’s *Govind Samanta* (1874). These novels contain the elements of social realism like 19th century English novels. In twentieth century, the major factors for the emergence and development of Indian novel in English are the impact of European models, influence of English education, and national awakening. Mukherjee says, “Indian English novels can be distinguished as the product of configuration in philosophical, aesthetic, economic and political forces in the larger life of the country. Notwithstanding regional variation, a fundamental pattern seems to emerge from the shared factors like the puranic legacy hierarchical social structure, colonial education, disjunction and, agrarian

life and many others that affect the style and content of the novel (Twice Born Fiction: Indian Novels in English 18).

Indian novels may be divided into three phases, ranging from 1875 to 1920, the period from 1920 to 1947, and the phase from 1947 onwards. Commenting on the emergence, development and continuation of Indian novel in English, Rajan has classified Indian novels in English into four categories: (i) Novels of Early Realism 1864-1935, (ii) Critical Realism 1935-1960's (iii) Modernism 1960s to 1980s, (iv) the New novel 1981 onwards (Rajan 9). Concisely, the body of Indian fiction in English may be divided into three main groups:

- (a) Before Independence: Traditional novels of social realism
- (b) Novels after Independence: The modern novels of experimentation
- (c) Contemporary Novels since 1981

The novelists before independence were social reformers and their novels were based on social realism. According to Mukherjee, their literary works were not the imitation of the West; "They had direct involvement in values and experiences which are valid in the Indian context" (Twice Born Fiction: Indian Novels in English 19). With no reference to political scenarios, the early novels, religious in nature, were about the rich heritage of India, and domestic rural superstitious. However, in the matter of narrative techniques, characterization, and plot construction, they imitated English novelists. The socio-political upheavals during 1930s onwards changed the course of Indian novels in English in the hands of celebrated writers as Rao, Mulk Raj Anand and R.K. Narayan. A critic considers them "the founding fathers, the genuine novelists, and inaugurators of the form" (Wash 62). They laid the foundation of Indian novels in English with the publication of *Untouchable* (1935), *Swami and Friends* (1935) and *Kanthapura* (1938). According to Mukherjee, Mulk Raj Anand's novels are based on humanism, personal experiences and real life experiences of the people. The novels for him are "the creative weapon for attaining humaneness, it is the weapon of humanism" (The Perishable Empire : Essays on Indian Writing 65). From 1950s to 1970s, Bhabhani Bhattacharya, B. Rajan, Anita Desai, and Arun Joshi contributed to the modern Indian novel. Moreover, "Most of the novelists in their eagerness to find new themes, renounced the larger world in favor of

the inner man and continued a search for the Essence of human living” (Verghese 25). The author says in his *Preface to Recent English Fiction*, that Indian novel in English “has now attained luxuriant growth and branched off in more directions than one” (Pathak 9). Recent Indian novelists like Salman Rushdie, Amitav Gosh, Bharati Mukherjee, Jhumpa Lahiri and others have enriched this literary genre, a living organism, a blend of Indian content, form and expression.

2.1.1. Critical Perspectives: *The Namesake*

Lahiri is a second-generation India American writer. Her literary production is not prolific – one novel *The Namesake* and two short story collections *Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008) – but her writing has left a permanent mark on the academic world. Her major characters are either children or Indian immigrants from 21st century settled in America. Her literary works have been analyzed from the perspective of cultural contexts, ethnic identities, immigrant culture, gender, and diaspora Indian American identities. Alfonso-Forero comments that “nearly all of these stories address the lives of Indian immigrants in the United States, rending the intricacies of making individual relationships across cultural borders and occasionally even within families-conspicuous to readers” (852). The characters in *The Namesake* demonstrate the sense of alienation and concern with nationality and culture but later they are emancipated from such feelings.

Postcolonial writers break socio-cultural and political borders in their literary works for acculturation as their intentional obligation. The factors that have contributed to transnationalism include overseas studies, globalization, internet, various international sports events, and tourism. This transnationality results in transculturality and literature caters to the demands of this global trends like cuisine, dress, life style, which pervade because of fast technology and the import/export of goods all over the world. A critic comments on these characteristics of the new trends and says, “As majority of the people have experienced one way or other, globalization is no fantasy, but real, and thrust by ... economics and the media and for better and for worse” (Thomsen 1). Immigrants easily adapt themselves to other cultures where they live with other communities as in the United States and encounter diver cultures. Lahiri’s *The Namesake* deals with these

issues of diverse cultures, transnationalism and transculturalism. In the beginning of the novel, it seems that Aashima, the mother of Gogol, is unable to adjust herself to the new surrounding and the first half of the text offers many references to her traumatic alienation in the United States. She thinks about India and even calculates time on her finger. Desperate in the new setting, she does not feel good to give birth to a child in other country. Nevertheless, at the end, she assimilates to the American culture and decides to live there. Alfonso-Forero rightly observes about Ashoke's consort Ashima that "the indecisive young girl in the outset of the novel trying unproductively to prepare a preferred Indian snack in her Massachusetts kitchen is transformed through her role as an immigrant mother and wife into a global figure" (852). She melts in the pot of multicultural society for the recovery of a coalesced identity. The duality of cultural heritage gives rise to the elusiveness of selfhood. Her two short story collections *The Interpreter of Maladies* and *Unaccustomed Earth*, and the novel *The Namesake* have been examined through the theories of Bhabha. Her characters are in the marginal space, which gives rise to the issue of identity and the circumstance of a postcolonial subject in a neo-colonial world. These residency in-between two cultures give them the feeling of un-homeless. In addition, Tyson states, the idea of un-homed differs from that of homeless. You are not at home in yourself because of the un-homed; you may not feel at home even though you are in your own home (241).

The Unaccustomed Earth and *Interpreter of Maladies* consistently deal with perpetual un-homeliness of Bengali-Americans though apparently they are at ease in this un-homed condition. This experience of two cultures binds these characters in a state of hybridity. This ambivalence is public as well as political and the subject struggles with two distinct cultures without absorbing either. Lahiri raises the issue of cultural identity, the state of the subject in Americanized world. Bhabha explores this gap of being sandwiched between two cultures in a dwelling space that belongs to neither. (qtd in Mojtaba, Gholipour and Mina 57).

The female characters of both generations could prefer a variety of choices: "Open ended stories communicate the existential angst and isolation of human individuals by defining their respective limits of perception" (Sahayam 196). Lahiri's

female characters confirm Sartre's statement that men mold their identities according to their choices. Her characters show that there is no meaning in life unless a decisive choice is made about identity or future.

Womanism is an interesting aspect of Lahiri's literary works. She uses this term in her work *In Search of our Woman's Gardens* in 1983. Later on, it emerged as a literary theory in the African contexts as Africano Womanism in 1993 by Clenora Hudson Weems. This concept is applicable to Lahiri's work because it includes the features of womanism. She presents womanism (through the lens of African Womanism) in a global, Indian/Bengali-American context. She uses the family as a metaphor, which manifests itself in two ways. The first one is maternity, which represents physical issues like giving birth and later on looking after. It also includes the cultural maternity that encompasses the range of individual, family, collective identity formulation, and fostering.

We can find the elements of womanism in Lahiri's *The Namesake*. Ashima gives birth to her son Gogol physically and culturally. The incorporation of womanism can be found in a novella *Hema and Kaushik* from her latest short stories collection *Unaccustomed Earth*. Lahiri visualizes the power of womanist maternity in the Indian-American's lives and actions, and collaborative womanism (Indian-American men). Her fictional works bring to the limelight the efforts of Indian-American women. Her novel *The Namesake* is a striking instance of womanist maternity (physical and cultural) on the part of Ashima and Gogol, her son. He struggles for his name and identity.

Ashima's physical maternity starts in the very opening of the novel. She gives birth to a baby boy when she arrives in Massachusetts. She does not become a mother of culture for herself but for son, family, and other Bengali-Americans. Many Bengali-American characters ask her about indigenous recipes and she describes the possibility of making halwa from cream of wheat (Lahiri 38).

In the novel, Lahiri interlaces Ashima's physical maternity of her son with the communal maternity. The elements of cultural, communal maternity are obvious from Ashima's vibrant character when she embodies both autonomous and communal growth. Clenora Hudson Weems, Layli Phillips and Chikweyne Okonjo Oguniyemi's notions of

maternity and male-female cooperation are visible in her novel *The Namesake* and *Unaccustomed Earth*.

The literary works of Lahiri especially *The Namesake* (2003) falls under the umbrella of postmodernism. Postmodernism having almost the same characteristics follows Modernism but the former period dramatizes and magnifies the elements of modernism. One of the outlooks about elucidating postmodernism is “a theoretical virus which cripples progressive reflection, thought, politics, and practice” (Cole, Hill and Rikowski 187). Lahiri’s text does not offer space to all the characteristics of postmodernism except two. Therefore, her text offers a ground for the analysis of post modernism.

Nicholson interprets postmodernism in one of her books very positively. She summarizes that postmodern literature contains seven traits. Nevertheless, Lahiri’s literary work *The Namesake* concurs with two characteristics. The novel swerves completely or to some extent from the five features. Therefore, out of many postmodern traits her works possesses two of its characteristics: “an emphasis on impressionism and subjectivity, a movement away from the plain objectivity provided by omniscient third-person narrators, fixed narrative points of view and clear-cut moral positions” (Nicholson 4).

The fusion of the first and second elements can be found in the novel. Impressionism or subjectivity is not being highlighted through the point of view of the novel. Conversely, there is a consistent use of third person omniscient narration. She does not present the feelings and emotions of the characters subjectively and avoids cataloging their experiences. Additionally, she inscribes the life experiences of Gogol from a very objective perspective. She let loose the exquisiteness of observance in her writing technique to make the readers see and observe.

For the description of particular situations, she uses the style of dehumanization (like Ashoke’s train accident). There is no evidence of clear-cut moral manifestation and narrative fixation cannot be found, which are in conformity with the model of postmodernism. There are various speakers in the novels but the speaker is Gogol

Ganguli for the major portion of the book. Lahiri skillfully synthesizes the postmodern narrative styles with traditional methods.

The Namesake is a novel about self-consciousness and reflexivity (but tamed one, not like other postmodern writings) in the sense of self-discovery in identity and a reflexive relationship within the cyclical pattern of generation and heritage. According to a postmodern practitioner, “postmodernism focuses on the sparseness, simplicity, spontaneity, and discovery in creation” (Nicholson 8). However, Lahiri covers the period of forty year in a linear fashion. Thus, the novel contains the third and seventh features of postmodernism. The literary devices of blurring genres, prose melting into poetry are the prominent features in Lahiri’s writing.

The above mentioned criticism highlight that Lahiri’s fictional works encompass post-colonialism, womanism, existentialism, Diaspora, modernism, and postmodernism are some of the aspects that offer a lens to Lahiri’s texts.. Some of the aspects of her novels have been discussed from other perspective too but her major fictional work *The Namesake* remains unexplored from the point of view of cosmopolitanism and specially Kwame Anthony Appiah’s theoretical precepts. So, the researcher analyzes to find out the elements of cosmopolitanism in the light of Appiah’s theory. Additionally, the researcher focuses on the assimilation of characters in Lahiri’s novel, which leads to the concept of universal community.

2.1.2. Critical Perspectives: *Jasmine*

Other well-known fictional writers have contributed to Indian literary field in the form of English fiction. Bharati Mukherjee also stands far above her contemporaries in India. Mukherjee was born in Calcutta (India) on July 27, 1940. In 1947 to 1951, she lived in England because her father gets job there. England provides the best platform to develop her English language proficiency. She gets BA degree in 1959 from the University of Calcutta. Her family moves to Baroda and there she earns master’s degree in Ancient Indian culture and in English in 1961. Mukherjee has innate desire for writing and attends the influential writer’s workshop in 1961 at the University of Iowa. After the completion of Fine Arts, there Mukherjee enters into arranged matrimonial alliance with an Indian groom. She impetuously marries a Canadian writer named Clark Blaise,

transmitting her to a person of two different cultures. She acquires her Ph D degree in comparative literature and in English from the same University in 1969.

In 1972, Mukherjee becomes an adapted Canadian citizen in 1972. She finds herself discriminated and expresses herself as a member of a visible minority. She encounters challenges and thus, writes her first novels entitled *The Tiger's Daughter* (1971) and *Wife* (1975). In her short stories collection; *Darkness* (1985), she reveals the disposition of cultural alienation in Canada. Mukherjee migrates to the United States in 1980, experiencing many colleges and Universities, finally works at the University of California, Berkeley. She receives National Endowment award for the Arts grant in 1986.

Mukherjee is an Indian diasporic writer. She integrates the elements of liberal feminism in her literary works, specifically *Jasmine* (1989). She addresses the constituents of feminist discourse in this novel and traces the characteristics of Marxist-feminism. The novel heightens the effect of women empowerment. *Jasmine* obtains the elements of liberal feminism because the protagonist of the novel Jasmine takes decisions by choice.

The tale of Mukherjee's *Jasmine* is an evidence of female empowerment. Mukherjee ruptures the preconceived notion of female weakness, when Jasmine kills her rapist and a rabid dog with a wicker. She associates her name with a Hindu goddess of destruction named Kali. This is the only name she gives herself not by any man. She narrowly escapes death twice. Once trapped in a room with Half-face man and a wacky dog kills her husband. She asserts "I had faced death twice before, and cheated it" (B. Mukherjee 116).

Jasmine refuses to be the victim and is ready to fight against any sort of unfavorable circumstances. She takes the decision to reside with Bud and leave Taylor. Jasmine takes decision her own and the novel incorporates feminist ideas consisted on choice. Mukerjee depicts dexterously the concept of women's empowerment in her novels. A feminist observes, "She has broken boundaries and refused to limit herself to easy categories" (*Suspended Between Worlds: Jasmine's Liberal Feminism* 129). Likewise, a critic comments, "She attacks all stable monolithic discourses. Through her

culturally diverse characters, predominantly her female protagonists, Bharati Mukherjee deliberately deconstructs the structures of domination in contemporary society” (Emanuela 273).

Ninh analyzes the character of Jasmine from Marxist-feminism and comments, “The crossing of racially other with nationally foreign [...] visually codes her female body as that of a sex worker, semiotically mingle her lovemaking with her job” (147-148). She thinks that money makes her relationship warm because her intimacy with Bud is based on materialism and that she profits by satisfying Bud’s sexually. However, Ninh’s point is not right to call her a worker and wife because Jasmine does not accept Bud’s proposal, although she resides with him as his wife. She proves to be a caregiver for Bud and Duff and because of her sincerity; Taylor falls in love with her. She does not exploit her relationship with Bud. Moreover, Jasmine’s mother attempts to execute her at the time of birth because to save her from dowerless bride. Her mother wanted a happy life for Jasmine. The heroine of the novel herself says, “I survived the snapping ... I was already Jane, a fighter and adapter” (B. Mukherjee 40). She is a strong woman who can adapt herself to any changing circumstances. Kumar praises Jasmine and remarks that she is a self-sacrificing female by nature because she proves to be an ideal Indian wife even in the United States (Kumar 20). Despite the fact that she is repulsive towards Indian violence against widows in the form of Sati. He further observes that she “reproaches the patriarchal Indian society which disheartens women’s liberty. Nevertheless, she upholds her native standards that verifies considerably the quality of her life” (Kumar 21). Kumar also denounces the point of Ninh that she is not faithful to Bud. He exemplifies and speaks in her favor as an adamant woman who supports Bud as a dutiful and devoted wife. Kumar argues that because of her strong determination she leaves Bud for Tylor: “The woman who walks out at last with Tylor is positively an entirely different woman. This is a woman who is ready to see ahead, to ingratiate the best that future holds and stores for her” (Kumar 118). Hence, Mukherjee in the form of Jasmine, who transcends the limits of patriarchal society, has depicted the picture of a robust woman. She is on a substantial position to decide the future of her life. She lives an epic life full of menacing adventures. Jasmine integrates the components of liberal feminist discourse based on choice whereas it retains Indian principles.

The Indian diasporic women writers have cross-culture American experience. They replicate the manipulation of paradoxical multiculturalism and intricacy through the application of magical realism. Diaspora interweaves the ideas of exile, alienation, home, hybridity, nostalgia, and reminiscence. *Jasmine* is an adventurous tale of a female protagonist away from home whose character swings from a dumb hushed woman to a speaking being, narrating her story. Diaspora woman writers employ; “magical realism ... to replicate the intricate and occasionally the paradoxical manifold cultural influences that they experience as cross-cultural American women” (Bowers 55). Mukherjee deviates from the linear storytelling technique in *Jasmine*. The story dangles in flashbacks and flash-forwards through magical realist narrative.

He writes in his *Magical Realism*, “rather than a linear plot structure that follows events chronologically from the same narrative viewpoint. This type of plot structure consists of apparently unrelated tales that when brought together at the end or assembled by the reader provide a whole story” (Bowers 36). The plot of the novel moves to and fro with the modification of it into convincing structure by Mukherjee that outlines the experience of character “being reborn, of refashioning herself” (Alam 116). *Jasmine* tells the story in the form of flashbacks at the age of twenty-four when she is in Iowa with Bud Ripplemeyer, a banker. In her childhood, she isolates from Indian tradition, when she is foretold widowhood and exile. Hindu tradition demands silent acceptance. Katrak notices in the *Politics of Female Body: Postcolonial Women Writers*:

The driving force behind every stage of an Indian woman is Hindu conventions. Their whole life is regulated by the norms, values, customs and cultural traditions, from socialization process as a daughter, to a trained wife, mother, if unfortunate to widowhood. (162)

Her husband Parkash teaches her to be more assertive. Parkash indoctrinates the prerequisite voice of *Jasmine* to disagree and squabble if she does not like anything. *Jasmine* achieves this empowerment of speech with the passage of time. Queiroz observes in *Desirable Relation: Diaspora and Gender Relations in Bharati Mukerjee's Jasmine and Desirable Daughters*: “Within the parameter of socially accepted gender

roles and their defiance by her husband, she moves from the position of being told to that of telling” (115).

Hall observes that “diaspora identities are the creation and replication through renovation and differences into something brand new” (Questions of Cultural Identity 2). Jasmine exterminates her past self that allows her to move ahead towards her unidentified but promising future. Dascalu also remarks on Jasmine’s molding of her personality into something new in *Imaginary Homeland of Writers in Exile* (2007) that “the subjectivity of the exile is one of motion, of becoming... that is why so many of the novels [of exile] take the form of a journey or pilgrimage” (13).

Identities in the worldviews of Mukherjee stay stationary in country like India but it is fluid in America. In the form of epic expedition of her female protagonist, Mukherjee employs several elements of Magical realism to portray her self-developing identity in the United States. The negativity of exile flourishingly turns into Jyoti’s aptitude to take positive actions. Jasmine is the replica of Mukherjee’s travel to rejoice her American citizenship while leaving behind her expatriate discriminate position in Canada. Jasmine as a triumphant immigrant has the grit to leave Bud and move with Tylor to California for a happy life. She is sentient that adaptability and flux is the core to survival. She shapes her own future and renounces the flaccid acceptance of fate because she believes in the power of self-assertion.

Mukherjee lays bare in Jasmine the possibility of change in Indian women’s destiny using Magical realism to enrich her narrative moving in flashbacks, flash-forwards, and violating liner time in the process of storytelling. The elements of magical realism are evident when we examine the text of Jasmine.

The concept of Multiculturalism reverberates from the fictional work of Mukherjee. In her short stories and novels, she integrates the commotion of the ‘Melting Pot’ about the Indian immigrant experiences in the United States. Those who take birth in the third world, saddle with the choice of residing in West, are struggling with a conflict created by the mollification of their cultural heritage and yearning for home.

Multiculturalism lays emphasis on the inimitable features of assorted cultures in the world.

The idea of multiculturalism is a meticulous public policy approach to cope up with diverse cultures in the multiethnic society. It emphasizes on the respect and forbearance based on reciprocity for cultural variations within the borders of a country. Mukherjee chases the route of moderate multiculturalism. She shows strong resistance to the idea of sticking to one's own culture and refutes common bonds. On the other hand, she rebuffs the metaphor of 'Melting pot'. This metaphor disseminates the dissolution of racial minorities' identities into chowder of Euro-American.

Mukherjee is not concerned with commitment to the past, traditional values and preservation of cultural inheritance. Personal transformation takes place in the depicted characters of Mukherjee with their shift to assort cultures. Her central character experiences multiculturalism and they have profound understanding of the existing social reality. They endeavor for a new identity with the confrontation of multicultural philosophy but somehow retaining their past. She says that external behavior alters early, in other words, it is easy to acculturate or adopt but to respond impulsively to a new culture takes a long time. Assimilation to other culture is sluggish process, in her theory of assimilation, Rich cites, "Assimilation means to relinquish not only your history, but your body, to attempt to adopt a foreign appearance because your own is not good enough, to fear naming 'yourself' lest name be twisted into label" (142).

Assimilation is an amalgamation of various cultural manipulations that encompasses the American condition. It does not annihilate or pose any hazard to the true cultural identity of an individual. Mukherjee dramatizes and illustrates the practice of blending and two-way renovation in her fictional works. She chooses the word 'mongrelization' to explain exactly this process of mingling together. Mukherjee wraps up psychological and cultural mongrelization in her major novels *Jasmine* and *Desirable Daughters*, which implies dynamic unification and spontaneity of incongruent identities.

Mukherjee advocates the idea of global cultural fusion. She discards the metaphor of 'Melting pot' and puts forward the concept of 'Fusion Chamber' because this

concoction of the immigrants influences American culture in a new way. The portrayed characters of Mukherjee endure and transform cultures to stay abreast with the global reality. Her characters are pliable, meticulous and vivacious. She declares in one of her interviews that the immigrants influence American life: “We have come not to submissively accommodate ourselves to someone else’s dream of what we should be; we have come in a way, to take over, to help build a culture” (Gabriel 6). She sheds light in her interview with Carb on her exultant experience in the U.S and of the immigrants, who are wedged in the lurch between the old customs, traditions, values, and the new ethos. She says, “They have all discarded past lives, style, and languages, and have journeyed half the world in every direction to come here and start again” (Carb 28). Mukherjee’s fictional works depict a new singular whole who demonstrates multicultural heritage in technological and globalized world. *The Tiger’s Daughter* bases on sway of the protagonist Tara between the old belief system and the new world. In the eponym novel *Jasmine*, the central character eagerly acculturates to the new culture. Multiculturalism drips from the short stories and novels of Mukherjee because she depicts a realistic scenario of this present day concept.

Mukherjee’s novels put forward perspectives of psychological point of view. We can trace the elements of female psychology in her novels. Shlovsky scrutinizes the condition of particular patients in *defamiliarization* who suffer from some mental disorder. Raducanu analyzes this mental disturbance as:

Taking a very remote or else scrappy microscopic analysis of an object, avoiding standard / causal narrative schemas of meaning and describing an object in terms of its mere existence or geometrical structure. That is, by evading use of its name and suppressing all references to its usual functional role in human life. (9)

Jasmine and *Wife* concentrate on the psychological condition of the characters in the Gothic backdrop. The protagonists flee from the socio-cultural, political, and patriarchal impound or discuss insanity and infuriation as rebellious and survival strategies.

Mukherjee explicates madness and schizophrenia as a recurrent theme of the immigrant's experience in her distinguished novels *Wife* (1975) and *Jasmine* (1981). In *Wife*, the very name Dimple (the protagonist) suggests that her fate is disaster-prone. The name Dimple implies a slight psychosomatic disorder as well. The feeling of cultural, personal, isolation and perplexity leads the character to ferocious belligerence (homicidal aggression). She marks out this as the only tactic to resolve the issue of deracination. She assassinates her husband whom she considers him responsible for her displaced circumstances. This insanity, madness or mental disturbance is an obvious outcome of Dimple's immigration.

The irritant consciousness results into schizophrenia and is compelled to function in bizarre situations. She lives in the liminal space between her 'Indianness' and the new world, belongs to neither. Madness can be used as a metaphor for this troublesome state of immigrants' mind. The protagonist Dimple and Jasmine demonstrate heroism (with delicate camouflaged tyranny) and try to run away from this frightening disposition at the same time. This is also an instance of maddening model. The approach and reaction of both the protagonists intensively differ in such circumstances.

Dimple is unable to tackle new experiences because her diurnal subsistence defeats her. She is annulled from her heroism. Nevertheless, Jasmine deals with situations and strides freely towards yet another incarnation. Deleuze and Guattari investigate the female characters and observe that female characters try to escape their fate which may result in two alternatives; it can either produce: "a kind of hallucination, a going off of the rails, in Dimple's case, running off can be active and put a system to flight, in Jasmine's" (40). Mukherjee describes the fact of immigrants' experience in the form of Dimple's schizophrenia, which in due course steers towards murder and afterward, suicide.

Mukherjee highlights the delirium of her protagonist and says that she brings her right hand up and stabs with a knife each time a little harder, until the milk in the bowl of cereal was pink. The flakes were squishy and would have embarrassed any advertiser; and then she saw the head fall off- but indeed, it was her imagination. (B. Mukherjee 212).

Soon Ng juxtaposes Dimple and Jasmine in his *Interrogating Interstices; Gothic Aesthetics in Postcolonial Asian and Asian American Literature*: “Wife (...) more ‘truthful’ in its expression of the immigrant quandary... in killing him, she is merely relishing what she has all along believed themselves to be –dead, or at least, not ‘really alive’” (143). The violent behavior and brutality of Dimple provides ample evidence for the indications of schizophrenia. In Ma’s view, “preceding homicide, characters reveal archetypal schizophrenic symptoms of a distorted perception of the outside world and of themselves, one marked by microscopic and gruesome details indicating a fracturing psyche on the threshold of self-annihilation” (47). The attitude and violent behavior of Dimple divulge her mental disorder.

Jasmine undergoes a short lapse into lunacy and brutality. Yet, on the superficial level, these are the unavoidable circumstances and phases. A process of negotiating identities may be noticed in these situations. However, in a unique and self-empowering mode, she dexterously overpowers them. She put great effort to overpower madness. If we take into consideration the position of Jasmine, it becomes clear that she still lingers in transnational but they are homeless (‘Race’, Time and the Revision of Modernity 14). Nevertheless, she carries out a surgical procedure on her psychology. The odyssey of Jasmine supplies adequate indications that Jasmine, as passive object, does not take things for granted but she is an active subject. She exerts under the signs of difference, aggression, revolt, and bizarre. These are the momentary flashes but potent confrontations with mental illness, and psychophysical strain. The symbolic attack of a mad dog and its killing implies the conscious evading of affliction.

The mutilated Half-Faced man in the hotel rapes Jasmine, a Gothic scene drenched with physical and psychological torture (madness). She kills her rapist and this act of killing is a transitory possession by the Hindu goddess of destruction, Kali. Yet, this is an act overpowering madness and the action is willing without any external force (Carter-Sanborn 577). Ng observes that the incantation of Kali recollects, “The twofold motif that characterizes the Gothic, but presently it is redeployed to convalesce the traumatized self, so Jasmine’s modified ego actually rescues her” (145).

Mukherjee confesses herself in one of her interviews that madness glides in both the character and writer equally. Its hint is a fictive or speculative process but then, so is writing itself. Brewster highlights; “writing at the verge of delirium, critically and creatively is the condition of thinking, the inescapable predicament of reason” (283). The possession of Jasmine by Kali and Mukherjee’s control by her character is the uncertain act of artistic insanity and delirium of creation of a new world, fashioned by physical or psychological aggression. Even so, it infuses vitality in personal, material and spiritual growth. There are indications of the author’s numerous replacements in Jasmine’s skeptical reflection on the madness of dealing with aggressive personal and cross-cultural transformation. The formation of various identities implies the inescapability of the dilemma of madness.

Mukherjee’s major novels offer a lens to the critics mentioned above to see her work through migration and exilic exclusion. Diaspora involves tension between nationalism and internationalism, interaction between literatures and cultures, and the connection between identity and place. Relocation and expatriate exclusions are the result of Diaspora crossover mobility. A dynamic and incessant adjustment takes place within the self and surrounding through diaspora because it makes new subjectivity with the formation of shared identities. Mukherjee’s inclination is to emphasize the differences, unbalanced relationship, and presumes distinctiveness for the negation of dominant harmonic Western discourse. Globalization generates new formation, migration, conflicting structures and worldwide responses. The various viewpoints in different countries regarding the apparent homogenizing effect of globalization cannot be ignored. Brah accurately examines the concept of Diaspora. In the Diasporas mind's eye, home is a mythic space of longing. It is the place of no revisit, even if the probability is there to visit the geographical territory that is the place of origin (192).

Mukherjee exhibits great affinity to the Indian cultural values. She includes Western setting, themes and characters with bicultural background. Consciously or unconsciously, Mukherjee is compelled to divulge that Hinduism and morality are the very essence of her imaginative configuration. Mukherjee articulates the dilemma of displacement and adaptation in her fictional works through the representation of female

protagonists. She talks about acculturation to the American materialistic standards of conventional Hindu customs, norms and values. In her fictional works for instance, *Wife*, *The Tiger's Daughter*, *Desirable Daughters*, *The Tree Bride*, and the eponymous *Jasmine* contain the perennial motives of Indian spiritualism and adaptive fusionism, the apprehension of the new land, alienation, anxiety and fear. N. Parekh comments that “[f]ear, fury, bitterness, silence, irony, confusion, pain, humor as well as pathos underline her observations as she discovers for herself the undefined medium between the preservation of old world and the assimilation into the new” (113).

Mukherjee deals with the subaltern notion. She, for a while, negatively portrays the image and exposes the very ambivalent life of the immigrants in her novel entitled *Wife*. The forced transformation of the subaltern immigrants takes place before they gain confident and can become established, self-assured and conscious member of the multi cultural American society. The depiction of the essentially problematized new immigrant women is a conspicuous element in Mukherjee’s novels like *Jasmine*, *Wife*, and other novels. This mutation of her female protagonists from one ethnic identity into another, takes place in her five novels.

In *Jasmine* and *Wife*, this transformation transpires along with physical movement from India to the United States. A changed name in each character’s case suggests the process of metamorphosis. For example, Jyoti becomes Jasmine, then Jazzy and lastly Jane, *Wife*, Sita, and Dimple. The adaptation of multiple identities is deliberate and is often the requisite of a biased society.

Grewal calls Jasmine “born again American” (181). The experience of grafting takes place in the process of acculturation after the displacement before being located. The immigrants can cut neither their cultural roots of home nor can they entirely absorb foreign culture. This process results into hybridity in the new locality. The outcome of this ‘racial disparity doubling and splitting’ is enunciations in the act of hybridity, in the process of translating and transvaluing cultural differences. Accordingly, post-colonial writers are preoccupied with ‘Location’ and exile gives their dissolute feelings of dislocation. The shedding of local identity of the immigrant women becomes a storehouse for duality and multiplicities.

The researcher's focal point is a cosmopolitan critique of Mukherjee's *Jasmine*, the angle untouched by existing criticism. Lahiri and Mukherjee with similar diasporic experiences address the issues of postcolonialism, diaspora, migration, exile, feminism. The very structure of their imagination matches, which is quite evident from the representation of characters, especially protagonists, settings and the issue they address in their novels.

2.2. Pakistani Fiction in English

The story of Pakistani Literature in English also has its background in history. The pre-partition and the early post-partition literature relate a saga of atrocities inflicted by the British on people of the Subcontinent. Pakistani literature in English starts its journey with a rigorous declaration of quest for freedom, preservation of cultural heritage etc. On the other hand, ideological, ethnical, social, and political scenarios of society are the kernel of post-partition Pakistani literature in English.

The pre-partition fiction depicts a bleak image of the savagery of British Empire in the Subcontinent. The eminent writers paint a gloomy picture of the strife between Muslims and Hindus, polytheism, caste system, and nationalism. The first major writer in this respect appears Ahmad Ali with his first novel *The Twilight in Delhi* (1940). He examines the downfall of Mughals and strong rule of the British Raj. Therefore, freedom and nationalism are the recurrent themes in early Pakistani novels in English. Other writers incorporated the themes of inequality and barbarism in their novels like Feroz Khan Noon's *Scented Dust*, Khwaja Ahmad's *Tomorrow is Ours*, and Abbas Mumtaz Shahnawaz's *The Heart Divided*.

Pakistani fiction in English consists of the individual experiences, democracy and the views of liberal democratic elite in the 1950s. They write in the backdrop of the theory of social realism. Pakistan P.E.N Miscellany is the significant production of 1950s. Elsa Kazi's novel *Old English Garden Symphony* (1952) discusses the existing social problems of the society. The names of other prominent writers include Zaib-un-Nisa Hamidullah, a famous short story writer whose major short stories collection is *The Young Wife and other Stories*. She accentuates irony and the clash between individualism and conventional values of the rustic areas of Pakistan, patriarchal society, and the liberal

views sheathed in religious jargon. Zahir. H. Farooqi is another leading literary figure in 1950s. His novel *Love in Ruins* (1960) is the symbolic account of homosexuality and sexual freedom in Italy. The Pakistani English literary production is of mediocre nature during 1950s.

In the 1960s, the frequent themes of women discrimination, social stratification, abandoning cultural heritage, socio-political problems and the corruption of politicians glide on Pakistani literature in English. Nasir Ahmed Farooqi is the true representative of Pakistani society in 1960s. He talks about the upper middle class in his novel *Faces of Love and Death*. He includes the themes of ostentatious attitude of the society, Islam and politics.

The expatriate Zulifkar Ghose is considered the first modern English novelist in Pakistan with the publication of *Murder of Aziz Khan*. He discusses the industrialists who kill a poor farmer. The setting of all his novels is South America. The character Aziz Khan symbolically stands for the concrete traditional values and culture. He is the writer of other five major novels including *The Triple Mirror of the Self*. Alienation and deracination is the important theme in his novels. H. K. Burki and Mehdi Ali Saljuk are other well-known fictional writers. The central ideas in their works are the denunciation of utilitarian values and individual struggles against the circumstances. The era of 1960s proves to be the pinnacle of Pakistani fiction in English, especially Zulfikar Ghos's and Nasir Ahmed's works. Their center of attention is the more complex subject matters related to religion, society and, politics.

The contemporary Pakistani novelists like Bapsi Sidwa, Mohsin Hamid, Sara Suleri, Mohammad Hanif, Nadeem Aslam, Uzma Aslam, Danyal Mueenuddin, and Kamila Shamsie highlight the issues of Post-colonialism, migration, alienation, Diaspora and other socio-political issues. The focus of this research is on two writers from Pakistan: Zulfikar Ghose and Kamila Shamsie.

2.2.1. Critical Perspectives: *The Triple Mirror of the Self*

Zulfikar Ghose (born in March 13, 1935, in Sialkot), is a well-known Pakistani novelist in English. He is a Pakistani-American novelist, poet, essayist, and short story

writer. He moved to England and got his graduate degree from Keele University, England in 1959. He is married to the Brazilian artist Helena de la Fontaine. He went to America to teach at the University of Texas and retired in 2007. He has been a U.S citizen since 2004. Ghose is the writer of six novels. *The Contradictions* (1966), *The Murder of Aziz Khan* (1967), *The Titriology*, *The Incredible Brazilian* which include: *The Native* (1972), *Crump's Term* (1975), *The Beautiful Empire* (1975), and *A Different World* (1978), *Hulm's Investigation into the Bogart Script* (1981), *A New History of Torments* (1982), *Don Bueno* (1983), *Figures of Enchantment* (1986), *The Triple Mirror of the Self* (1992) and *Shakespeare's Mortal Knowledge: A Reading of the Tragedies* (1993). He also wrote poems entitled *The Loss of India* (1964), *Selected Essays* (1991), and other 50 poems (2010), literary and personal essays *Beckett's Company* (2009), and autobiography *Confession of a Native-Alien* (1965).

The novels of Ghose can be analyzed in the light of the immigrants' displacement, alienation, exile and their experiences. The immigrants' border crossing, dislodgment, and cross grafting become a source of disturbance for them. The technological innovations and globalization have curtailed the distances to a significant extent and the movement has become a natural phenomenon. The irrational hate and concept of the 'other' emerges again after 9/11.

Ghose takes abode in the United States and proves Emerson's statement. Glazer quotes Emerson and comments that the prediction, crave and reverie for a multicultural society in the America of Emerson shattered into a thousand fragments. He calls it the unification of cultures: "This continent will be a safe haven for all nations of the world. We will build a new race, a new religion, a new state, a new literature, which will be as vital as the new Europe which comes out of the Dark Ages" (100). The advent of modern age noticed a large-scale migration to the West because of the attrition of the borders. Adaptation to other cultures is the most important concept in this global village. Chancy explicates the forced circumstances of leaving home and the quest for it in her *Searching for Safe Spaces: Afro-Caribbean Women Writers in Exile*.

The vulnerability of political bigotry or state resentment; poverty entangled through manipulative slog practices that over-work and underpay; and social

maltreatment, which results in one's dehumanization because of discrimination. This humiliation escorts suicide, viciousness, more indigence, a ferocious cycle of despondency, or self-inflict emigration (2). Immigrant literary writers give a tinge in their fictions of the cultural diversity and variation while encountering host communities. The immigrants come across a constant modification of values according to the cultures. Mahmood has a rigorous stance about the idea of adjustment with host culture sometimes at the cost of shunning one's traditions. The novels of the immigrant writers embrace and cradle the diversity. Fiction brings together people of diverse cultural and religious backgrounds. In addition to these concerns is the problem of migration, nationalities, dislocation, diversity, and multiculturalism, which are addressed in a non-Western context. The customs, traditions and cultural values become their obsession (24).

The notions of home, exile, transformation, and identity crisis are persistent themes in Ghose's novels. His novels embody the shared feelings of isolation, up rootedness and acculturation. His novel *The Triple Mirror of the Self* exhibits various movements of the author. It is based on the tale of his epic like life journey into exile and exodus. He responds to the desire of his heritage and roots in the subcontinent. The protagonist in this novel, who molds multiple identities, is his mouth-speak. Professor Dr. Awan accentuates his remarks regarding the alienation of Ghose and asserts, "His personal journey as a rootless man qualifies him almost as a modern day Odysseus. Married to a Brazilian artist, Ghose has multiplied his exilic experience to a very complex state" (10). In the dynamic character of Ghose's novel, acculturative renovation takes place because he inhales the cross-cultural influence and becomes a new subject out of the old identities.

The Triple Mirror of the Self is self-explanatory because Ghose portrays several 'selves' of his character. Urimba or 'The Scattered Self' is the first 'self'. Ghose's *Confession* carries out the same idea of his vacillation between past and present. Ghose is a prototype scholarly exile and an immigrant for economic purpose like Lahiri, Joyce, Said, Eliot, Shamsie and others. Ghose's accomplishment is great in both style and socio-political subject matter as a writer. Especially, we can find excellent compatibility between language and reality. He neither includes any political dogmas in the customary

Postcolonial sense, nor shows any resistance in his novels and other literary writings. However, he brings to the limelight the various types of political, social, economic and religious maltreatment and misuse. The beauty of his literary production and his intellect lies in use of lyricism and stunning imagery. His exercise of words/language exhales music as flower exhales fragrance. The depiction of panoramic vivid images of the Punjab, the scenery of Latin America, and the Amazon forests cologne, which startle the readers. He achieves perfection in terms of form and style in his most experimental and grand novel *The Triple Mirror of the Self*.

Ghose keeps his fictions aloof from the sternness of postcolonial necessity. In one of his lectures 'On Being a Native-Alien', he quotes Proust at the University of Arkansas; "Quality of Language and the beauty of an image are the heart of great writing" (The Art of Creating Fiction 12). He emphasizes the creation of such language form in novels, which should, "essentially be a body of images" (Ghose, The Art of Creating Fiction 3). He demonstrates a great concern about social and political scenarios and leaves the important issues of the time to the journalism and television talks shows. Those who are really enraged by an issue and feel a pressing need to be involved, then politics can be their platform. Ghose takes aestheticism and sociopolitical events side by side and Eagleton comments on such aspect of the literature, "The aesthetics as routine emotion, spontaneous impulse may group well enough with the political domination: but these phenomena border embarrassingly on sensuality, imagination, passion, which are not always so easily incorporable" (28). After *The Triple Mirror of the Self*, he did not get any novel published. Brouillette rightly observes, "*The Triple Mirror of the Self* marks something of a turning point in Ghose's career, after which he moved completely out of the literary mainstream and into smaller communities of South Asian or international writing" (98).

The form, style, and setting of the novel are very provocative. The background of the novel is four continents: Europe, America, Latin America, and the Subcontinent (India). He has achieved great significance in terms of setting, contents, style, and form in his career as a literary writer. He illustrates a socio-political surreal, obscure, and intricate world, nonetheless striking true where social and political circumstances cause havoc.

Vibrant imagery presents the subject matter. The highly imaginative prose is at work in the novel and appeals to the aesthetic sense of the readers. The tedious political aggression qualifies the novel a politically sentient text. The narrative approaches and subject matter of Ghose are worth appreciating. He comes up with a complex negotiation with style and content. The style of Ghose moves back and forth between decades, tenses, pronouns and points of view with a verbal energy that both intrigues and drains. On the other hand, the content provides explication about the Latin America's imaginary village and its oppression by the capitalists. It sheds light on the preoccupation of the identity politics of the intellectual establishment in the America. The novel also deals with the crucial decades of 1940s in terms of religious and political hostility in the subcontinent India.

Kanaganayakam points out some of the issues regarding two of his works, *The Art of Creating Fiction* and *The Triple Mirror of the Self* and states: "They, *Art and the Triple Mirror* represent, at least on the surface level, antithetical positions" (169). Art is based on the view of prominent writers like T.S.Eliot, James Joyce, Marcel Proust, Gustav Flaubert etc. He abhors the agenda or causal writings, Kanaganayakam raise certain issues and say; Ghose's work can be perceived as ahistorical, one that deplores works that foreground their message and derive their force from being insistently tendentious. In some ways a continuation of his two previous critical works, this *Art* book length-study of the process and analysis of writing shows greater impatience with works that see no distinction between ideology and aesthetic merit and denounces 'sermons, philosophical essays, and sociological pamphlets' that parade as art (Kanaganayakam 169). In one of his remarks, Kanaganayakam is correct that Ghose's critical approaches are ahistorical but his statement is not right when he alleges that *Art* and *Triple Mirror* are antithetical. The historical facts to some extent are concealed in the narrative structure of this novel. The style substantiates the gist of the novel. It is obvious that convincing influence of the text bumps up, when we read the subject matter through style.

There is a specific postcolonial lens and the former colonial critics who live in the West, practice this approach. Kanaganayakam put into effect this lens and affirms, "The juxtaposition reinforces the complexity, the ambivalence the resistance to easy

generalization that one associates with the author's corpus" (Kanaganayakam 169). The unique narrative style, which represents the subject matter, bothers Kanaganayakam not being antithetical to *Art*, is adamant, and writes about his short stories:

The duality also recalls a similar pattern in his recent short stories that self-consciously defamiliarize the text and his critical essays that speak of socio-political realities. If the short story entitled 'General Bakra and Cooker the Cardinal Cock' compels a non-referential and allegorical reading, the two essays *Brazilian Beaches*, *Buenos Aires* and *Plaza Pakistan* and *Going Home* are unambiguously referential in their concern with 'public issues'. The latter, discusses the politics of his country. (Kanaganayakam 169)

No doubt, consideration to social and political veracities has been given in the essays. On the other hand, the readers are distracted from these abrupt matter-of-fact concerns by the fertile imagination of the writer. He gives an artistic touch to the social and political circumstances but not at the cost of language and style. The essays are incredible and technically designed stories, which contain information too. He describes:

Here, the mind abandons ideas and the body slips into that overwhelming compliance. Desire is the only sensational feeling, but desire that almost remains short of consummation, for the act of attempting to achieve it is too laboriously encumbered by the expenditure of energy and it is more pleasurable to do nothing at all but remain nearly somnolent, half-dreaming of procrastinated passions. (Ghose, *Beckett's Company: Selected Essays* 21)

Ghose appeals to the senses and aesthetic pleasure of the readers with his flamboyant imageries of the Brazilian beaches. It is a reflection of his thoughts on art. He uses the vehicle of imaginative prose to transport the idea of beauty. His intention here is not simply the portrayal of the Brazilian beaches but readers at the same time become conscious of the dexterous craft of the writer.

Kanaganayakam is persistent in his idea regarding the antithetical arrangement of *Art* and *Triple Mirror*. The autobiographical and historical material is in the third chapter of the novel. The reading of the third section of the novel without focusing on the

narrative technique is injustice to the art. This approach underrates the wholeness of the novel. Form and content are the essence of any literary text but to detach them is controversial.

The statement of Llosa is thought provoking. He says that the severance of form and content (in other words; theme, style, and narrative structure) is artificial. He claims that this separation is “acceptable merely when we are analyzing or elucidating them” (25). Moreover, he highlights, “The tale a novel tells is inseparable from the way it is told. This way is what determines whether the story is believable or not” (Llosa 25-26). If we apply the statement of Vargas Llosa to Ghose’s novel then it becomes lucid that very methodically he makes the readers suspend their disbelief in his created illusion of reality. He holds the mind of reader and takes them there where he wants because the way he tells the story. One of the critics points an established fact about Ghose and says that he tries to aloof “himself from an authenticating South-Asian past” (Brouillette 105).

Kanaganayakam has analyzed the structure of *The Triple Mirror* under the title ‘Going Home’ and argues about the novel; “a much needed-homecoming” (176). Ghose includes the elements of autobiography in this novel. Consequently, the autobiographical features reveal the idea of homesickness or homecoming. Dasenbrock also put light on this aspect in his critical investigation of the novel. He avows:

The Triple Mirror of the Self offers a close if not exact, parallel to Ghose’s own biographical trajectory and the novel grows steadily more autobiographical in feel and more realistic in mode as it makes this journey backward in time. (Dasenbrock 785-786)

The remarks about his endeavor to distance himself from authenticating South-Asian past, is vivid in phrases like trajectory of Ghose’s autobiography. This type of “interpretative obsession of Ghose’s readers and critics, who are schooled to expect a specific conjuncture of life and art, forms a critical impasse” (Brouillette 105). This discussion and surveillance is of great significance because a critical impasse glides there, when Ghose is analyzed through this lens.

The novel traces the rearward account of the protagonist's life. The story sets off its journey from the Amazon-basin-forests. It progressively ensues to an Alma mater in Arizona State, advances towards London, moves to Bombay (Mumbai) and the Punjab. This journey makes the protagonist a modern day Odysseus. He encounters cultures and molds various identities. "He is Urim in the jungles of the Amazon, adapts the name Shimmers in London and is known Roshan at his prime youth in India" (Dasenbrock 785-786). Dasenbrock precisely delineates the essence of the narrative of the novel. It consists of three fractions: '*The Burial of the Self*', '*Voyager and Pilgrim*', and '*Origin of the Self*'.

A fictitious Suxavat town of South America is the setting for the first portion. The protagonist Urim narrates the socio-political circumstances and tranquil rustic life of the fabricated town. Urim's pictographic depiction of the routine life is evident there. The Capitalists demand for the evacuation of the territory but the inhabitants rebuff. They demolish the town Suxavat. Urim survives along with some others and leave the village. The allusions to the actual places and incidents pose some questions. Kanganayakam claims that the novel proposes a nationalist mission in India. He underscores that in imaginary world of Suxavat, one can identify "the subtext of politics, exile and identity" (Kanganayakam 170). He justifies his statement with the evidence of Urim who notices General Dyer who orders for massacre of the innocent people in Jallianwala Bagh in Amritsar. Urim witnesses the catastrophe inflicted by the invaders, which results into his eviction.

We should not detach the subject matter from narrative structure. The phrase 'mirror images' in the novel indicates that the carnage at Suxavat is a mirror image of the Amritsar mass execution. Similarly, the Andes, in the first part twirl into the mirror image of the Hindu Kush in the third segment. He connects the sections very tactfully because this passage and phrase is mentioned in the first part. It is a clue and justification for the progressive movement of the narrative.

When the novel shifts the setting to the British India in the third section, it does not take place abruptly because of the stylistic reasons. The yearning for and the haunting memories of Horuxtla is also mentioned in the outset of the novel. Kanganayakam

argues about reference to Karachi and says that the imaginary village is the replica of realism and autobiography of the author. He might be right in arguing this, but he does not use it at the cost of style. The whole incident is fascinating; the readers are spellbound because of the vivid imagery and contradictory reminiscence of Urim regarding his intimate relationship with Horuxtla. These references abridge the various sections while remaining an entity in its own self. These sections are vitally connected with style. We can find the same references Baltimore and Karachi in the second section and Kathakli dance, Muhammad Ali Road, Madras (Ghose, *The Triple Mirror of the Self* 6). Consideration to the stylistic intention of such certifiable settings is worth mentioning here. It implies that the narrative concludes itself in these terrains. This is one of the imperative stylistic tactics to narrate story from the memory of the character. The fragmentation of the first section of the novels makes sense. Bhutt implies that memory supplies “a schema of narration” (297). Urim alleges that his memory is also the warehouse of extraordinary fictions of the self. The renovation of the past through recollection contains prevarication. This is the version of fictionalized reality. Thus, taking into consideration a number of historical events narrated through memory without the compatibility of narrative structure is deluding. The mentioned names of various regions in the first part are in conformity with the last section.

The denial of nationalistic adherence is another feature of the narrative and this technique harmonize it. Urim is frightened and does not make an effort to save the Suxavart from the assault at the end of the first chapter. He leaves the place but describes the obliteration exactly while his tone remains aloof. Urim narrates in the beginning that none has patriotic allegiance to the village and the population consists of not more than two hundred people. He refers to Peru and Colombia professed claim to Suxavat but his tone hints that he has no concern with this territory. The regional people call him after an immigrant tree: Urimba, which means scattered one. It makes sense because he might have killed during fighting then the narrative would have to be told by another narrator and would have been a stylistic flaw of the novel. The objective production of reality demands the lack of Urim’s patriotism to the town.

The demolition of the fictional town because of economic greed and bloodthirsty political agendas has two noteworthy outcomes. Brouillette highlights such a collective past of “the people of Suxavat are unnecessary to the type of communally based opposition to global capitalism” (108). It also grants an excuse to Urim for leaving the place the real astonishing beauty, Horuxtla is a rational reason for keeping himself alive. She acts as an objective correlative in the advancement of the story.

Urim has a manuscript. Valentin Sadaba (South American realist) hands over the document to Jonathan Pons (American academics). Pons effuses that he does not know Urim. Yet, he finds it an opportunity to get a grant from Nebraska for this incomplete work because of the death of the author. Pons investigates his identity and comes to know about him as a poet in England whose name is shimmers. At this point, the narrative moves backwards. He also traces his roots to South Asia. Brouillette observes: “It is never clear why Urim includes Pons in his narrative, though it does make it more likely that the narrative would one day fall into Pons’s hand, and that it would therefore be subject to interpretive scrutiny” (109). Pons’ presence in the manuscript of Urim contains a stylistic significance.

In the first section of the novel, Urim broods over on the anthropologist eagerness of Pons. He makes his entry in the suggestive chapter entitled ‘Mirrored Man’ and Urim meets him in Xurupa. Therefore, in the second section his visibility does not startle the readers. He is a humorous character and the readers can know him through interactions, events, and his occupation with Urim manuscript. He is concerned with identity issues. In the second section, Pons gives humorous report of the academic environment in and outside of America. We come to know about his character and fellows through his investigation of Urim’s identity. The most significant is the content that is concealed in style.

The third section of the novel has been discussed the most because its references are in the other two parts of the novel. The setting of the third portion is in 1940, Mumbai. Ghose challenges the preconceived notion of blaming the colonizers for everything. He talks about human calamity at the time of partition. There is a third person narrative unlike the first two portions.

The apparently realistically elucidated chaotic circumstances of 1940 Mumbai rectify Pons as the narrator. This third section deals with the life of a Muslim boy named Roshan. This is an autobiographical reality wrapped into highly imaginative text. The final section ‘Origins of the Self’ imprints a permanent mark on the minds of the readers and it becomes hard to leave the partition history behind. Although Ghose’s prose contains lavish lyricism but the harsh realism of history also prevails. Ghose put together the novel in such a dexterous way that the provable historical and imaginative events are harmonized.

All the sections of the novel, through style, reverberate with each other. It is obvious when we explore the relationship between Urim, Shimmers, and Roshan. These various names signify ‘light’. Roshan is referred to light in Urdu and Sanskrit. Shimmers denote light too. Urim in Hebrew means light. Seemingly, the novel’s narrative structure is fragmented due to its international setting but it is well knit like a streak of light. The musicality of its prose and beauty of the narrative structure glides throughout the novel, in spite of its callous realism of history.

It is a discrete characteristic of Ghose’s writing to conciliate efficiently with style and content. His presentation of chronicles and realities are not confined to any country but he discusses the human subjugation, brutality, and suffering in general. He writes as a free writer and his works do not carry the burden of any political agenda. He does not succumb to any nationality or geography and finds consolation in the home of art that he creates. D. Awan shares his comments regarding Ghose’s dislocation and expatriate experience: “In his third novel, *The Triple Mirror of the Self*, we know his protagonist with different names: Urim in the Amazon forests, Shimmers in London, and Roshan in the India-Pakistan” (10). The main character in this novel represents his manifold identity.

In the 20th Century borders between countries erode and human history witnesses a large-scale migration. The issue of cultural identities emerges and hybridity becomes a significant phenomenon. Other notions like home/exile, acculturation and assimilation fork out new identities. Predominantly the concept of home disperses; it smashes up, and

carries various concepts in the recent scenario (Gurr 10). We have manifold exile, which is unintentional, and expatriation or conscious act.

Chancy defines exile in *Searching for Spaces: Afro-Caribbean Women Writers in Exile*. She asserts that “the state of constant, continual dislocation; the drastic uprooting of all that one is and stands for, in a communal context, without loss of the knowledge of those roots” (1). There can be many reasons for exile. Many of Pakistani diasporic contemporary writers are writing about home and exile.

Ghose, Hanif Qureishi, Nadeem Aslam, Mohsin Hami, Kamila Shamsie and others are living in exile. This global migrancy and the completely new social and cultural situations encounter a streak of intricacies in terms of their cultural heritage. It is a sort of conceding to the compelled preference. They suffer from constant disquiet because their identities split. They also struggle to adapt to the new setting as a hybrid identity and to be accepted in the mainstream of dominant society. Ghose rightly observes that the exile merely lingers to arrive “an interpretation that would solve the complex riddle of the buried self” (*The Triple Mirror of the Self* 72). Bhabha calls this dislocation an incertitude state. He proclaims,

It detains something of strange sense of the replacement of the home and the unhomeliness. This is a form of extra-territorial and cross-cultural initiation. This dislocation makes the boundaries between home and world puzzled, and uncannily, the private and the public become part of each other, forcing upon us a vision that is as valid as it is disorienting. (Bhabha, *The Location of Culture* 9)

The immigrant writers produce a body of literature full of reminiscence and artistic reimagining. They endeavor with pecking order that tends to discard their inheritance. Actually, sometimes, they abandon their cultural legacy in favor of the dominant culture. Haunted psyche becomes their memory which refers to the capacity to store and recall past experiences. The writers become nostalgic and persistently recollecting their norms, values, customs, food, language(s) etc. It is palpable from one of Ghose’s poems where he says that my transient eagerness is in ecstasy on the hills of

Texas. I feel indigent because I am away from it and it is my great loss. (Ghose, Selected Poems 37).

Cultural heritage, memory, society, history, and different life style bump into an entirely unusual region, which is a forceful joint of unlike organic things. This encounter makes it same but different too (Young 26). It shapes them into socio-cultural, racial, political hybridity. They take abode in the 'Third Space of enunciation' or a buffer precinct as Bhabha accentuates:

The precept of hybridity finds their voice in a dialectic, which does not need dominion. They set up communal vision from the deployment of the fractional culture. They also construct version of historic reminiscence that gives narrative structure to the positions of minority and obtain the outside of the inside: the part in the whole. (The Location of Culture 58)

They have this wish to live in the host culture and crave for their own. The writer is in ambivalent state of mind because they oscillate between the two belonging to neither. This is a synchronized intricate amalgamation of foreign culture desirability and repugnance. They do not have complete repulsive feelings toward host society. Ashcraft's statement is thought provoking here; this connection generates subjects whose reproduction of the host culture is never far from derision. This affiliation, which oscillates amid imitation and disdain, is illustrated by the term ambivalence (13).

Ghose possesses manifold identities. Ambivalence drips down from his literary works. He is the prominent expatriate Pakistani writer who addresses the quandary of multiple identities. Knippling beautifully paints his expatriate picture. Ghose demonstrates the intricate and composite nature of the Pakistani-American experience because is a writer who excels categories (160).

He meets the criteria to be called a modern day Odysseus because of his expeditions as a peripatetic man. He moves to three continents and lives in four countries, lives an epitome multinational figure that travels around continents, sees the sights of the world various cities and molds many identities. Ghose's protagonist changes his name with region and it is associated with identity concept. He adapts every culture in all its

idiosyncrasies from his interaction with stunning beauty Horuxtla to the sexual ventures in Mumbai and London. This expedition of exile and alienation verifies the itinerary of his life and creative production. Thus, Hashmi wraps up his account that his parents take him away from his soil. He struggles with the new surrounding in his youth. As a man, he relies on the reminiscence of his tenacious memory but he is a displaced person (66-71).

Ghose's new name takes in a revival and new identity. The division of the novel into three parts with subtitles is pregnant with meaning. He declares regarding his numerous experiences as a global exile in his autobiographical work. He acknowledges being an "Indo-Pakistani who had gone Anglo" (Ghose, *Confessions of a Native-Alien* 156). He experiences various cultures but anxiously yearns for his native one. The recurrent theme of his work is reflected in the paradoxical title. The nostalgic mood resounds in his creative memory. It is obvious from one of his articles *Going Home*, which he writes after a visit to Pakistan:

It was my first visit to Pakistan in twenty-eight years. I had a sensation of absence from this land when I climbed up the stupa at Dharmarajika in Taxila on a beautiful clear May morning. Instantly I felt inborn affiliation, attachment, and oneness with it. There are moments in our lives when we can hear the soul whisper, its contentment that the long torment of being has been stilled at last. The air in Taxila filled my brain with that serenity and I felt at home. (Ghose 3)

The dilemma of postmodernism keeps on haunting exiles and expatriates because of residing here and belonging elsewhere in this globalized world. Ghose tries to create a fused self out of the scraps selves. He says that he generates facades of my personality, which are not just daydreams but diverse approaches to the same self: the anxious lover, the silent poet, the worried alien. He is preoccupied with the image in his memory from the past to present and considers his past incomplete without his present. He feels like knowing himself "and that is why I turn from myself to the outside images and thought" (*Confessions of a Native-Alien* 100).

He fluctuates between past and present in his *Confessions* and feels no bond to the area, exhibits his sense of estrangement, roving and the cost of hybridity, and exclaims

that he belongs to neither. Ghose needs to be recognized as a writer and requires identity and a home. Spivak's statement is worth quoting here. His recognition of real identity can put full stop to his anguish:

The individual who discerns has all the problems of selfhood. The individual, who is known, somehow looks not to have a problematic nature ... Only the dominant self can be problematic; the self of the other is authentic without a trouble, naturally accessible to all kinds of difficulties. This is very alarming. (Spivak 66)

This description witnesses his alienation. He also strives to get his recognition and recuperate his selfhood through English language. He says, I woo it each morning but she divorces me each night. (Ghose, *Confessions of a Native-Alien* 126). Both the dominant and dominated cultures erode the self of Ghose in a space between the two where he does not belong to either.

His works have been analyzed from this and various other perspectives. Still there lies a gap and the current research under discussion fills the gap of cosmopolitanism and assimilation in *The Triple Mirror of the Self*. Although, some of the assimilative traits have been identified by the critics and considers him a reluctant figure but it has not been explored through the specific cultural cosmopolitanism and theoretical points of Appiah. The current research finds the concept of human community and harmony of cultures in his novel.

2.2.2. Critical Perspectives: *Burnt Shadows*

Kamila Shamsie is Pakistani British novelist, the daughter of a critic and writer Muneeza Shamsie. She gets her BA degree in creative writing from Hamilton College. She studies M.F.A (designed for poets and writer) at the University of Massachusetts Amherst. Agha Shahid, a Kashmiri poet influences her (Yoan 6). She is the author of six novels: *A God in Every Stone* (2014), *Burnt Shadows* (2009), *Broken Verses* (2005), *Kartography* (2002), *Salt and Saffron* (2000), *In the City by the Sea* (1998).

The first and third novels are shortlisted for the John Llewellyn Rhys prize. She is selected as one of the Orange's 21 writers of 21st century for *Salt and Saffron*. *Broken*

Verses and *Kartography* win the Pathras Bukhari Award from the Academy of letters in Pakistan. Granta chooses her as one of the young British writers in 2013 (Mader 96).

Shamsie is an emerging contemporary Pakistani novelist in English. Her fictional works are the center of attention sphere for several critics and researchers. She wraps up a period of more than half a century in *Burnt Shadows*. The discourse manifests the condition of the affecters. She portrays the epic journey in the novel from mortal scene of August 9, 1945 atomic bomb used in World War II for the attacks on World Trade Center on 9/11/2001. Her creative approach does not miss the aftermaths of Post 9/11 world. The world gruesome and power politics is liable for harrowing dislodgment of countless innocent masses. She imbues a tale of two families, which consists of distinct characters with diverse nationality backgrounds.

The concept of cross-cultural kinship pervades in the story. Her novel entrenches the ideology of power relationship that results into the distressing dislocation. This dislocation smashes up the lives of the innocent people and they face not only social and emotional challenges but more severe, psychological too. The linguistic features of the novel explicate the traumatic condition of various characters. The linguistic facets of the content are the focal point of Norman Fairclough's model of CDA. He considers "text as a discursive practice; and the wider social practice to which the communicative event belongs" (Jorgensen and Phillips 68). The impact of atrocities caused by war, hover over the victims beyond the perimeters of time and space. In simple words, it is a never-ending trauma, which has imprinted on their minds.

Imperialism, colonialism, neocolonialism cherish the notions of social, religious, cultural, and racial discrimination. They relish the concept of 'us' vs. 'them' for a patent demarcation. Shamsie highlights the incident of atomic bomb dropped on Hiroshima and Nagasaki to 'protect Americans' lives (4). A bulk of historical documents testifies countless dislocation with the havoc caused by war ranging from World War II to the bombing of Afghanistan.

This ordeal of displaced ones is evident in the core of displacement discourse. *Burnt Shadows* forms a displacement discourse. The question of an unnamed, unchained

and stripped prisoner is worth analyzing. The enormity of the question as applied to a prisoner in Guantanamo Bay is a challenge to which this epic, yet effectively controlled novel rises in oblique and unexpected style. *Burnt Shadows* is a huge novel, pacing purposefully across Japan, India, Turkey, Pakistan, Afghanistan, and America. The characters are numerous, the language myriad, the time frame vast in which Shamsie has handled to liberate the post-9/11 novel from its self-forced tiny canvass of the post 9/11 era only.

The novel consists of four sections: the atomic bomb on Nagasaki in World War II 1945, 1947 before partition India, Pakistan during 1980s, New York after 9/11, and the consequential war on terror in Afghanistan. The U.S government uses the 9/11 incident as an authorization for the massacre of innocent victims. Stalk, pursue, capture and put to death is the rule made by them. They do not leave any stone unturned to unleash hell and violate internal law while keeping the detainees in merciless condition at Guantanamo.

The protagonist Hiroko is dislocated because of her fear. She detests her identity as ‘hibikusha’ in Japan after her survival in dropping of the atomic bomb. The displacement of her son Raza is because of the hazard to his life. The exile of her husband during the partition is a compelled one. Abdullah’s expulsion is the cause of his striving for survival of his life during war. Displacement is not only limited to the physical affliction but it leaves one emotionally unstable and causes traumatic condition in terms of psychology. Smith addresses; “Displacement, then, is not simply an external, geopolitical phenomenon” (10). It is internal too and refugees find themselves without identity.

She addresses the idea of ‘them’ and us’. The destiny of sufferers prolong the same, whether of the World War II or of the War on Terror. They are destined to such inflictions because they are no better than others are. She emphasizes the dormant concept of misanthropy in the prologue. She tactfully portrays the gloomy picture of an unshackled and naked detainee in Guantanamo Bay. He is surprised and thinks that how did it happen? (Shamsie1). Prologue illustrates the final point of Raza’s story.

A Japanese schoolteacher and the mother of Raza, Hiroko Tanaka's traumatic displacement initiates this story. She is from Nagasaki and loses her father and fiancé in the atomic blast on August 5, 1945. She is named 'hibuksha' (atomic explosion survivor) because the blast makes imprints on her body. This is the reason she leaves her place. She visits her deceased German fiancé's half-sister in India and later on betroths to a Muslim lad Sajjad in Delhi. They settle in Karachi after the partition and Raza takes birth in Pakistan. However, he is in constant attempt to make certain his place because of the origin and tragedy of his mother. Contrary to his father's dream, Raza fails to achieve academic success and becomes a lawyer. He befriends Harry and the Afghan boy Abdullah. He relates his origin as Hazara and this leads him to sequential displacement and the family's breakup. He is interested in a girl but bids her farewell. Raza suffers from emotional displacement and one of his friends Bilal calls him 'not Pakistani'. It hurts him so much and undergoes psychological and traumatic displacement. His obsession with America is still there but his father refuses and now he escapes but it leads to irreversible loss of home and family.

Displacement has become a major theme in Shamsie's novels (Kahf 123). Nevertheless, the massive human calamity of World War II and never-ending War on Terror in *Burnt Shadows* ensure a traumatic displacement of major characters. She unfurls the epic journey of traumatic displacement from the colonized world in form of Pakistani prisoner, his suffered Japanese mother, his Indian father and his Afghan friend. Lowe asserts; "Shamsie exposes how the disaster is affected by the tragic national events between imperial Japan and England, India and Pakistan during postcolonial era, a neo-colonial U.S.A., and a Talibanized Afghanistan are all accused as perpetrators of brutality and injustice" (qtd. in Zahoor 46-67).

Shamsie breaks down the dominant discourse while writing back to the 'Empire'. This novel is a discourse of traumatic dislocation of the innocent sufferer. Her novel is in perfect harmony with the statement of Hodge who highlights, "9/11 only takes place to be a single narrative about the world on that particular day" (3). He elaborates the idea further and remarks, "One needs to go further than the portrayal promulgated by the American tactful media and government in order to smash its dominancy" (Hodge 3).

The stylistic aspect of this novel offers a point for discussion. Shamsie's novels represent her exceptional writing style. She employs vivid imagery and rhetorical devices to paint a picture in her novels. An author emphasizes on her fictional writing style in one of the press reviews, "I adore the striking painting of Shamsi with words. I have enjoyed her previous novels for the way that the sweep of human account touches and turns the cherished lives of her characters. Obviously, this book has already achieved national and international critical acclaim" (Jaggi 2009).

She methodically illustrates the situations, characters, and places which is tremendous. She provides the readers a comprehension to any situation or event. For instance, she describes the post-cold war situations of Afghanistan and elucidates the atrocities of war very artistically. She depicts the situations in a unique way and describes events in the novel with a clear artistic touch. Shamsie paints the picture of Raza's fright when the CIA investigates after Harry's death and charges him: "Raza stepped out of the jeep and unbuttoned the soft top. The stars glittered malevolently. He was suspected terrorist. His mother's phone tapped. His every movement was restricted (307). She describes very skillfully the vision of Hiroko's teaching in the form of simile. Hiroko thinks about classroom and she is optimistic about better future (Shamsie 5). The detailed narration in her novel regarding the shelter in Nagasaki is astonishing. The way she narrates the events is just as news is directly reported to a news agency. All of them sit closely packed and make space for the newcomers. The protagonist moves back unwillingly "into a gap, which has opened up, from necessity rather than any physical possibility" (Shamsie 19).

Burnt Shadows explicates the idea of transnational allegory and feminist rhetoric. If we analyze the novel, it presents a political and transnational allegory and emphasizes that Pakistani women writers establish their position in the field of fiction in English. Hai says that the possibility of the dearth of female writers shoots out from the "dismally parochial and indiscriminatorily gendered systems of education, opportunity, modes of acculturation, and general devaluation of the arts" (386). Living in diverse cultures, Pakistani women authors express themselves from a hybridized position that is also noteworthy. Shamsie also treats and caters to the notions of globalization, nationalism,

and feminism in her novel. Her writing belongs to that category which is called 'Border Works' (Hai 386). She lives with multiple identities. Moreover, her novel exceeds the limit of time, space, and race. Shamsie's novel also contains the elements of nationalist rhetoric because she presents the status of Pakistanis and Muslims after 9/11. The elements of feminism are visible in the form of omnipresent protagonist, Hiroko Tanaka. She causes a severe challenge to the present and established norms power structures.

The political and national disruptions transliterate literally and metaphorically on the manuscript of Shamsie's body. The novel displays that between nationalism and colonialism, female bodies are the locations of conflict. She presents this novel as an attempt of "imagined community" (Hicks xxi). This is a relationship irrespective of caste, creed, religion and cultures, to be more specific, transcending cultural and national boundaries. Boehmer asserts in her essay and put forward an idea of dynamic correlation between "colossal global technological, political, and transnationalism and the internationalization of literature and literary studies" (11). They have the experience of various customs and traditions. It suggests that post-colonial writers travel widely and furiously across borders. Furthermore, "They are hence empowered to blur these boundaries, creating an almost anarchically fluid world order" (Boehmer 11). The novel is a replica of her momentous contribution to world politics in above context. She does it amidst the era of turbulent and wobbly global position of Pakistanis and Muslims. Shamsie psychologically investigates the contemporary worldwide politics in the current scenario where Islam is tagged with terrorism. She challenges the preconceived notion about Muslims and restores their image in the global context in *Burnt Shadows* while using her own diasporic double vision. Additionally, she frequently writes political articles on current global issues related to South East Asia, Pakistan, and Islam in the *Guardian*. According to her, such transnational intellectuals clinch the national and international. She further says, they "reach beyond cultural and geopolitical boundaries to discover ways of constituting a resistant selfhood" (Empire 20). Shamsie talks about those intellectual who live outside, but the Diasporas writers are at ease in the culture of the colonizers than their native surroundings. She elaborates this point further:

Anti-colonial intelligentsia, suspended between native cultural customs on the one hand and their education on the other, occupied a location of potentially useful inbetweenness where they might examine other resistance histories and political approaches in order to work out how themselves to advance. (Empire 20-21)

A novel like *Burnt Shadows* challenges the traditional concepts of nationalism, colonialism, feminism, capitalism, and terrorism. The writer goes beyond the standards and surveys the notion of globalization from eccentric and unexpected centers such as Tokyo, Delhi, Karachi, Kabul, and Istanbul. On the world map, these regions are very significant politically and strategically. She creates a nationalistic rhetoric and connects the distinct nation in nationalism as a transnational phenomenon.

Shamsie's concern links with the central idea of home, nationality, foreignness, and Diaspora. She emphasizes the traditional importance of nationality and identity. Moreover, she draws attention to the loss of one's homeland, family, and nation. The readers also visit numerous territories, countries, cities, and more than half century with and through the female protagonist Hiroko Tanaka. She reveals her apprehension about the loss of homeland with thousands because of the mayhem caused by the World War II. The author creatively portrays the horrific situation of the world where the earth was like a battlefield and "factories were more functional than schools and youngster were more efficient as weapons than as human beings" (Shamsie 7). On August 9, 1942 morning, in a flash Nagasaki becomes hell with the dropping of atomic bomb (Shamsie 27). Consequently, the execution of the U.S. political band's plan and powerful leaders' orders result into obliteration and carnage of the whole nation. She deals the brittle precept of home and identity with decisive preference in the subsequent part of the novel. This destruction acts as a herald for the loss of her home and first love, Konrad. This horrific scene is vital from the standpoint of feminism and nationalism. American and European 'Blut and boden' nationalism references flourish at the outlay of Japanese cities Hiroshima and Nagasaki. The nationalism leaves an imprinted bird shaped burnt absurd mark on Hiroko's back and this atrocious nationalism becomes a burden forever. This vicious nationalism is expressed primarily as masculine orb. She undergoes this physical

violence immediately after first time encountering sexual pleasures in her life and realizes her physical sensations but in an instant, her body becomes numb perpetually. Her body cedes as a document for the record of capitalist brutality.

The setting of the novel swings from Nagasaki to Delhi in the heyday of reaction to British colonialism that ultimately results in freedom and partition. Hiroko adopts Indian culture with great affinity after her matrimonial alliance with a Muslim boy Sajjad. Her tendency to Indian culture adaptation is illustrated in sharp contrast with her host household regulated by a patriarchal figure, James Burtons. Burtons is highly educated and sophisticated English family during the British Empire. She raptures this imbalanced supremacy, where females willfully rebuff any voice in a male-dominant colonial India. She puts emphasis on the idea of Hiroko's resistance to preconceived notions, when she flouts the established norms. She is the current time Lalun: a protagonist in the short story of Kipling. She is the embodiment of hybridity as she absorbs diverse cultures. Hiroko's politician father is alleged with the term 'traitor' for his opposed ideas about ideologies. She admires her father's beliefs as staunch and put her life at stake to shield him. Her intimacy with a German man can poses a serious threat to her life now of anti-European sentiments. Thus, she defies danger and cherishes warm feelings for her German lover, Konrad. She develops a sturdy bond with her birthplace Nagasaki and Konrad. She sets off alone as an indomitable woman for India to trail her lover past. The feminism of Hiroko is remarkable and atypical like her character. Her feminism drives out any national allegations of incongruity between nationalism and feminism.

James Burtons' statements exhibit his narrow mindedness regarding women, whom he considers as with limited comprehension and forbearance. He is shocked when he listens that Hiroko travels alone and exclaims with wonder, "What alone?" She replies instantly with confirmation and inquires about traveling of a lone woman in India. James and Elizabeth have the typical 'demure Japanese' image but they encounter Hiroko as a Japanese who has the aptitude to bent the situation according to their accord. She has the ability to "wring the sun and gulp its liquid light" (Shamsie 46).

It is clear that Burtons household is a replica of male-dominant British Raj and Elizabeth's role is passive one. Elizabeth reticently does her routine work and obeys the

command of her consort. She picks up her cup of tea and looks like “posing herself for a portrait. The colonel wife looks upon her garden” (Shamsie 35). James is authoritative in his manner and decides all matters but it is denied when it comes to Hiroko. He is very narrow-minded in his understanding and recognition of Hiroko. James cannot bear it and is “oddly perturbed by this woman who he couldn’t place. Nevertheless, this Japanese woman in trousers, what on earth was she all about?” (Shamsie 46). He demonstrates as a typical patriarchal colonial individual because Hiroko’s actions show resistance to his stereotypical ideas regarding women. He feels a dire need to renovate her. A dormant political aspect is encapsulated in his attitude, the concept of ‘White Man’s Burden’. The entry of Hiroko to the Burtons house is a symbol and is muse to invoke the latent feminist power in Elizabeth. She does not response to the call of her wants, choices and desires for a long time. She rarely recollects her wishes and preferences. She did not want certain things in her life but she bows to her husband desires. “She didn’t want to be married to a man she no longer knew how to talk to...” (Shamsie 100). The oppression of Elizabeth is evident from her expressions. She wants be a German but she does not exhibits her desires.

Both Elizabeth and Hiroko show bitterness against global power and their merciless demolition. They cherish great nationalistic feelings and sense of loss too. She manipulates the life of more broadminded and advanced Elizabeth. The feminism of Hiroko is encircling and expansive one because she transcends time, space, tragedy, and history.

The violence from outside Japan gushes forth her nationalist feelings. The longing for Japan is pricking her once in Delhi. She feels like her homeland is calling her back that she wants to listen to Japanese. She wants to know the names of flowers in Japanese but she urges that she wants to look like the people around her (Shamsie 100). The atrocities of war and hatred against humanity have made the protagonist baffled. She wants to seek refuge in the lap of her old days.

Nationalism and transnationalism are connected to the discourse. Shamsie highlights the capability of English Language, which is used as a vehicle for transportation of ideas and emotions. She gives special concentration to the role of

language in the construction of identity. Hiroko smoothen cultural and linguistic communication between various nations. She possesses a transnational and global character because of her skills in multilingual translation. The protagonist conforms to Young's words "cultural translation" (Young 65). Her mediation qualities curtail the rift between cultures.

Hiroko finds herself at home in the idea of foreignness. Her tendency is to make parallel the concept of nationalism with 'imagined community'. Mohanty advocates the coalition of the transnational feminism. She expresses the exigency of the development of communities to provide oppositional political relation to sexist, racist and imperial structure (Under Western Eyes: Feminist Scholarship and Colonial Discourse 337).

Hiroko values freedom and harmony and takes keen interest in people, culture, languages etc. Language has a remarkable influence on emotions and relationships. She wants Sajjad to introduce himself in his language so that she may get insight into a true man. This is the main cause of their friendship and afterwards marriage. The language barriers erode when a conversation takes place between Sajjad and Hiroko.

Hiroko adapts herself according to the new surroundings not only culturally and physically but mentally too. Sajjad leaves India during partition, inhabits in Istanbul, and then moves to Karachi where he is gunned down mistakenly. This merciless act and cruelty of nationalism again deprives Hiroko of her intimate relationship. The CIA kills him during an operation. Her son Raza is engaged in the operation launched by Afghan Mujahedeen in Pakistan. Hiroko moves to America where she lives with Harry's daughter Kim and encounters her last psychological combat.

The nationalistic tension surges up on misapprehension based on religion and culture, when Kim is driving Abdullah away from FBI to Canada on Hiroko's request. All the same, Kim judges him as a terrorist and hands over him to FBI. Shamsie deals with terror and its association with Islam. Violence causes havoc within the world and Hiroko asserts; "I want the world to stop being such a terrible place" (Shamsie 294). A Hindu feminist poetess writes as on nationality and woman: "That is all I am, a woman cracked by multiple migrations. Uprooted so many times that I can connect nothing with

nothing [...] Writing in search of a homeland” (Ikiz 78). Hiroko demonstrates strong connection to people, places, and cultures.

Kristeva a poststructuralist invents the term intertextuality and defines as the existence and prevalence of a text within some other text in her article *Word Dialogue and Novel* (15). Intertextuality is imbued in Shamsie’s *Burnt Shadows*. There is always a chain of discourses between the literary texts and other texts according to the assertion of Mikhail Bakhtin implied in his concept of Dialogism. The post-colonial writers encapsulate the notion of resistance and emphasize the dire need of colonial texts to be re-read and re-written. Intertextuality contains the concept of re-writing and re-reading as contrivance for the use of post-colonialism. Shamsie integrates intertextual re-writing of *A Passage to India* by E.M. Forster. She purposely writes back to the center in her other novels but specifically *Burnt Shadows* as a reaction to *A Passage to India*

Intertextuality advocates the reciprocal connection between the texts. The implication of a single text is not an autonomous one; that means it does not stand as an entity of its own in terms of meaning. There must be the existence of another text. Thus, these texts have a sort of causal relationship because every text obtains something from the preceding text and provides something for the future texts. Allen’s statement in this regard is thought provoking, modern theorists view any literary or non-literary texts as devoid of independent meaning. They call it intertextuality. Reading process is a web of textual relationships. To probe the meaning of a text depends on allusion and association to all other texts, which exist between them (Allen 1).

Bakhtin observes that discourse does not have fixed meaning and no single interpretation is complete because words have responses to the previous responses and induce further responses. He declares, “The word in language is half someone else’s” (293). Hale calls text a layered object, which reverberates and contains references to other texts (235-239). The several strings of other texts, which intertwine a literary text, signify intertextuality. In her Semianalysis approach, Julia Kristeva endeavors to capture a vision of text that is forever in position of creation. The technique towards a continuous productivity of literary text operates as a *modus operandi* for intertextuality. Ideas are

included in such a way that attract and persuade the readers to participate in the production of meaning (Kretiva 383-387).

Saussure's concept of differential signs paves the way for intertextuality. He is of the view that linguistic sign is relational unit, non-unitary and non-stable. So intertextuality is also based on synchronic system of language, which is a huge system of relations. These traits are in conformity with literary sign. A literary writer derives his/her phrases, sentences, plots, characters, narration from the prior literary conventions. Allen elaborates this point: "For instance, if a contemporary writer presents a characterization of Satan in his text they are far more likely to have in mind Milton's depiction of Satan in his epic *Paradise Lost* than any literal concept of the Christian devil" (11-12). Every literary work is referential in nature.

Postcolonial literary authors employ efficiently the appropriation approach of intertextuality, which is expanded by poststructuralist and postmodern theorists. Postcolonial literature challenges the authority of the colonial writers. A well-known writer strikingly delineates postcolonial literature in these words:

Postcolonial writers seek to address the manners in which non-European (Asian, African, South American, but also settler colony) cultures and literatures have been marginalized because of the colonial rule, and to discover, if possible, approaches of resistance, recuperation, retrieval and turnaround, of their 'own' pre-colonial pasts. (Nayyar 1)

Postcolonial literature ruptures the binary opposition of 'them' and us'. Postcolonial writers use language of the center as a mean to subvert their authority. Postcolonial writings come in antagonistic dialogue with the preceding canonical literary texts. The writers appropriate and re-contextualize their text according to their aboriginal requirement. In their review of the postcolonial writers' utilization of textual strategies, Ashcroft, Griffiths and Tiffin highlight the ideas of abrogation and appropriation as procedures to subvert the language of the centre. Allusion from indigenous culture is one of the tactics for abrogation (The Empire Writes Back 40).

A text reveals intertextual links with other texts through various modes. A text appropriates and adjusts only some parts of the text, or total renovation of the previous text. Making Parody is one of the ways to the entire making over of the previous text. Re-writing the storyline in new context is another way of the whole transformation of preceding text. John McLeod's remarks are worth quoting in this regard: "The re-interpretation of 'classic' English literary works has become an important area of post colonialism" (139). He articulates that the postcolonial re-writing penetrates into creative critical dialogue with the source text rather than sealing the identified breaches. Postcolonial writers demonstrate a sturdy resistance in the form of re-writing of colonist distortion of the colonized cultural values. The bulk of indigenous literary production enjoys national taste and splendor of languages, cultures, people, and geography because of the re-writing exercise.

Shamsie uses intertextuality in her novel *Burnt Shadow* in the postcolonial context. She recontextualizes and reframes E. M. Forster's intertext. Bakhtinian concept of dialogic discourse is split into two types of discourses: (i) Single-voiced, that is without quotation marks and (ii) Double-Voiced, that is with quotation marks. It is for the identification, categorization, and intertextualities. The intertextualities in *Burnt Shadows* can be classified and analyzed in the context single-voiced and double-voiced discourses. The readers conjecture the existence of someone's words in the present text in the first type. While in the second kind, readers discover the presence of the prior text is with the help of writer's blatant linkage. There is further classification in double-voiced discourse. The source text is treated in a polite way in uni-directional passive double-voiced discourse. Nevertheless, the words are pungently handled in the vari-directional passive double-voiced discourse. The postcolonial authors use vari-directional passive double-voiced intertexts.

Burnt Shadows is an epic journey of time and places: it opens in Nagasaki in 1945, and then the scene swings to Delhi during 1947, the story shifts to Karachi in 1982s and finally Afghanistan and New York, the period after 9/11. The setting, plot, and storyline of *A Passage to India* have been re-written by Shamsie in this novel. She intertextually re-elaborates the setting, plot, and storyline of Forster's novel in *Veiled*

Birds 1947 Delhi, which is the second part of this novel. The depiction of intricate contact between Indians and the British through national and racial hurdles is the subject matter of *A Passage to India*. We can find the vari-directional passive double-voiced intertext in *Burnt Shadows*.

A prototype town Chandrapore symbolically stands for India where the novel's first scene takes place. The omniscient narrator is fascinated by the Marabar Caves only. This is the spot of tragic incident in the end of the novel. According to the narrator, Chandrapore is an eye-catching mirage to the novice. Few residual houses of the upper class Indians from the Imperial era are the only point of attraction in this town. While *Burnt Shadows* opens with the portrayal of existent Delhi by an indigenous character Sajjad Ali Ashrif. He describes the liveliness indigenous cultural beauty of the city while elaborating its historical significance in his narration.

The magnification of Delhi value is evident from Ahmed Ali's intertext *Twilight in Delhi*, which he calls as a city labyrinth of "by-lanes, and paths, menacing as a game of chess" (Shamsie 33). Shamsie divulges the worth of Ahmed Ali's intertext from *Twilight in Delhi* and this is a uni-directional passive double-voiced intertext. The re-contextualization of the canonical text is concealed in the narrative of the city renowned for being a hub of diverse cultures and panoramas. There is a commonality in the depiction of both novels, which are skyscrapers of British Raj indicating their high status. Sajjad divides the city into native and British Raj Dehli and draws its borders. There are defined demarcations between the two classes. The British do not want to mingle with the local people. Shamsie has dexterously used the art of intertextuality in this novel. Merely the infrequent birds from amidst the flocks release to spin in the air above the rooftops of the old city where Sajjad's family has lived for generations" (Shamsie 33-34).

Forester describes India as a continent of intense separations and severances. Shamsie displays the segregation created by the British Raj in the red flowerpots narration by Sajjad. She belligerently treats Forester's theme of separation in a challenging manner. She presents Sajjad as a bold character who is going to meet James Burton for official work unlike Forster's unusual depiction of his characters. She underscores the dormant racial and cultural discrimination between Sajjad and James

despite James's benign attitude toward him. There are instances for curtailing the rift between British and Indians, like at Bridge party etc. Mrs. Moore and Miss Quested visit India and abhor the attitude of the Anglo-Indian towards local people. In the same way, her protagonist Hiroko Tanaka dismantles the barriers and talks to Sajjad as equal on her visit to Delhi. Sajjad thwarts her company because it is offensive to the British masters.

Aziz shows wholeheartedness in greeting the newcomers. The Bridge party also ends in smoke in *A Passage to India*. The re-plotting can also be found in Adela Quested's aspiration to be acquainted with the real Indian. In *Burnt Shadows*, Sajjad prevents Hiroko from defying the demarcations of Anglo-Indians. Hiroko's wish to learn Urdu from Sajjad and she is successful notwithstanding James disapproval.

The British characters of Forster want to visit Marabar in spite of their failure at the Bridge party. Likewise, Hiroko also asks Sajjad, "I would like to see your Delhi" (Shamsie 79). Adela longing to see the indigenous Chandrapore ends on a tragic note. Hiroko's wish to have a glimpse of Delhi is an effort to encroach boundaries that may possibly confirm an ill premonition. The Qutb Minar visit of Shamsie's characters ends on a happy note. Elizabeth Burton is very kind to Sajjad here. However, Aziz does not have a slight idea of the historical significance of Marabar Caves. Sajjad discusses the history of his ancestors and Qutb Minar to Elizabeth. He ridicules the English for making this country as their picnic spot. Sajjad is no more a submissive person, he becomes as a dominant figure here. He exhibits patriotism to his country and is very eloquent in expression. Yet, Elizabeth scorns this defiance like Forster's characters. Aziz quits his job and works as a physician with a Hindu Raja. Sajjad when he leaves the job so they give him reference letter, which shows Burtons' regret. He says;"I am done with the English" (Shamsie 105).

The last paragraph is settlement between Aziz and Fielding. Shamsie also re-writes the last scene in the same manner because Burton strolls in the last scene and misses Sajjad's company. Sajjad comes there for Hiroko and talks to him very formally. Forster's novel ends on the reconciliation scene while in Shamsie's novel, the settlement scene takes a new turn. Hiroko converts to Islam and gets married to Sajjad. *A Passage to India* is a failure in terms of reconciliation. There must be a gap between English and

Indian because of the basic social, religious, and cultural differences. However, ‘Veiled Birds’ part in *Burnt Shadows* surpasses racial, cultural and national barriers. Forester misrepresents the Indian and the positive picture of the British people.

She uses the vari-directional passive double-voiced intertext while re-plotting the opening, language, planned trip to native places, the allegation, breaking up and finally reunion scenes. According to Mukherjee’s statement, she re-writes and re-interprets the prejudiced colonial texts in “the perspective of our specific historical and geographical location” (3-4). Shamsie’s novel is in a dialogic process of answering Forster’s novel. The intertexts of the postcolonial writers (may) question the source texts. This intertextuality of Shamsie provides an insight to the readers for producing meanings and helps them to comprehend, question and infer. She possesses multiple identities, lives in diverse cultures, and addresses the issue of multiculturalism in her novel. Pakistan literature incorporated this concept. Her novels offer a hub of multiculturalism. *Burnt Shadows* is prominent in the multicultural context.

Multiculturalism is prone to the recognition of cultural diversity wholeheartedly. This is the best way to stamp out cultural differences and brutality to satiate political ambition. Pakistani Literature in English encapsulates the notion of multiculturalism and hybridity. Many of our writers live beyond borders and relish on diverse cultural heritage. Multiculturalism stems out from social philosophy to advocate reconciliation among various cultures. Literature is one of the fundamental features of any culture.

Pakistani literature in English accentuates the idea of geographical and cultural dislocation of the immigrant writers. It also has some psychological implication that causes an internal conflict. This experience is depicted in the fictional works of Shamsie. She advocates the possibility of living as hybrid but also in perplexity of alienation and home. Novel is the most important genre in Pakistani literature in English through which writers express their multicultural experiences. Lukacs expresses his view regarding novel that it “is the representative art-form of our time because the structural categories of the novels constitutively correspond with the world as it is today” (93). Novel is a powerful genre to communicate an experience of transcendental homelessness.

Political dogma and chronological changes always affect the analysis of reality through culture. In his work *Politics of Recognition*, Taylor says:

Recognition or its absence partly shapes our identity, often by the misrecognition of others, and so an individual or people can undergo real harm, real warp, if the group of people or society around them reflects back to them a confining, humiliating, or despicable image of themselves. (1)

The central idea behind the socio-political ideology of colonial and postcolonial literary discourse is the depiction of differences. Literature carries out ideological strategies and its influence on specific society like the binary opposition of ‘us’ and ‘them’, Negroes are ugly, Islam is a hub of terrorism etc. The imperial literary policy is to portray stereotypical images of the colonized.

Globalization creates a liberal and democratic environment in multicultural societies. This provides a medium of expression for variety of analyses about common historical experiences. Pakistani literature in English promotes the ideology of multicultural values. Pakistani writers, especially Diaspora writers include multiculturalism and transcend historical, cultural, geographical, and linguistic boundaries. If the society is unable to create mutual understanding then individuals face identity crisis. According to Fanon, they find themselves “without an anchor, without a horizon, colorless, stateless, and rootless” (*Black Skin White Masks* 218).

She expresses multicultural approach as a solution to the problem of belonging. She exhibits a paradoxical viewpoint about the sense of belonging through her protagonist Hiroko Tanaka: The characters try to find their place in the world through the local and global belonging without regarding them as poles apart and their failure can cause psychological problems. She makes her protagonist go through atom bombing in Nagasaki, and then pushes her towards war during the subcontinent partition. Later on, takes her to tumultuous Karachi because of Afghanistan war and finally sets her off to post-9/11 New York. She illustrates that aggression hurts the same. The idea of belonging drops its worth amidst the efforts for survival. The discrete incidents become interconnected through their effects on individuals belonging to assorted nations. Hiroko

Tanaka lives through all the traumatic condition of her life because she demonstrates the relative nature of belonging.

The focus of attention is the hybrid or global identity forking out from the influence of many cultural inheritances. Here, the national identity is not determined by the land. This is an appropriate response to the identity crisis concept in post colonialism. The period of physical locality as defining feature of belonging, in terms of whirling back to history in search of heredity is over. Pakistani literature in English contains cultural diversity and advocates that cultural variation be in perfect congruity if not used for the fulfillment of political ambition. Political purpose can cause havoc within a multicultural society. This point is presented by many writers like Bapsi Sidwa, Nadeem Aslam, Mohsin Hamid etc.

Concisely, her protagonist Hiroko Tanaka accepts the cultural difference throughout her epic journey in the novel. Shamsie focuses on two main ideas: the adaptation of the immigrants, specially the protagonist and the most important racial and gender equality. The ideology of cultural hybridity is also promoted which paves the way for possibility to live in state of tolerance there. She, like other Pakistani writers attains universal characters and trans-geographical reach in *Burnt Shadows*.

Her fictional works receive the attention of the critics from diverse perspectives. Postcolonial, Diaspora, Feminist, Postmodernist, Multicultural, Stylistics, and other perspectives offer a lens to Shamsi's novel *Burnt Shadows*. There are elements of assimilation, which are in conformity with the concept of cosmopolitanism. The current study analyzes her *Burnt Shadow* from the backdrop of Appiah's cosmopolitanism. This offers a fresh perspective to her novel and the researcher's attempt is to fill this gap. Her novel offers this gap of universal citizenship in the perspective of Appiah's theoretical points.

Pakistani fiction in English addresses almost the same issues in the selected writers' novels. Both Ghose and Shamsie share the same life style as immigrants. This experience is evident from the characters in their novels. Both present an epic saga of protagonists in their respective novels. Their works offer and contain almost the same

elements, which can be analyzed through similar theories, perspective and approaches. Cosmopolitanism gap will offer a new angle to Pakistani novelists in English, which will prove a unique contribution to the existing body of literature.

2.3. Bangladeshi Fiction in English

Many Bengali writers produce a bulk of literature in English, especially fiction by contemporary Bengali Diaspora writers. Begum Rokeya and Rabindranath Tagore are the early Bangladeshi eminent writers in English. The contemporary Bangladeshi writers in English are Tahmina Anam, Kaiser Haq, K. Anis Ahmad, Razia Khaz, Neamat Imran, Zia Haider Rahman, Monica Ali etc.

2.3.1. Critical Perspectives: *Brick Lane*

Born on October 20, 1967, in Dhaka, Monica Ali is a Bangladeshi born-British writer, daughter of English and Bengali parents. At the age of three, her family moved to Bolton, England. She graduated from Wadham College University of Oxford with PPE (philosophy, politics and economics) degree. Her first novel *Brick Lane* is published in 2003. Her other works include *Alentejo Blue* (2006), *In the Kitchen* (2009) and *Untold Story* (2011). She received many awards for her literary production: British Book Awards Literary Fiction Award (2003), British Book Awards Newcomer of the Year (2003), Guardian First Book Award (2003), Man Booker Prize for Fiction (2003) and WH Smith People's Choice Award (2003).

Brick Lane attracts many critics and theorists from many perspectives. The novel possesses a strong feminist aspect. In this regard, Heitzman and Worden observe; "Traditional roles are the core of majority of women's lives, and they had limited access to education, local government, health care, marketplace, and other useful services" (85). Both the writers criticize the patriarchal structure of the society. The concept of inequality exists in the world, especially in the Third World. It is well said that, "Women subordination is a widespread denominator of gender for almost all societies. Legacy of imperialism and economic crisis aggravate the consequences of patriarchal attitudes" (Momsen 46).

Monica communicates the emancipation of a Third World woman from her fatalism. Cormack declares that *Brick Lane* "...is chiefly of interest as an analysis of the double bind that female immigrants face, treated as foreigners by their host nation and as commodities by the men in their own communities" (700). Brouillette highlights that *Brick Lane* "is a gentrification story as Monica Ali as a depiction of women emancipation from traditional gender roles and being competent of supporting her daughters on her own" (428). Ali's *Brick Lane* addresses the issue of women's oppression. Monica depicts the protagonist Nazneen's saga from her obedience to freedom. Her close ones stimulate her self-consciousness. Nazneen's mother instructs her that everything is pre-destined and she reticently follows the philosophy of her mother "not going against fate" (Ali, *Brick Lane* 280). She consoles herself in her early years in London with her mother's words to wait and see and this is all we can do.

Nazneen's life takes a U-turn when her mother commits suicide because of her father's cruelty. She realizes that her mother kills herself and defies fate. This heartrending incident paves the way for her independence. Nazneen's sister Hasina elopes and she think about the taste of true love. The protagonist imagines herself independent when she receives a letter from Hasina. Nazneen also thinks of running away. She is in a state of procrastination. She is unable to take step yet but Hasina infuses the idea of freedom in her mind. Shahana is bold and resolute and she wants tattoo on her body: "It is my body" (Ali, *Brick Lane* 14). Nazneen is still a bit passive but she does not want to go back to Bangladesh like Shahana. She is very rebellious and has some influence on Nazneen's life. Her friend Razia who gets her a job to be independent also encourages her to get education. Her husband dies but she feels so strong that she depends on no one.

Men's characters work a strong stimulus to Nazneen's liberty. She is obedient and accepts her father's choice for marriage. She respects the choice of her father and wants to be a good wife like her mother. However, she discovers that he treats her as a worker not a wife. She realizes her own suffering under patriarchy. Nazneen's lover, Karim, acts as sturdy stimulus to her transformation to independence. He respects and loves her a lot and asks her to cast a vote. Monica raises voice for the participation of women in political

elections. Karim promotes her final independence. She feels free and decides to live in London.

The idea of re-orientalising the Orient is palpable in *Brick Lane*. The postcolonial critics and feminist philosophers investigate the zone of South-Asian Diaspora writer's literary production. In the midst of multicultural society, Ali gives vent to the experience of identity crisis, displacement, and relocation. The life style, problems, and experiences of South-Asian and Western women are poles apart.

Brick Lane relates the saga of Bangladeshi girl Nazneen who betroths to Chanu Ahmed. She moves to London for her emancipation. The novel implies that migration is an empowering and momentous form of global interaction. This is evident from Nazneen's arrival to London and her renovation into sovereign and self-dependent woman. The ice-skating scene illuminates this concept better. Monica consciously or unconsciously admits the binary opposition between East and West. It is obvious from the novel's evocative description about East as a locale of servitude and West (London) as a place of emancipation. However, Lau questions this idea of Monica. Lau warns South Asian writers not to be collaborators in the preconceived notions of the Westerners. In her *Re-Orientalism: The Perpetration and Development of Orientalism by the Orientals*:

Deliberate or otherwise, portrayal of South Asian society and particularly South Asian women by the women writers in a stereotypical way is an imitation of the Westerners. These characteristics are being largely created from without South Asia by the diasporic writers, and imposed upon South Asia as representative of their identity, or at least, a significant part of their identity formation. (Lau 574)

There is a great deal of South Asian women's representation in global literature by South Asian writers. Monica commandingly expresses about South Asian women in this novel. Her South Asian background provides this authority to her. Framing South Asian females into such stereotypes can lead to overstatement and distortion in fictional narrative. She further asserts:

The voices and existence of Diasporic South Asian women writers have been dominant within the genre ... It carries on to be set in opposition to ‘the West’, thus locking both into stereotypes, continuing to define the Orient relative to the Occident, in a word, to re-orientalise.(589)

The tedious and frustrated conjugal life of Nazneen compels her to hanker for indulgence in the world outside. The isolation and dissatisfaction of dislocated orient woman is represented in *Brick Lane*. Her social interaction confined to a tattooed white woman and few Bengali women. Her long walk through London Street is first interaction in public sphere. She is in state of ecstasy because she utters few words in English with a stranger. People understand and acknowledge her. It was very little. However, it was something. (Ali, *Brick Lane* 57). This is an indication of her empowerment. This walk is a sort of resistance to her husband. Talking to a stranger in English and visiting Bangladeshi hotel confirms her hybrid nature.

Ali lionizes the West as a location of deliverance for Eastern woman and illustrates this episode in an exalted manner. She highlights that orient women gain sagacity through migration to Western land, which empowers them to query the coercion against women. Ali depicts her as a submissive wife in Bangladesh. She was always one-step behind him. It suggests that the bridle of her life is in the hands of her husband. Ali restates the idea that her migration to London provides her a liberated platform. This more flexible Western cultural environment bestows freedom on her thoughts. Mohanty deems this distinction between East and West as absurd without a rationale. But if it is intentional then being in a privileged position in Western academic world, she is re-orientalising the Orient with the depiction of the Third World females as persistently subjugated, “sexually controlled, illiterate, indigent, uncivilized, tradition-bound, religious, domesticated, family-oriented, maltreated...” (Feminism without Borders: Decolonizing Theory, Practicing Solidarity 22).

Said directs the readers to Eurocentric view of Western colonizers’ responsibility to civilize the Orient. He further articulates that Western writers promulgate the project of colonization (7). Postcolonial feminist like Mohanty and Spivak defy the misrepresentation of Eastern women in literary works either in the form of prostitute,

passive woman, simple or a sex object. They declare that historical, geographical, cultural and local contexts put identity of woman in a state of flux; it is not fixed and absolute.

Nazneen learns foreign language because she needs English as a medium of interaction. Chanu an Orient discourages her because he has the fear of losing dominant position if she learns English. Razia constantly motivates her to learn English. She seeks Chanu's permission. She also wants to go to college and learn English. We can find a sort of resistance in her desire. Chanu restricts her to domestic chores and fears the retaliation of her wife in the form of independent being. This is a reverberation on the construction of South Asian men. Ali underpins this preconceived notion instead of challenging it.

She also considers her sari as a chain that strangles her. She considers it a curb for the adaptation to English culture. Noufal observes, "Nazneen thinks that the sari symbolizes a string which curbs her freedom and which drags her back from getting acclimatized to English values and culture" (453). Symbolically, the sari is Bangladeshi culture that she wants to discard. Dressing herself in English skirts and knickers is a symbol for Western life style and she can roam around fearless and proud. She skates through life when a handsome man holds her hand and makes her spin with a dazzling smiling on her face. Ali explicates that clothes decides one's function and status in society, "It was lucid that dress, not destiny, made her life" (Ali, *Brick Lane* 198). Monica reiterates some stereotypes regarding South Asian women and men that is imperial construction.

Brick Lane addresses and highlights the issue of identity crisis. This aspect of the debut and Diasporic novel invites many critics and their views. One of the major characteristics of Diaspora is identity crisis. Ali artistically depicts this ambush condition of Bengali emigrants between native and foreign cultures. They are unable to form a homogeneous identity between two distinct cultures because of this fluctuation. The protagonist sways between her longing for acculturation to English culture and Muslim Bengali identity. The second generation – Shahana, Tariq and Karim – belong to neither. This aspect is lucid from their question, who they are? What they want? Which is their origin? The characters' quest for a new identity in the host culture reveals the issue of identity crisis in the novel.

Diaspora is the offshoot of post-colonialism. Diaspora movement starts when the imperial borders erode. Immigrants from various countries travel to foreign lands for economic, educational, and trade purposes. The immigrants encounter a great rift between two cultures. They go through the experiences of global identity, alienation, sense of loss, search for identity and cultural clash between the first and second generation. They are not only geographically dislocated but culturally and psychologically too which results into homelessness. Some of the immigrants are nostalgic, some are in-between two identities and others create a homogeneous cultural identity. We can find these examples in *Brick Lane*. The Bengali immigrants live in area called brick lane, Tower Hamlet, London. The protagonist is in constant struggle for her independent identity. Chanu who has a colonial background encounters racial discrimination and is entrapped between two cultures; Karim, Shahana and Tariq are in buffer zone, striving for cultural heredity.

The formation and reformation of identity relentlessly changes with the advent of globalization, Diaspora, social, and cultural background. In his essay, *Cultural Identity and Diaspora* Hall affirms: “Diaspora identity is of those who are persistently producing and reproducing themselves anew through renovation and differences” (*Cultural Identity and Diaspora* 253).

Identity crisis is the inability of the immigrants to understand which role to adopt and retain evermore accepted by the society. Identity crisis is a phase of ambiguity and bewilderment in which a person’s sense of identity becomes insecure, typically due to modification in their anticipated objectives or role in society. Sometimes, the immigrants suffer a lot and they desperately need their self. Identity crisis may occur in the stage of psychological development; this occurrence is called the identity cohesion versus role confusion stage. Identity crisis emerges when the immigrants are unable to identify themselves with any culture, they feel insecure and a sense of otherness. She belongs to a small village Gouripur in Bangladesh. She migrates to London after her marriage to Chanu. Her identity crisis starts when she visits Bishopsgate near Brick Lane. She feels insecure, different from others and an alien. She staggers and hesitates that she does not look like the host community and feels herself without a destination. She is alienated in her mind because she confines herself to her room in the outset of the novel. She is

unable to identify herself as an immigrant and as a female, who is she? What she wants? She cannot understand English. Later on, she transforms her identity as an economically and intellectually independent person.

Living in a multicultural society, the immigrants neither absorb the host culture nor retain their native one. As a critic rightly observes, “Immigrants assimilate cultures of the alien land but they neither assimilate into the native culture nor with the host culture, because of multiculturalism. They live within peripheral and in search of centre.” (Gaikwad 111). The protagonist has extramarital affairs with a young Bengali boy named Karim. Consequently, of a multicultural life style, she prays and recites but she transgresses the ethics and Islam. She suffers from loneliness because of racking between her loyalty to Chanu and love for Karim.

Chanu is caught between two identities, on one hand, he maintains native culture and on the other hand, he drinks alcohol. Western education is superior to Chanu. The characters are trapped between acceptance and denial. The second generation cannot sever themselves from their parental culture. Shahana does not want to listen to Bengali and it shows her tension of adopting both cultures. She denies her native one and once she tells her father “I did not ask to be born here” (Ali, Brick Lane 189).

Immigrants emulate the culture of the host land in state of perplexity and confusion. Bhabha terms this uncertainty as ‘mimicry’: “The strong control of a different culture will cause a pressure between the demand of identity states and the claim for change in identity and mimicry represents compromise to this tension” (The Location of Culture 86). Jorina’s son is alcoholic, Tariq is drug addicted because of his identity crisis, Dr Azad’s daughter visits pub, Shahana pierces tattoo and does not want to visit Bangladesh. She wants to be like her British friends so she wears and behaves like them. This fusion of cultures leave these characters indecisive where to go. Monica herself goes through this dilemma of identity experience as an immigrant. She highlights her view regarding identity crisis in her essay *Where I am coming from* and says, “Growing up with English mother and Bengali father means never being an outsider neither behind a closed door not in the thick of things out rather in the shadow of the doorway” (Ali, *Where I’m coming from* 4).

The embodiment of racism in *Brick Lane* reveals itself an exclusive topic to critics and researchers. There are three dimensions of racism in this novel like color, culture and religion. Racism is the key determinant of human characteristics and capacities and that racial variation produces an innate supremacy of a specific race.

The anti-Defamation League elaborates the concept of racism in these words: “Racism is the belief that a particular race is superior or inferior another, that a person’s social and moral characteristics are predetermined by his or her inherent biological traits” (Anti-Defamation League). Racism is a sort of ideology that the members of a specific racial group have certain common traits, which differentiates between it based on inferiority or superiority to other racial group(s). This term has been defined in its various aspects but it has one commonality, which is the idea of inequality in terms of race. Here the word race needs elucidation too. Postcolonial critics describe race as “a term for the classification of human beings, into physically, biologically and genetically distinct groups” (Ashcroft, Griffiths and Tiffin, *Key Concepts in Post-colonial Studies* 198).

Tower Hamlets, London is the setting of the novel where the residents are not only Bangladeshi immigrants but white and black people too. So the racial issues or discrimination cannot be neglected. Chanu highlights the racism of British society, when he wants to take his son back to Dhaka. The attitude of the local residents reveals that there is racial issue in *Brick Lane*. It strongly affects Chanu and is not eager to bring his children up in such a racist surroundings. He considers that the socialization process of the children is not based on showing respect to the parents. However, Chanu talks about British racism but he himself is a racist. As he is aware of English people’s discrimination, it exposes the biased attitude of Bangladeshi people against the British. As a result, the expatriates and the indigenous people foster bilateral racism.

Ali does not emphasize racial discrimination openly but the narrative and dialogues of the characters give us insight into the matter. The tendency is towards judgment by the complexion of an individual. Even s/he does not have a prior knowledge of someone’s culture. Racism takes into consideration the color of skin. Two of the editors explain the concept of skin in racial discrimination.

Color discrimination is illogical hatred for another. The disdain of the powerful and well-off group for those whom they suppose inferior to themselves, and the pungent bitterness of those who are kept in subjection and are so often insulted. As color is the most palpable external appearance of race it has been made the standard by which people are judged, irrespective of their social, political, economic and educational accomplishments. The fair-skinned races have come to look down on all those of a darker color tone, and the dark-skinned peoples will no longer accept without protest the inferior position to which they have been relegated. (Szeman and Kaposy 425)

The white people consider Africans and Indians as the same dark. Chanu is infuriated when Indians or Bangladeshi are put together with African, who are darker than he is. Skin color is the outset of racism. So he gets furious when he notices the leaflet from the Lion Heart: “African with India, all dark as one” (Ali, Brick Lane 251). Chanu uses color as a standard for superiority. It is abominable to him to have Africans and Indians together. Chanu’s promotion prolongs because his skin color is a barrier. Nazneen shares this discriminated attitude of white men with Razia:”He says that if he painted his skin pink and white then there would be no problem” (Ali, Brick Lane 72).

His statement carries two types of interpretations. White people cherish such grudges with non-white and consider them inferior or probably he considers himself inferior to white people. Still the white people want to keep non-white like him on the bottom pile to consider this sense of superiority. They think of Bangladeshi as uncivilized and unsophisticated who are dirty. They consider them worthy of nothing even if they are educated.

Bangladeshi people mull over themselves as inferior to British and show discrimination towards Africans as superior nation because of the color. This attitude conforms to the statement “The light-skinned races have come to scorn all those of a darker color” (Szeman and Kaposy 425). They look down upon Africans and nobody cares for them in this novel. They are considered as a commodity. It is obvious from Chanu’s remarks about African conductor who is a representative of his race but he is responsible for his blackness. As Fanon remarks:

I was answerable at the same time for my body, race, and ancestors. I subjected myself to an objective examination. I discovered my blackness, my ethnic uniqueness; and I was battered down by tom-toms, cannibalism, intellectual paucity, fetishism, racial imperfection, slave-ships, and above all these, above all: ;sho'good eaten'. (Black Skins, White Masks 113-114)

Culture is also an embodiment of racism in this novel. Edward Said accentuates, “culture also becomes one of the most potent means of resistance in postcolonial societies” (B. P. Ashcroft). Racists mask their racism in the guise of culture to avoid any type of pungent criticism. Culture has a significant role in colonial societies. If culture is the amalgamation of physical and mental behavior patterns occurs from the interaction of man with nature and with his fellow human, it can be said that racism is certainly a cultural constituent. People have various views regarding the same issue. Chanu considers his life as a tragedy in English society.

Chanu is proud of his history and educates her daughters about Bengali culture. Gibril comments on such attitude in his article *Beyond orientalism and islamophobia 9/11, Anti-Arab Racism, and their Mythos of National Pride* is mentioning; “culture is the vibrant expression on the ideological or idealist plane of the physical and historical reality of the society that is dominated or to be dominated” (265). Bangladeshi culture is also depicted in negative way in Shahana’s school. Bangladeshi have racist attitude towards British culture in the novel when other girls criticize Razia’s dressing on Western style. British people criticize the dress code of Bangladesh.

The embodiment of religious racism is also evident when the police question the imam for two hours in this novel. The Christian community takes action against islamification. Both communities cherish bilateral grudges, which is a religious racism. Non-Muslims are infuriated and blame them with terrorism in London after 9/11 in the novel. To conclude, the embodiment of racism is at work in the form of color prejudice, culture collision and religious bigotry in the novel *Brick Lane*.

Consequently, Ali’s debut novel *Brick Lane* magnetizes the attention of various critics and researchers. It has been analyzed from various perspectives like post

colonialism, alienation, multiculturalism, feminism, racism, Diaspora, identity crisis etc. There is indication of assimilation but the gap is still there in terms of cosmopolitanism. The researcher analyzes the novel in the light of cosmopolitanism theory. This is an obvious gap in Ali's *Brick Lane* in term of feeling oneness with the world, cultural assimilation, and fluid identities. Thus, the notion of universal citizenship through the lens of specific theoretical points of Appiah's precept of cosmopolitanism is the focus of current study.

Nationalism reflects from South Asian textbooks and novels that focus on regional identity. Nationalism is an ideology tinged with ardent form of love of one's kind that is essentially ego-defensive and overlies some degrees of fearful dislike or positive hostility to "outsiders" (Nandy 3502). Nationalism insists on the dominancy of national identity over identities build on sub national adherence -- caste, sect, ethnicity, religion, and linguistic affiliations. It supports slogans like we are Indian first, then Hindus, Tamils or Dalits. Nationalism anticipates all identities to be subservient to the interest of national identity. Thus, nationalism considers other identities as potential rivals and threat. Furthermore, it is more space-bound and time-bound. It shows little variation over geographical and cultural borders (Nair 29).

After World War II, many new nations emerge on the map of Asia. They use books as a powerful tool to inject a concept of national memory. Postwar situation endeavors to forge closer economic, political, and military cooperation. In addition, they reform and revise their curricula. Postwar situation in Asia remains different from the one in the West because Cold war polarizes newly independent nation-states dominated either by the United States or former Soviet Union (Nair 29). This polarization leads to the development of a complex relationship between South Asian nations. They resort to the old-fashioned naked nationalist sentiments. For instance, reconciliation is difficult between China and Japan or India and Pakistan.

In South Asia, decolonization and the subsequent partition of the subcontinent establish nationalist feelings. They create previously non-existing boundaries, which pave the way even for the division of historical memory. The newly independent nation-states: India, Sri Lanka, Pakistan, and later Bangladesh clamor to create national identities. All

of them claim to inherit selective portions of their common past and annul others. The notion of nation building in these newly independent states leads to political control over the education system. History books start promoting the ideals of nationhood. The tools of ethnicity, language, religion, and territory forge common national identity. All these instruments create hatred and deepen differences between neighbors.

The nature and circumstances behind the partition of Indian sub-continent lead to superimposition of religious identity over regional, linguistic, and other forms of identities in South Asia. The intrusion of political parties in the educational structure distort the complex past of this region. These states opt for the selective appropriation of memory that leads to a fractured understanding of the common glorious past. This attitude effect teaching of history and its elucidation within South Asian countries. This leads to a prejudiced understanding of a once common past. Nationalism and the nationalist discourse exist in South Asian textbooks e.g. India, Bangladesh, Sari Lanka, and Pakistan. South Asian novelists develop a common trait of deep desire to look back to South Asian and they write about their respective cultures. Many novelists are nostalgic which seems irresistible to these writers. Nationalism and nationalist discourse prevails in many Indian novels and these writers make imaginary India (Lisa 242). Likewise, Sara Suleri discusses the ideological roots of Pakistan, its community and culture, war of 1971 etc. Hanif portrays the political and military history of Pakistan in *A Case of Exploding Mangoes*. South Asian novelists incorporate nationalism and nationalist discourse in their literary works.

Today, people with multiple variations cohabit in the same society. Human beings accept the presence of various cultural modes in one period. This credit goes to the postmodern worldview, which provides a plausible interpretation. It supports the view that social realities are dynamic, shaping and reshaping in response to environmental stimuli. In the rapid changing world, we require new interpretations to comprehend events, actions, and implications. The concept of flux is there in every society and postmodernism construct and deconstructs cultural realities.

Dictionary.com defines postmodernism as a number of trends in literature and arts, which develop in the 1970s to reject the tenets of established modernism

(Dictionary.com). It emerges in the intricate political circumstances, after World War II, especially in the context of Cold war. Postmodernism invades all the disciplines including Philosophy, ethics, education, sociology, art, literature etc (Carter 87). There are fundamental foundations of the postmodern concept. It underlines innovative vision of history, time, and place. It tries to minimize the significance of history because it is always written by the stronger. Jean-Francois Lyotard, Jacques Derrida, Michel Foucault, Gilles Deleuze etc are some of the pioneers of postmodernism. Postmodernism works to undermine and challenge the dominant Western thought and build new values. Moreover, it promotes the concept of diversity, pluralism, and multiple identities theory (Elaati 5).

Postmodernism supports the heterogeneity, differences, fragmentation and indeterminacy (Abbas 1). Lyotard simplifies postmodernism as incredulity toward Meta narrative because it represents stable identity (7). He is right because this is an era of globalization and diversity, where micro narratives are in abundant. People take into consideration the stance of others and accept their distinct voices as human beings irrespective of their backgrounds. Fredric Jameson, in his *Postmodernism or the Cultural Logic of Late Capitalism*, discusses the postmodern theory as a culture rather than a style that allows the presence and co-existence of a range of diverse features. Furthermore, it promotes the concept of cultural and social pluralism. This theory advocates cultural amalgamation and cultural diversity.

Postmodernism truly influences that how we understand our society and interact with others. It also explores that our society views stereotypes throughout history and the way various cultures of the world blend to become hybrid of one another (Fischer and Graham 29) postmodern dialogue probes globalized point when all cultures amalgamate. This theory is used to study as a part of art and visual communication. Many contemporary artists and authors find these ideas worth exploring and fascinating. They relate such ideas to the exploration of culture, history, and identity through literary methods and visual communications. There are introductory works of several disciplines on postmodernism e.g. art, Literature, philosophy, culture etc.

History is drenched in bloodshed unleashed by human conflict. We have much uncertainty and there is no evidence that humanity's violent actions are decreasing.

Twentieth century was much characterized by human rights violation/abuse, genocide, world wars, ethnic cleansing etc. There is no optimism that twenty first century will be better. In such situation, if any moral improvement is to take place, cosmopolitanism can be indispensable in this process. It will curtail the rift and bridge the gap between humanity. All South Asian selected fictional writers under this study address almost the same issue. Many researchers explore their novels from various perspectives. All of them live as Diaspora writers, live in various countries and address diverse issues in their writing. The concept of cosmopolitanism remains unexplored in the selected novels. This study fulfills the gap of universal citizenship and showing respect to cultural diversity. For instance, Lahiri, Mukherjee, Ghose, Shamsie, and Ali go through the same experiences. This study analyzes the contents of the selected novels and addresses the concept of global citizenship and human community in the light of Appiah's theoretical points from *Cosmopolitanism: Ethics in the World of Strangers*.

CHAPTER 3

RESEARCH METHODOLOGY

Encyclopedia Britannica defines the term cosmopolitanism as “the belief that all people deserve respect and have the right to equal consideration, irrespective of their citizenship status or other affiliations happen to be” (Brock 9). The idea of cosmopolitanism can be traced back to Greek Kosmopolities, which means the citizen of the world. The term is the amalgamation of two words ‘Kosmos’ and ‘Polis’, which means a kind of order. Kosmos is order in season, waves and people need it for the productive agricultural and for sailing purposes. Polis is the classification in government and irrigation. Accordingly, Kosmopolis means the aptitude to align the order of agriculture with the order of society. This concept has been used in socio-political and moral philosophy. According to cosmopolitan philosophy, all human beings are a single world community irrespective of their backgrounds. The promotion of universal citizenship is the central concern of this approach.

Aristotle, Plato, and other travel intellectuals emphasize on the difference between the traditional politics and the natural relation of humanity. In Plato’s Protagoras Hippias (the sophist) addresses the diverse group of Athenians and foreigners at the house of Callias. He exclaims, “Gentlemen here... I consider you all as relatives, fellow-citizens, and well-know — by nature and not by tradition or rule; for like am by nature akin to like, while convention, which is a tyrant over human beings, imposes many things opposite to nature” (Kleingeld and Brown 9).

In fourth century BCE, Cynic Diogenes gives the first explicit explanation of cosmopolitanism. When somebody asks him, where he is from? He answers, “I am a citizen of the world, (Kosmopolites)” (Laertius 3-109). The Greek and Roman stoics further expand the idea of cosmopolitanism. The Stoics influenced by Socrates and Cynic

in the third CE, pioneer lucid content of giving citizenships rights to foreigners to their idea of cosmopolis.

They emphasize the welfare of human beings and say that the best way to help other human beings is either to be a teacher or a political counselor in foreign lands. Their metaphor of being a cosmopolitan is to move away in order to serve. When Christianity emerges as a recognized religion, the Christians have a very different response to this call for cosmopolitanism. “Submit then unto Caesar the things which are Caesar’s, and unto God the thing which are God’s” (King James Bible, Matthew 22:21). The most vital work for human welfare is to get away from conventional politics, get together in a sphere in which all nations can become “fellow-citizens with the saints” (Ephesians 2:20). Alighieri’s Petition for Universal Monarchy in *De Monarchia* is a clear ramification of cosmopolitanism (3).

Modern cosmopolitanism is based on ancient ideas. All philanthropists promote the notion of mutual respect and solidarity among all religions. Erasmus of Rotterdam illustrates his idea based on the ancient cosmopolitan for prevailing peace in the world. He further elaborates that there should be harmony among humans and they should be affable. He promotes the model of national and religious tolerance and appeals to regard others as compatriots (Erasmus 288-314).

The early natural law theory and some of its exponents advocate that individuals share things for self-preservation. This struggle for self-perpetuation cannot be considered a universal community. However, there are two features, which prompt natural law theory towards cosmopolitanism. First, it is the presumption of some natural law theorists that nature is innate in humans, they not only have tendency to self-protection but also extends fellow feelings. This kind of conviviality binds them into world community. The idea of natural sociability is skeletal because war can be launched against those who violate the order in unnatural way. Secondly, social contract theory is connected to the early modern natural law theory. Majority of social contract theorists exert the precept for the level of state not for international relations.

On the other hand, Grotius, Pufendorf etc. depict the implication provided by social contract theory (for the second level, international relations) and lay the foundation for international law. Grotius envisages a great society of states that is administered through a law of nations, which holds between all states. Many factors contribute to the rebirth of philosophical cosmopolitanism during the modern enlightenment; such as, the expansion of territories, global trade, the rise of capitalism, interest in Hellenic philosophy, voyages, discoveries, philosophical speculations on human intellect and special consideration to human rights. American Revolution in 1776, French revolution in 1789, and the declaration of human rights after 1989 infuse vitality and robust impulse in cosmopolitanism.

Cosmopolitanism is used as a token of broad mindedness and as an indication of unbiased attitude during the eighteenth century. According to this idea, a cosmopolitan is free from cultural bigotry, religious influence, and political power etc. Moreover, it includes those who have international interaction and are fond of travelling. The term cosmopolitan is frequently used to signify a man of no fixed abode, or a man who is nowhere a stranger. Some of the eminent philosophers like Montesquieu, Voltaire, Diderot, Addison, Hume, and Jefferson classified themselves as cosmopolitans in one or more of these senses. Still, it has no philosophical reputation in the first half of eighteenth century.

The term cosmopolitanism receives strong philosophical fervor in the second half of eighteenth century. Some of the writers invigorate the convention of Cynic. In one of his autobiographical reports entitled *Le Cosmopolite* (1753), Foucheret de Montbron depicts how he visits various lands but claims no devotion to specific territory and he calls himself a 'cosmopolitan'. He declares further "I change my abode according to my whim because all the countries are equal and the same to me" (Foucheret 130).

Some authors (as mentioned above) cherish the ideas of this kind of cosmopolitanism and critics find faults with this version of cosmopolitanism. Some say, to brag about loving everyone means the whole world, to have the right to love no one. George is one of such examples. In one of his critical poems entitled: *Der Kosmopolit*,

Johann Georg Schlosser implicitly expresses his views of cosmopolitanism and says that it is better to be proud of one's nation than to have none.

The supporters of cosmopolitanism during eighteenth century espouse the ideas of stoic tradition. They do not have this recognition of its critical description. They promote a positive and moral concept of universal human community. *Zum ewigen Frieden* (1795) is one of the significant works regarding cosmopolitanism by Immanuel Kant. This well-known philosopher Kant of Königsberg considers all human beings embedded into a single ethical community. They extend and share the traits of equality, independence, and freedom. He advocates protecting people from war in his work *In towards Perpetual Peace* (1795). He also suggests the abolition of standing army for ensuring peace. He raises his voice for political stability too. Kant delimits cosmopolitanism to mere worldwide hospitality. He further elaborates his point in these words:

The people of the earth have formed a universal community. The violation of rights anywhere is a threat to justice universally. The theory of a cosmopolitan right is significant; it is an indispensable complement to the unwritten code of political and international right, transforming it into a universal human right. Only under this circumstance can we flatter ourselves that we are constantly advancing towards an everlasting peace. (Kant and Reiss 107)

Kant adheres to the idea of human rights: we are all citizens of the world. He says that the exploitation of an individual's rights is the violation of humanity. The concept of Kant's cosmopolitanism is narrowed to human rights and peace. He presents the same idea of human violation in his criticism of European colonialism. Cosmopolitan critics incorporate this idea into international relations, which results into a sort of political theory.

The economic form of cosmopolitanism theory also evolves during eighteenth century with the emergence of free trade. The anti-materialist like Smith perpetuates this free trade and expands the concept of free trade into global free market. He mentions that the model of toll free worldwide trade will make things easily and cheaply available for

people across the globe. The significance of local governments will drastically shrink (A. Smith 274).

The trail of argument about enlightenment cosmopolitanism has been taken further in the nineteen and twentieth century, and the view of economic globalization receives a pungent criticism. Cosmopolitanism, according to leading economist, is the manifestation of capitalism (Marx XXII).

The moral philosophers emphasize the responsibility to assist humans irrespective of their nationality. League of Nations, United Nations, and such other organizations founded in 20th century are the inheritance of eighteen-century cosmopolitanism. The International Court of Criminal is worth mentioning here because it is the groundbreaking structure of cosmopolitanism. Individuals possess definite rights under ICC. World organizations are in constant struggle for curtailing human miseries and afflictions regardless of the affected nationality such as, Famine Relief Organization, International Red Cross and Red Crescent Societies. There are other cosmopolitan obligations. The emancipation of women, obliteration of slavery, certainty of justice, and reverence for all are some of the principles of cosmopolitanism.

The philosophical writings and ideas of Derrida on hospitality, and Levinas on ethics, offer a theoretical outline for the interaction between people and their daily lives. It is also apart from any type of printed codes or law. Levinas declares that the concept of ethics is a sort of commitment to respond to the other. He inscribes that there is just a sagacity of liability like integrity, kindness, compassion, mercy, charity, and no universal moral law. People who are weak, helpless and at risk, appeal for this sense of responsibility. The core of Levinas's theory of ethics is the propinquity of the other: the face of the other is what coerces the response (72-76).

Derrida regards hospitality as the very basis of moral values and ethics. The attitude advocates cherishing affinity and welcoming the other into one's home with generosity. He asserts for upholding of unconditional, wholesome and pure hospitality, which is indispensable for a healthy relationship with others. Both Levinas and Derrida draw attention to the recognition of other as diverse but of equal status. We require

deeming the value of relations and promotion of these interactions because segregation is not a reasonable choice. The philosophical ideas of both Levinas and Derrida bring to the limelight the magnitude of mulling over how best we interact with the rest of humanity. Bennington interviewed Derrida in 1997 regarding cosmopolitanism and he summarizes it. The idea of cosmopolitanism comes from Stoics, which means the 'citizen of the world.' In Christianity, St. Paul preaches the same concept of forming a universal community as brothers. We have Immanuel Kant's idea of hospitality but grant the rights to stay with you as fellow citizen. There are a number of other conditions that Derrida cannot summarize in his interview quickly, but this concept of the cosmopolitical, which is very novel, very worthy of respect, and he thinks that cosmopolitanism is a thought provoking idea (Derrida).

Moralists and philosophical cosmopolitans consider that along with compatriots, all humans come under the same moral standards. The peripheries and rifts between individuals, societies, cultures, states, and nations are ethically inappropriate.

Robbins is a leading theorist and expresses the urgency of cosmopolitanism paradigm. He contributes to cosmopolitan discussion and propagates that human beings need a strong cultural program to impede the issue of transnational aggression. This is his faith that cosmopolitanism plays/can play a vital role to curb the perpetration of atrocities. The philosophy of cosmopolitanism offers to think the possibility of the end of war. Cosmopolitans celebrate multiple border crossings and underpin a global community (Hollinger 497).

He ardently supports the movement of cosmopolitanism and appreciates the variety of multiple belonging, which emerge with diverse cultural interactions. In his book, *Perpetual War*, he shows his commitment to address the issue of transnational aggression, war, and its massacre. Robbins blames U.S for its ceaseless warfare and asserts that the political and declining economic hegemony of America will tempt it into blaming other nations. The United States will lash out against them for its own problems (Robbins 7). Cosmopolitanism becomes a necessary resource in the resistance against military aggression even if it conflicts with national interest because it advocates loyalty to the good of humanity.

Globalization paves way for human movement and brings them around the globe together. The notion of human rights unites people as members of the same human community. Cheah emphasizes the idea of global solidarity and sense of human belonging that we must cherish the ideas about human dignity and freedom (Inhuman Conditions: On Cosmopolitanism and Human Rights 21). In one of her interviews, she analyzes the concept of new cosmopolitanism and expresses that we witness an increasing proliferation of human rights tools. It is true because various NGOs promote the idea of human rights and such organizations are called international civil society. Cheah further says that humanity should have rights. Her concept of human rights is deeply rooted in economy that the rights of migrant labor must be protected as the host country's citizens (Cheah, *Cosmopolitanism, Nationalism, and Human Rights*). Her concept of cosmopolitanism is to safeguard human rights because we are human beings and humanity must be protected in global citizenship. She highlights that people can act according to their self-interest and freedom of choice as long as their deeds do not deprive others of the same freedom, which they ought to have because of their humanity (Cheah, *Humanity in the Field of Instrumentality* 1553). Moreover, she accentuates that the workers must be protected so that they should not be vulnerable to human rights abuses

Nussbaum also expresses her love for humanity through the concept of cosmopolitanism. She highlights an incredible idea that we should not curtail our feelings to the ones we know. It is a well-known fact that most of us are brought up to believe that all human beings are equal and worthy of respect. It is palpable not only from the world's major religions but also from the most secular philosophies. However, it is pathetic that our emotions do not believe it. She says that we lament for those we know. We should not adhere to these local attachments but extend it to the rest of humanity (Nussbaum xii). According to Martha's cosmopolitan outlook, our highest allegiance must be to the community of humankind and the relationship must be based on reverence. She is opposing the American military campaign because it encourages them to ignore the impact of their actions against innocent people. Moreover, she refutes the concept of "us" versus "them" and deems it humiliating. She considers the crude idea of blind hate against humanity as morally obtuse.

A critique of cosmopolitanism, explains that modern type of philanthropy has close relationship with cosmopolitanism. Both try to eliminate the hierarchies of nations, language, religion, race, class, and gender in favor of a more fundamental understanding of human equality (Miller 43).

All these theorists share the same ideas of universal citizenship and promote the idea of human community. They try to bridge the gap between humanity through their notions of cosmopolitanism and instill the idea of fellow citizenship in their minds. Robbins and Martha disrupt the idea of war, violence, cruelty and struggle for a harmonious human society where respect and humanity reign.

Briefly, many philosophers, theorists and authors add something valuable to the term cosmopolitanism from classical age (Greek and Roman) to the contemporary era e.g. practitioners like Nussbaum, Cheah, Robbins, and Appiah. Various and most important types of cosmopolitanism are moral, political, and economic. This concept also gains international acclaim because international law strongly denounces the felony against humanity, especially after the Holocaust and other havocs. This is an ample evidence of the acceptance of individual duty to extend toward humanity.

3.1. Theoretical Framework

Kwame Anthony Appiah is extensively cited as one of the chief contemporary exponents of cosmopolitanism. The philosopher, political, moral, identity theorist, and novelist, a British-born Ghanaian-American, was born on May 8, 1954. He earns PhD degree from Cambridge University. He serves as a professor of philosophy at Princeton University before he is appointed as a professor of philosophy at the New York University in 2014.

The cosmopolitan philosophical tradition ranges from a German philosopher Hegel to W.E.B. Du Bois. Appiah delineates his view of cosmopolitanism in his research article *Education for Global Citizenship* in which he defines this term as ‘Universality plus Differences’. He claims to cherish veneration for the cultural differences “not because cultures matter in themselves, but because people matter, and culture matters to people” (Appiah, *Global Citizenship* 2383). He developed this concept into a full-fledged

theory in 2006 to accentuate the need for cosmopolitanism: he “begins with the simple idea that in the human community, as in national communities, we need to develop habits of coexistence: conversation in its old meaning, of living together, association” (Appiah 371).

Appiah appreciates the concept of Diogenes’ metaphor of world citizen. He derives three meanings from his stance regarding world citizenship. He interprets his concept of world citizen into “fellow citizens”. Furthermore, Appiah extracts the second idea from Diogenes is that we should care about the fate of fellow world citizens. The third idea is borrowed from him that it is worth listening to others because they may teach us something. In addition, if the other listens, they may learn something. Appiah acquires the idea of dialogue (conversation) from him because it is two-sidedness and works as a fundamental mode of human communication. It is worth mentioning that he talks about the spiritual affinity of humanity. His emphasis on the concept of conversation across ethnicities, religions, nationalities, and identities is remarkable because it advocates living in a state of peace and respect (Appiah, *Global Citizenship* 2376).

The term cosmopolitanism becomes more lucid with the help of two components of it, spotted by him. “One is the principle that we have duty to others, obligations that extend beyond those to whom we are related by the ties of family, or even the more formal relationships of a shared citizenship. Secondly, the other is that we take seriously, the value not just of human life but of particular human lives, which means taking keen interest in the beliefs, customs, and beliefs that lend them importance” (Appiah 371). Appiah underpins the concept of community, harmony and commonality notwithstanding, economic, social, racial, and cultural differences. He emphasizes the responsibilities of people and says every person owes to another individual in matter of duty. Thus, this duty to one another and duty to themselves is a proof of showing respect to humanity and the anticipated result is solidarity, security, and peace.

This research employs the framework of cosmopolitanism theorized by Appiah for this study to analyze the selected South Asian novelists. He discusses and elucidates cosmopolitanism from various aspects but the focus of this research is on certain imperative concepts, which are considered the essence of his book entitled

Cosmopolitanism: Ethics in a World of Strangers. Appiah avows that global trade; tourism, migration, mass media, digital technology, and exceptionally the internet shorten the distances and provide people easy access to one another because technological innovation makes the world a global village. He pleads thereby for learning from and affecting one another's lives. Appiah poses a question that how to cope up with such situation? What organization or concept can make us come together in this new global tribe? He recommends cosmopolitanism as appropriate answer. The idea of cosmopolitanism, which he formulates, combines two projects (mentioned earlier) and a few key points, which this research takes into consideration for the analysis of the selected works. They are enumerated below.

- (i) The Shattered Mirror: he pinpoints, we should respect and accept the differences wholeheartedly because not all the disparities can be resolved. So, our relationship should be based on mutual reciprocity (Appiah, Shattered Mirror 1-12).
- (ii) The Escape from Positivism: He highlights the mode of shaping our values through discussion with others, in which we try to shape each other's outlook and feelings (Appiah, The Escape from Positivism 13-32).
- (iii) The Primacy of Practice: He dampens the idea of instigation, reasoning and arguing to develop consensus on values (Appiah, The Primacy of Practice 69-86).
- (iv) Imaginary Stranger: Once we realize some of our communal ideas, we can embark on other ways of feeling, thinking and acting (Appiah, Imaginary Strangers 87-100).
- (v) Counter-Cosmopolitans: Appiah discredits the absolute and one version of the universal truth (Appiah, Counter-Cosmopolitans 137-154).
- (vi) Kindness to Strangers: Cosmopolitanism permeates the view of duty to foreigner (Appiah, *Cosmopolitanism: Ethics in a World of Strangers* 155-174).
- (vii) Appiah also projects the idea of interest in the practices in beliefs of others. It highlights that respect and value of other culture results into peace.
- (viii) In the point of Solidarity, he highlights the importance of showing respect to the social, financial, religious, and cultural differences.
- (ix) Agree to Disagree, is another significant feature of his theory that underlines the need for tolerance toward one another.

(x) Empirical and Universal Values; Appiah elucidates that there are empirical values related to a specific culture like beauty, womanhood, parenthood, beauty etc. but the universal values and approaches to these values can vary and all these varieties in practice should be accepted as a global community rather than questioning them.

(xi) His emphasis is on developing the habit of coexistence that is the basis for the formation of universal community.

These points are the center of the sphere for this research and the researcher analyzes the text in the light of Appiah's theoretical points.

3.2. Research Methodology and Methods

Research methodology is an approach to solve thoroughly the research problem. It may be understood as a science of studying how research is done scientifically. In it, we study a variety of steps that are generally adopted by a researcher in studying his research problem along with the logic behind them. (Kothari 7)

The procedures or processes, which are used in the conduction of any type of research, are called research methods. Research techniques and methods refer to the various approaches and practices used in research operations by the researchers. It can also be defined as the entire means or ways used throughout the course of analyzing critically his/her research problem are termed as research methods (Kothari 7-8). In a nutshell, "A research method comprises the overall strategy followed in collecting and analyzing data" (Gay, Mills and Airasian 28).

The present research study is qualitative in nature. "Qualitative research is the collection, analysis and interpretation of comprehensive narrative and visual (i.e., nonnumeric) data to gain insights into a particular phenomenon of interest" (Gay, Mills and Airasian 7).

Due to nonnumeric nature and analysis prerequisites, the current research uses qualitative research method. Relevant data is accumulated through desk/library research and is analyzed. This remains a general approach in qualitative research. The existing dissertation uses desk or library as a major source for the collection of data and other

relevant information. The process of assembling data and information from library/s while utilizing sources like abstracts, research papers, research article, thesis, books, reviews, dictionaries, catalogues, libraries, computers, data bases, open shelves, encyclopedia etc. by the researcher (Blaxter 106). The research employs both secondary and primary data. The researcher consults periodicals, journals, research articles, observations, personal discussions, and interviews as secondary sources and miscellaneous sources for the collection of germane information and pertinent data for this study. Moreover, the following five novels are the primary source for textual analysis.

- (i) Indian Writers
 - Jhumpa Lahiri *The Namesake*
 - Bharati Mukherjee *Jasmine*
- (ii) Pakistani Writers
 - Zulfikar Ghose *The Triple Mirror of the Self*
 - Kamila Shamsie *Burnt Shadows*
- (iii) Bengali Writer
 - Monica Ali *Brick Lane*

The researcher uses textual analysis technique to interpret and analyze the relevant text. Texts, writings, paints are for the viewers and readers and they have always a space for their comprehension and perception. Sometimes a reader can derive its own meaning from the text because a critic plays a superior role. In a literary text, a reader digs out the concealed literary meaning and expands it. A text offers multiple meanings but one has to develop his/her own critical points. Research is expected to probe something innovative. Moreover, it involves assembling ideas, which have not been put forward earlier. According to Belsey's contention, textual analysis is indispensable for research including English, cultural history, and cultural studies. It also includes those disciplines, which focus on the text or search to recognize the inscription of culture in its artifacts (qtd. in Tariq 4-24).

As the selected South Asian novels offer a background for cosmopolitanism and fluidity, the text of the novels have been scrutinized from cosmopolitan aspect. Furthermore, it underpins the concept of global citizenship with acculturation, assimilation, harmony, border crossing, and fluidity. The researcher gives special concern to the cosmopolitan experience demonstrated by selected South Asian novelists through their characters' mobility and assimilation. The selected South Asian writers under textual analysis incorporate the concept of fellow citizenship. They aver how a person claims to be a cosmopolitan when s/he celebrate cultural diversity and consider themselves members of the human community.

Concisely, the researcher concludes this dissertation with critical remarks and recommendations for future researchers. All the characters cross boundaries, which transform them into multiple identities. The contribution of the selected writers is valuable because they dismantle the idea of restricted borders; ethnocentrism, nationalism etc. Moreover, the assertion of belonging to human community and cosmopolitanism is evident from their novels. It is apparent that they live in a state of conversation with other nations (living together), and become fellow citizens. Moreover, they accept and respect one another to form a shared human community. The analysis focuses on the respect they show to fellow citizens, and succumb to the idea of taking abode everywhere as global citizens. They also realize that cultural assimilation and cosmopolitanism is fascinating one. They show kindness and carry the idea of home in their minds as cosmopolitans.

CHAPTER 4

TEXTUAL ANALYSIS

The relevant texts of five novels are the focus of this chapter through the lens of cosmopolitanism. The current study analyzes border-crossing phenomenon of the characters in the selected South Asian fiction. The researcher selects specific and appropriate theoretical points from Appiah's concept and finds out the assimilative qualities in the characters that form a world community.

4.1. Harmony and Reciprocity in Indian Novels

Cosmopolitanism leads to cultural assimilation. It is a concept that wherever a person goes, s/he does not feel alienation but adapts the culture and remains in perfect conformity with the cultural values. Globalization erodes the borders and the postmodern fluidity becomes a natural phenomenon. The individuals form fluid and multiple identities in the world community. Most of South Asian fictional writers contain fluid identities. They live in Diaspora, express the same idea in their novels through adaptation of their protagonists, and feel comfortable there. This chapter analyzes the novels of two Indian writers: Jhumpa Lahiri's *The Namesake* and Bharati Mukherjee's eponymous *Jasmine*. Their characters encounter new societies but gradually, they adapt themselves to cultural diversity and become members of the human community.

4.1.1. Introduction: *The Namesake*

Lahiri, very artistically relates the stories of different characters, which go through the process of assimilation. This aspect of adaptation to the American and other cultures is the concept of global citizen as reflected in the novel *The Namesake*. The cosmopolitan aspects of the novel are visible in the protagonist and in other characters. Lahiri creates a world where relationship is based on mutual respect. She even confesses

it in one of her interviews that she takes for granted the reality of living in a world within a world. She knows many people and is privy to entire spectrums of types and personalities and characters. To her, they did not represent immigrants or any one specific. They just represent human condition and members of the human community.

4.1.2. Textual Analysis: *The Namesake*

“Sonia makes her a citizen of the world. It is a Russian link to her brother; it is European, South American. Eventually it will be the name of the Indian prime minister’s Italian wife” (Lahiri 62).

The idea of cosmopolitanism or global citizenship is evident through the changing names of Sonia. Children are registered with their pet names in the United States schools. Her very name indicates the eagerness of adaptation to American culture because her name Sonia, the Italian wife of Indian prime minister is a prediction of Sonia’s assimilation and globalized citizen. Sonali carries the meaning of ‘being Golden’. Her fluid identity is reflected in various names like Sonu, Sona and ultimately Sonia. Lahiri symbolically presents even her assimilative qualities when she chooses from the plate both the dirt and dollar bill. Her name and later her marriage with Bens show her adaptive qualities and interest in the American ways of life.

“Inside the classroom it’s a small universe of nicknames– Andrew is Andy, Alexandra Sandy, William Billy, Elizabeth Lizzy” (Lahiri 60).

Gogol’s idea of calling himself Nikhail is his progress towards and immersion in American culture. He goes to the classroom and everybody is called with a nickname. The official vow of adherence to the American flag is Nikhail’s proof as a global citizen to show reverence to the beliefs and take interest in the values of American society. He identifies himself with American national symbols while performing the formal procedure along with his classmates. This act of Gogol at school stipulates his fusion in the homogenous world culture of his comrades. The stylistic devices like the name Gogol is also suggestive of ‘Google’ connects the whole world, so Gogol also molds cultures in his characters. Sonia calls him ‘Goggles’ designates that he needs to change his outlook regarding something.

“They celebrate the birth of Chris, far more than the worship of Durga and Saraswati. At Thanksgiving, they learn to roast turkeys rubbed with cumin, a garlic and cayenne; in December they hang a wreath on their door; at Easter, they colored boiled eggs violet and pink and hide them around the house. Ashima (herself a Hindu) prepares sandwiches with bologna or roast beef for the children, and once a week makes an American dinner: “Shake ‘n Bake chicken or Hamburger Helper prepared with ground lamb” (Lahiri 64-65).

Ashima and Ashoke celebrate Christmas and other American festivities along with Bengali community. They even participate in the Christian religious rituals. Ashima tries to prepare American cuisine. Durga and Saraswati are Hindu religious rites. Moreover, Hamburger is typical American food.

Ganguli household works as a hub for intercultural celebrations and conversations. This is the facsimile of the concept: *The Escape from Positivism*, where each other’s values and feelings are shaped. This Bengali community celebrates not only Indian events but observes Christian festivities and national holidays. They develop solidarity despite social, financial, and cultural differences. Lahiri’s characters like Ashoke, Ashima, and others’ identities are not fixed; they are fluid identities as globalized citizens. One of the key concepts in Appiah’s cosmopolitanism is agree to disagree. This sort of attitude enriches the acceptance of values and humanity. Ashima and her husband Ashoke, slowly and gradually submerge in American culture with the growing age of their children: Gogol and Sonia. They allow American customs to their American-Bengali home. They are cognizant with their children’s manifold identities.

According to Appiah’s relativism, we should accept this world as a shared ground and we learn from each other in this manner. Both husband and wife even discard some of their preconceived notions and enthusiastically partake in the Christmas celebration. Ashima is so eager that she even cooks American food and does not prepare a single traditional dish on this auspicious occasion. They cordially celebrate the Christian religious festivals like Easter and Christmas.

This Bengali community practices these religious festivals with such zeal, as they get ready for their festivals related with goddess Durga and Saraswati. Apart from religious festivities, they consider the American Thanksgiving custom too and give due importance. Both learn how to roast turkeys marinated with different spices like cumin and cayenne. Cumin is specially grown in the subcontinent and cayenne is cultivated in India, U.S. etc. These stylistic devices also indicate and underscore the idea of living in harmony while mixing up together in one dish. Turkeys are natives to the United States. When Ashima pickles the flesh of turkey for roasting, it is a sort of acceptance of the new culture and mutual tolerance for cultural differences. They make turkeys on Indian-style. Even if they disagree with the practices of other, still they show respect and tolerance. This is the outcome of globalization because such border crossing results in the acceptance of other cultures.

There are certain reasons for this movement like economy, education, and other better opportunities. Ashoke after marrying with Ashima, moves to America for higher education. It shows the acculturation of both husband and wife. They take interest in the values, ideas, norms, customs, and even religious beliefs for the sake of different culture. According to Narayan, this is one of the assimilative processes, which she discusses in her *Return to India: An Immigrant Memoir* (162).

“... with pizzas that his father picked up on his way home from work, a baseball game watched together on television, some ping-pong in the den” (Lahiri 72).

Here, the life of the Bengali immigrant family forms and trails a very different pattern. This is to say that Ashoke and Ashima take interest in the American lifestyle, practices, and beliefs observed by their children. Gogol’s parents arrange two parties on his fourteenth birthday; one is prototype American party. His father brings pizza and they even watch baseball match sitting together. This game is a typical American game. Ashoke’s interest in American baseball is his admiration for the American style recreational activities. This acceptance of American cultural game takes place in Ashoke’s mind that is why he sits completely engrossed in this game. Here the words ‘watch together’ advocate the amalgamation of two cultures. Gogol and his father represent American and Indian culture respectively. This sitting and watching together an

American game is evidence of mutual reciprocity. Gogol's school friends are also invited, who are from America. This act of throwing American style party and calling Americans to their household is a step towards acculturation. They also arrange one party with an Indian taste. This demonstrates a mutual acceptance because Gogol's friends consider them as fellow citizens.

“Lamb curry with lots of potatoes, luchis, thick channa daal with swollen brown raisins, pineapple chutney, sandeshes molded out of saffron-tinted ricotta cheese” (Lahiri 72).

This arrangement of two parties is their fusion into universal society. Where they accept the values of a global community and observe mixed culture practices. There are some universal values like life, happiness etc. and it varies from culture to culture. Both the first and second generations show reverence and acceptance to the values rather than questioning them. Gogol, with his cosmopolitan attitude, raised in American society is adopting himself to the cuisine of India. He studies Architecture. Ashoke and Ashima also have this desire that their children should raise up with multiple cultural identities because their children have opportunities to get insight into the differences and strengthen the idea of solidarity toward people who come from diverse cultural backgrounds.

After 1965, many experts in various fields move to America. Narayan in her book, *Return to India: An Immigrant Memoir* enumerates a number of points that America is an attractive place to Indians (162). Ashoke also goes there for educational opportunities where he submerges himself into a human community. He strengthens a career and tries to be the best in his profession. Therefore, his fluidity assimilates him and his family to the American and other cultures. He considers himself a part of the larger human society while living in state of harmony with the new surroundings.

“fill the cart with items that he and Sonia, but not they, consume”, “individually wrapped slices of cheese, mayonnaise, tuna fish, hot dogs” (Lahiri 65).

Ashima and Ashoke both develop a habit of coexistence in the mainstream American society because their children, the second generation, are living their lives in American style. As Sonia and Gogol grow up, their parents form and accept their multiple identities. At the shopping mall, they let their children buy whatever they want. They

buy all the American foods and their parents agree with their choice. They do not stop them from buying those things, which come in clash with the Indian tradition. It is a sense of alignment with other cultures despite their differences. Gogol is fascinated with the American lifestyle. This attitude of coexistence is reflected in a society based mutual acceptance. Therefore, *Ashima* and Ashoke both develop this cosmopolitan attitude. “He gets briefly lost on his way to Middlesex probate and family court” (Lahiri 97).

Gogol’s traveling to Boston is his first symbolic visit that smudges his steady fluctuation of trek throughout his life. During his freshman, he moves from Boston to Haven, roams around from New York to Boston, New York to Europe, crosses the border to India and back to America. He becomes a fluid-self as a cosmopolitan observing the traits of universal community in the form of adaptation. As a universal citizen now, he also wants to change his name like actors, authors, and European immigrants. This encounter with various cultures makes him aware of the possible solidarity that he extends towards others.

“...after four years in New Haven he did not want to move back to Massachusetts, to the one city in America his parents know. He did not want to attend his father’s almatmater, and live in an apartment in Central Square as his parents once had, and revisits the streets about which his parents speak nostalgically. He did not want to go home on the weekends, to go with them to pujos and Bengali parties, to remain unquestionably in their world” (Lahiri 126).

Gogol and Sonia both constantly follow the American lifestyle and they adapt it. Still, they show proper reverence to their parents’ cultural heritage. Gogol shows solidarity, and fraternity to both the cultures as a true cosmopolitan and he completely immerses himself into the world culture. He goes to New York and is settled there with the consensus of his parents. This also shows their parents’ solidarity and acceptance of cultural coexistence. Lahiri herself shows solidarity through her border crossing as a fluid identity, which is evident in her characters too. Gogol is so much absorbed in American culture that he does not want to visit his parents. He shuns some of the Indian cultural practices but shows veneration to it. The second generation of the immigrant Bengali easily assimilates to American culture but they retain the elements of respect to the Indian

cultural heredity as true citizens of the world. He feels at home in America that is why Gogol stays in New York and does not go home because he feels oneness with this culture which is a positive sign of considering every place as native. He finds it easy to adjust himself with the surrounding.

“He loves to learn the food she and her parents eat, the polenta and risotto, the bouillabaisse and osso buco, the meat baked in parchment paper. He comes to expect the weight of their flatware in his hands, and to keep the cloth napkin, still partially folded, on his lap. He learns that one does not grate parmesan cheese over pasta dishes containing seafood. He learns not to put wooden spoons in the dishwasher. He learns to anticipate, every evening the sound of a cork emerging from a fresh bottle of wine” (Lahiri 137).

Relishing and appreciating the meal with Maxine’s parents authenticates Gogol’s assimilation into American culture. American culture becomes an integral part of his personality when he savors the cuisine as his own and feels oneness with it. His act of acclimatization to their culinary flavors makes the unfamiliar, familiar to him. Gogol whole-heartedly acculturates to the American culture. He learns how to do certain things and accomplish tasks. He shows warm feelings towards Maxine and her family accepts him. They reciprocally show respect for their cultures. It is a solid evidence of showing kindness and benign attitude to strangers. They become familiar to such an extent that they develop strong affinity toward each other.

This confrontation with Ratliff’s family paves the way for mutual reciprocity and understanding. Lahiri, here addresses the idea of cosmopolitanism. He is a true universal character who enters into the household of an American family. Gogol is spell bound by the stunning beauty and attractive pale green-grey eyes of Maxine. He also talks to her parents Lydia and Gerald. This interest in her family is a symbol of fully emergence into American culture by an Indian boy of an immigrant family. They show great hospitality to Gogol. He is impressed by the cordial welcome and open-heartedness of the family. This is a two-way acceptance on the part of Ratliff family and Gogol. They live like member of the same human community rather than focusing on cultural differences. This interest and exhibition of compassion is the ratification of Lahiri’s characters

cosmopolitan attitude. “..years later Gogol has learned the significance, that it was a Bengali son’s duty to shave his head in the wake of a parent’s death” (Lahiri 179).

Gogol has multi-stranded social relations, it becomes hard for him to identify himself with fixed American identity. He cannot thwart the numerous connections he is living with. After his father’s death, he realizes that his identity is the amalgam of multiple cultural ways. He develops this attitude of counter-cosmopolitanism that there is not one version of universal truth. He has this obligation to kith and kin while shaving his head on his father’s death as a token of mourning. The acculturation of Gogol as an Indian is palpable from his interest in Indian customs and practices at home. However, he is fascinated by the individual American free life of Maxine but also is haunted by a sense of obligation to his parents. “For hours they argue about the politics of America, a country in which none of them is eligible to vote” (Lahiri 38).

The Indian community takes interest in the American politics. They adopt some of the traits from the host culture. They also consider it their responsibility to preserve the attitude of universal community. This tendency is embedded in the concept of acceptance of imaginary stranger/s. Globalization accelerates this cultural exchange in the modern world. Lahiri’s characters negotiate various cultural experiences as global citizens, and observe cultural amalgamation. They are cosmopolitan in their interconnections with the modern world what James Clifford declares; “diverse array of contemporary Diasporic cultural forms into composite one” (309). The characters of Lahiri do not confine themselves to contracted notion of national and culture origin in this state of migration in the globalized world. To understand interconnectedness in the modern world and global system, Rouhvand coins a term “scraps” (213). This term is an indication of fluid cultural, territorial, and social identity. These Indian immigrants simultaneously demonstrate adherence through various activities to various culture as a global citizen. Their discussion and concern about the American politics shows their interest in the cultural values of others. “pack a pillow and blanket and see as much of the world as you can”(Lahiri 16), “another sort of future...walking away, as far as he could from the place in which he was born and in which he was nearly died” (Lahiri 20).

Ashoke is kind to strangers, a feature of his cosmopolitan character even while he is residing in his own country, India. He has great love and respect for human beings belonging to diverse cultural backgrounds. He recognizes people of other countries even before crossing the borders to form a fluid identity and become a global citizen. He is a passionate reader of distinguished English and Russian writers, for instance, Charles Dickens, Graham Greene, Nikolai Gogol, Fyodor Dostoyevsky and Leo Tolstoy. This is a solid reason for his consolidation of Indian culture with American and other cultures without any hurdle. This is assimilation through his philosophy of coexistence. Lahiri's presentation, art of narration, and the stylistic features show us that his bent of mind is very accommodative. His grandfather asks him to visit the world without moving an inch in the form of reading books regarding various cultures. At the same time, he is inspired by Mr. Gosh to roam the world and see the beauty of other cultures. He considers this movement from India to America as a better opportunity and does not feel alienation, rather feels at home in his identity as a global citizen. "Listens to the melody of bells chiming from the campus clock tower" (Lahiri 49). Ashoke enjoys new setting at the University. He takes his lunch on bench and listens to the bell chime. This American institution works as a platform for the assimilation of Ashoke to the new surroundings. He conforms to the values and lifestyle of others, which is a pre-requisite of a global citizen to accept the differences. He really enjoys delivering lectures to American students. This is also a two-way acceptance and showing respect to cultural differences. American students are equipped with the power of knowledge through Ashoke, an Indian. This idea challenges the preconceived notion of purity of culture.

Ashoke's higher educational opportunities in the United States and his keen interest in American culture is an act of reciprocal demonstration of kindness to strangers. The act of crossing the border is evidence of his innate desire for roaming across the world and encountering various cultures in terms of assimilation and coexistence. He is in perfect harmony in the form of listening to the chirping of birds and clock chime. This scene pours out his heart and tendency towards solidarity. "Though he is now a tenured full professor, he stops wearing jacket and ties to the university" (Lahiri 65). He moves to America for getting higher education. Here Ashoke gives importance to the practices and beliefs of other cultures. He wants to look like his American colleagues. This shows

his acculturation qualities to the new surroundings. Ashoke even discards the idea of using fountain pen that is considered as a symbol of intellectual abilities in India. He enjoys the Uniqueness of world culture and adapts the American way of writing with a ballpoint. These stylistic devices like ballpoint, jacket etc project the assimilative qualities of Ashoke.

He shows respect to the American ways of life especially inside the educational institution. He changes the setting of his office. This illustrates the structural assimilation of Ashoke because he makes full entry into the social fabric of other cultures including education and other institutions and makes a salad bowl like society. Here he proves himself as universal citizen where cultural differences and place do not matter to a character like Ashoke. The first generation Bengali-Indian acquires a system of American cultural values and lifestyle. Kacprowska accentuates this idea of adaptation to the value system, lifestyle, and ideology (43). Their American friends take keen interest in Indian values and form a community of harmonious relationship. "...deprived of the company of her parents upon moving to America, her children's independence, their need to keep distance from her", it was inevitable, that eventually parents had to stop assuming that their children will return faithfully for the holidays" (Lahiri 166).

Ashima shows and develops solidarity with the new cultures. Her movement to America is an ample evidence of her formation as a globalized citizen. She becomes a fluid identity and adapts diverse American cultures. She is assimilated to the new culture through solidarity, which encapsulates the concept of coexistence. She aligns her Indian cultural background with the American ways of life through accepting the differences. Lahiri's characters create an arena of mini world culture who sticks to the idea of coexistence.

Her bold step of securing a job in the city library and merging with her colleagues expounds her fluidity into a new identity configuration. She gains knowledge of miscellaneous American cultural practices from her coworkers. The learning about new culture highlights her cosmopolitan tendency. She as an Indian immigrant develops tolerance toward American culture. Here her character contains the elements of

relativism. She examines the world as a shared entity that is why she learns many things about American culture.

This attitude of a globalized citizen paves the way for tolerance to the cultural disparities. Although, she is upset because her children does not visit her but she realizes that it not necessary to wait for the children to come home and on weekends during holidays. This attitude implies her conformity to the cultural differences and expectations in a country like America. Her children Gogol and Sonia live in dorms in Americanized lifestyle. She even grumbles that her children are vagabonds but she understands that their needs demand to be away from home.

Ashima accepts this reality as a normal phenomenon. She submerges completely into American culture while driving car, buying groceries, lives alone when her husband is away from home. She adopts herself as a real American mother, doing everything herself following the American tradition of individualism. She develops a sense of ease in the new surroundings, at ease to objectify her fluid identity. “Exhilarated, exhausted and nervous with anticipation of the trip”, *Ashima* forgets her shopping items on the subway train”, “...not a teaspoon missing” (Lahiri 42). *Ashima* understands and accepts American culture with its universal values of happiness, womanhood, parenthood, family and other ways of life. The way of life might be different but the idea is the same, which all human beings share. As a true universal citizen, *Ashima* is now completely dunked in the routine of American life. She buys gifts for her family members because she goes to Calcutta. The idea of buying American gifts itself explains her assimilative qualities as a true cosmopolitan.

As the world becomes more open with the advent of globalization, the exotic things appeal to the native people because of her belonging to human community. She shops in the downtown Boston. Lahiri’s stylistics incorporation of words like ‘exhilarated, exhausted and nervous’ also sheds light on *Ashima*’s assimilation as a global citizen. *Ashima* feels at home in the mainstream American multicultural society. She misses the stuffs in a train but gets it back soon at home. She feels a strong affiliation to the American system and admires their rules that are even impossible in her home country. In addition, she feels more connected to Cambridge and life is as normal for her

as in India. Now she admires the diversity and its beauty. She takes the idea of home in her mind.

“Like the rest of their Bengali friends, his parents expect him to be, if not an engineer, then a doctor, a lawyer, an economist at the very least. These were the fields that brought them to America” (Lahiri 105).

Gogol as a true cosmopolitan goes through the process of fluidity in his character. He has many affiliations that shape his personality. His transgression from the expected field of study is quite symbolic. He becomes an architect and has inborn love for it. Lahiri intentionally makes him an architect to give various forms to his character as many in one. His journey from place to place and affairs with many girls from assorted cultural backgrounds and marriage show fluidity in his character. He claims affiliation with everyone and all are in conformity with him. At the end of novel, he takes up a new job in a small firm where he has opportunity to be innovative and creative. This innovation and creation is the outcome of globalization, crossing border and experiencing multi-cultures.

Gogol makes his identity without name or any ethnic constraints as a free individual, as a citizen of the world assimilates to cultures, travels and lives in many places. His adaptation evolves his personality in many ways. His identity is fluid one, which is in a state of flux and goes under construction while encountering diverse cultures. He becomes the architect of his own fate in the form of a global citizen. “*Ratliff*’s own the moon that floats over the lake, and the sun and the clouds; it is a place that has been good to them, as much a part of them as a member of the family” (Lahiri 155).

It is a trait of universal citizens; wherever they go, they adjust themselves there and appreciate the beauty in everything. Gogol admires the location of Maxine’s home. It is his closeness with Maxine (American girl), which makes this landscape beautiful to him. Symbolically, it shows Gogol’s proneness toward assimilation to American culture. This also gives another idea of economic purpose. Gogol can see his promising future in

the midst of *Ratliff's*. This is one of the aspects of assimilation and crossing border to create more and more economic opportunities in the multicultural society like America.

People migrate for better social, political, economic, and educational opportunities. The first generation of Indian family or Ganguli family crosses the border in the wake of globalization for educational and economic opportunities. Ashoke, Gogole's father, gets job and pursues higher education. In this regard, Narayan enumerates several reasons and factors that attract Indian immigrants to America. One of her reasons is American cultural diversity, which leads to multiple identities, and a person becomes a member of the universal community. The immigrants want to provide the best platform to their progeny a chance to attain a better insight into the diverse cultural backgrounds of people. The other reason she mentions is educational opportunity. Ashoke avails both these opportunities and now Sonia and Gogol has the chance to acquire it.

The extraterrestrial symbols elucidate the richness of *Ratliff's* household. It also can grant his gallant desires. He sleeps with Maxine, which is a symbolic act of acceptance of each other and celebrate human diversity. He swims naked with Maxine, symbolizing different cultures blending as in a state of mutual reciprocity. Gogol chooses *Ratliff's*' lifestyle and family relationships. In mutual respect, they do not question, touch, and invade his private space e.g. cultural and family background.

The *Ratliff* shows an attitude of identification/ assimilation because they develop a sense of oneness toward Gogol. This is an example of giving space to the strangers and showing kindness to them. He integrates into their family as one of the critics states: "the final product of structural assimilation is the integration of members of ethnic minorities into the social structure of the host country" (Kacprowska 43).

The host culture accepts Gogol wholeheartedly when Gerald says, "welcome to paradise" (Lahiri 151). This tolerance and acceptance is shown on the part of both Gogol and *Ratliff's* family. Gogol is perfectly acculturated to the American society in the form of living at *Ratliff's* house and with Maxine. He takes special interest in their practices, values, lifestyle, and ideology. This respect is reciprocal and characters of various

cultures form a global community. “They are the first American friends she has made in her life. Over tea in the staffroom, they gossip about the patrons, about the perils of dating in middle age” (Lahiri 163).

Ashima admits and shows great veneration to the differences in diverse cultures as homogenous society. She as a global citizen is conscious that not all disparities can be resolved. The fluid identities in this globalized world accentuate the harmonic blend of various cultures based on this reciprocal attitude. She shows warm feeling toward her non-Indian friends. She takes interest in their practices and accepts that all women live alone like her in this modern American society. She is independent in matter of job and learns now how to accomplish various Herculean tasks without a male (her husband or son) escort. It is not obnoxious to her that her friends are divorced, and goes on dating, which is a normal phenomenon in the outside world. She invites American friends to her home for lunch and dinner. She is socializing herself in the manner of American lifestyle. This act of throwing parties at her home and mingling of Indian, American, and other individuals is the endorsement of tolerance encapsulated in her character. On the other hand, her American friends are an evidence for displaying kindness to her. They encourage and support her in learning the various practices of the new setting. Ashima also feels the exigency of performing the practices of the new culture. She and her American friends adhere to the idea of coexistence as a universal citizen. This notion of showing benign attitude towards the individual of other culture in the form of assimilation and globalized citizen is an integral feature of cosmopolitanism. “One hand, five homes. A lifetime in a fist” (Lahiri 167).

Ashima lives in two houses in India, and three different apartments in the United States. She is welcoming in nature, openhearted, and polite in interaction. She easily adjusts herself with various cultures and considers them her own. This fusion of her character with new surroundings explains her tolerance for people, cultures, and values of other nations. Her mobility is fluid one, which erodes the borders and lives at ease wherever she roams. Ashima belongs to everywhere because she possesses all the qualities, which qualifies her real cosmopolitan. “She will spend six months of her life in India, six months in the States” (Lahiri 275).

Ashima integrates the new cultural elements in her character and celebrates a set of fluid identities. Her fluid identity in the wake of globalization reflects in these lines. A prototype Indian woman, who crosses border for the sake of educational opportunities of her husband, confirms Ashima's world citizenship. Her anticipation of their children's bright future in the United States, attests her role as a true cosmopolitan who adapts the cultural values of host society. She is more open to the adjustment of American culture and promotes the idea of solidarity through her assimilative spirit in *The Namesake*. This is a reason that she chooses and splits her time between India and the United States. Her character is a fusion of the American diverse cultures and Indian ways of life. She presents herself as a perfect model of global citizen because wherever she goes, finds herself at home. Ashima mulls over her fluidity as the product of both cultures. This is the replica of her adaptation and harmonizing qualities, where she enjoys the essence of diverse cultural values and exquisiteness. "The city that was once home and is now in its own way foreign" (Lahiri 278).

She completely plunges into the mainstream American culture. She acquires the independence and confidence as a true American woman to steer her life through every ebb and flow. She sturdily develops the habit of coexistence in the multiple identities and her American friends accept her irrespective of her background. She loves this new setting and misses her husband with whom she builds this understanding and harmony with new cultures. She becomes a global traveler whose mobility is free, easy, and smooth while crossing border. She asserts herself as a culturally assimilated character. Like other universal characters in other Diasporic novels, Ashima becomes a fluid identity while observing cultural values. This aspect of her personality is evident from the decision when she continues to spend life without a permanent residence. Her birthplace is Calcutta but moves to U.S.A and lives in various cities. She is at ease at her home on Pemberton Road. The idea of home is not fixed for her anymore. She can live according to the demand of the place and cultures anywhere in the world. "Though his [Ashoke's] ashes have been scattered into the Ganges, it is here, in this house and in this town that he will continue to dwell her mind" (Lahiri 279). Ashima substantiates the concept of Cynic Diogenes's concept of universal citizenship. She feels comfort in Boston and considers it her home. *Ashima* belongs to various geographical locations and cultures based on her

movement as a globalized citizen. Lahiri's stylistic devices indicate the cosmopolitan aspect of her protagonist. The name Ashima carries the meaning of 'limitless', without borders. The idea of home for Ashima is not a specific physical or geographical location but for her, it becomes a psychological condition.

Her decision to live for six months in India and for the other six months in the United States shows her cosmopolitan mobility and option. Friedman states, "America not as a newly adopted homeland, but as an option. Ashima does not feel bound to stay in America but she is not even nostalgic about her birthplace, India" (113). She develops the idea of coexistence and imagines Ashoke here in the United States. However, she retains such qualities, which cater to the demand of diverse cultural values and verifies solidarity and coexistence in her character as a world citizen. As Bhabha mentions in *The Location of Culture*, her identity is determined less by 'roots' than by 'routes' (302). Ashima is very accommodative now as she shows great reverence to the American cultural difference. These qualities of forbearance for the new surroundings, diversity, and assimilation qualify her as a cosmopolitan. "Immersing in a third language, a third culture, had been her refuge – she approached French, unlike things American or Indian, without guilt, or misgiving, or expectation of any kind. It was easier to turn her back on the two countries that could claim her in favor of one that had no claim whatsoever" (Lahiri 214).

Maushumi contains fluidity in her character, crosses borders as a global citizen and travels worldwide. Born in England to Indian parents, resides in the United States, and takes off to France. Additionally, she promotes individual freedom and has relationship with men of diverse cultural and national backgrounds. Maushumi cherishes and tries affairs with German, Persian, French, Lebanese and Italian men. All of them accepts her and considers her a member of the same human community. She takes keen interests in the values and practices of other cultures as a free individual. This shows her coexistence with others. Her parents want her to marry an Indian-American. When she comes to America from Paris with Graham, her parents give consensus to her marriage to an American boyfriend. However, they break up later and Maushumi, to some extent acculturate to the Indian culture too. This quality of leaving her family behind and taking

abode in Paris qualifies her as a globalized citizen. Home becomes a psychological state for her now. “Many of her friends’ children had married Americans, had produced pale, dark skinned, half-American grandchildren, and none of it was as terrible as they had feared” (Lahiri 216). Ashima shows acceptance to inter-marriages. It illustrates her kindness and respect to the individuals of other/American culture. This is also her step of accepting the marital assimilation of her son Gogol and daughter Sonia. Gordon presents this concept of assimilation in the book *Assimilation in American Life* (M. M. Gordon 77). In *The Namesake*, there is a great deal of inter-racial marriages. When Gogol breaks-up with Maxine, Ashima asks for patch-up. She is prone towards the customs, practices, and beliefs of American culture. That is why she gives free hand to her children to decide about their life partners. She gives consensus to her daughter Sonia to betroth to Bens. Sonia is immersed in the world culture, and lives in California and San Francisco. The brother and sister also observe Indian practices and customs at the end. It does not matter to her whether they marry Americans, Asians, Europeans, etc. Her fluid identity infuses vitality in Ashima to empower her children to make individual decisions, choices, and accept interracial marriages. The strong bond of inter-racial marriages is a replica of cosmopolitanism and a sense of belonging to universal human community.

“He is aware that together he and Moushumi are fulfilling collective, deep-seated desire—because “because they’re both Bengali, everyone can let their hair down a bit” (Lahiri 224). Gogol and Moushumi are the second generation of Bengali immigrants. They are completely immersed in the American ways of life but also observe Indian cultural values too. Their Indian wedding costumes are an act of harmony and coexistence of American and Indian cultures. Both prefer the metropolitan or Boathouse in Central park with Jazz music. They are in a state of flux forming various identities as they visit Paris. Moushumi’s parents and majority of other Bengali characters in *The Namesake* are admirable for their assimilative qualities while forming fluid identities in the wake of globalization. Moushumi feels at home in France.

...momentarily stopped by a flock of pigeons flying dangerously close. Suddenly terrified, he ducks his head, feeling foolish afterward. None of the other pedestrians had reacted. He stops and watches as the birds shoot up, then land

simultaneously on two neighboring bare-branched trees. He is unsettled by the sight. He has seen these graceless birds on windowsills and sidewalks, but never in trees. It looks almost unnatural. And yet what could be more ordinary? (Lahiri 272)

Gogol as a global citizen takes interest in the Indian values and marries Moushumi. He travels constantly and now wants to visit Italy. Despite their same background, they end up in divorce. Gogol's breaking up with Moushumi is the indication that marrying a girl from one's own cultural background does not guarantee perpetual happiness. Ashima is desirous in the start to find an Indian bride for Gogol. This separation really makes them universal citizens because Moushumi moves to Paris after divorce and Gogol breaks the relationship without hesitation. They change their perspectives and become broadminded while becoming members of the human community. He feels himself a free individual in a global society. This act of divorce is a symbol of immense freedom in a diverse cultural society. The external force of Hindu society does not shackle them. They become global citizens while challenging the preconceived notion of lasting marital bond despite its inconvenient, unfavorable, and wobbling condition.

Gogol develops affairs with Maushumi as a boyfriend, easily adapting to the Indian and American life style. Maushumi dates with American boy without any hesitation. Gogol marries her, even though, he knows everything about her because it is American way of life and Gogol embraces this aspect of the culture too. Appiah discusses a point that we should respect and expect the differences because not all disparities can be resolved. Therefore, as a true representative of Appiah's concept of cosmopolitanism, he whole-heartedly accepts her past. They divorce after sometime and both go to their ex-beloveds, which is common in an advanced society like America. "They are not willing to accept, to adjust, and to settle for something less than their ideal of happiness. That pressure has given way, in the case of the subsequent generation, to American common sense" (Lahiri 276).

The arrange marriage of Ashma and Ashoke goes until her husband's last throb, and even after death. Ashima admits and shows proper reverence to the values and

practices of American cultures. She is happy when Gogol divorces Maushumi, though she is Indian-American but she is delighted that they break this unhappy matrimonial alliance. She gladly acknowledges the illusion of unbreakable nuptial bond between individuals from the same cultural background or country. This realization is her adaptation to new ways of life, not to perpetuate such relationships. This is to say that she now abreast with the international and current global trend. She possesses the qualities which shows her affiliation with the human community where she follows the traits of this universal society.

The fluid pattern of racial attachment is an integral part of Ashima's character. The consent of Ashima in Gogol's separation from Mashumi is a progress from deterrent Eastern customs to the individuality and freedom of Western society. This sets an example of common sense. She accepts half-Jewish and half-Chinese Bens for Sonia because he takes care of Sonia and brings happiness in her life. Bens even acculturates to the Indian culture.

This is an evidence of very benign attitude toward strangers, which results into a strapping bond like interracial marriage. On the other side, in spite of Maushumi's Indian descent, never does anything good to Gogol. In the end, *Ashima* is rejoicing in a state of individual freedom and progresses in many aspects. She really enjoys keeping interaction with her children, kin, and friends from various cultural backgrounds. As a global citizen and fluid identity, she does not hook up happiness to a particular place. "It has always felt adopted to him, an accident of circumstance, a celebration not really meant to be" (Lahiri 286).

The act of assimilation and an evidence of universal citizen are obvious from Ganguli family's keen interest in the American ways of life. They even take interest in their practices and beliefs of the American society. These celebrated events, practices, beliefs and interest in cultural values qualify all the Indian immigrants as cosmopolitans. After his break up with Moushumi, Gogol comes together with his family for the celebration of Christmas. Ashima is a leading figure in these Christian celebrations and is quite excited about it. Gogol comes to his home on Pemberton Road. Their preparation and celebration of Christmas provides enough proof that they celebrate this and the

events of other cultures for a long time. Sonia and Gogol amass the artificial Christmas tree. They enthusiastically and with great care embellish it with patterns. These are their elementary school reminiscent. This exhibits the wholeheartedness, concern, care, and adaptation to human cultural values and beliefs.

Ashima and Ashoke both adapt the customs of human culture. This celebration despite vast cultural differences confirms their solidarity with coexistence in the global world. They wait, specially prepare and celebrate 25th of December with great zeal. Gogol and Sonia are busy in the decoration of Christmas tree. Ashima reminds them of the fir tree; an evergreen coniferous tree with upright cones and flat needle-shaped leaves, typically arranged in two rows. Firs, an important source of timber and resins, are lit up with horrendous colored lights. This shows her expertise and the perfect sense of real Christmas celebration. She knows how to make proper arrangements for this Christian religious festival and now she actually relates herself to this sort of celebration. This is lucid instance of Ashima's cultural absorption. Her identity is in a state of fluidity and makes her a universal citizen. "In America anything is possible. Do as you wish" (Lahiri 100). Gogole's assimilation as an immigrant and as a cosmopolitan is evident from the fact that he constantly asks his parents to change his name. His father even sanctions his idea to adapt a new name. This attitude brings to the limelight the assimilative qualities of both Gogol and Ashoke as global citizens. Father, son, and even other family members take interest in the practices and other American ways of life. Ashoke and Gogol consent to the individual characteristic of the new environment. He becomes Nikhil from Gogol with the prior approval of his father, testifying their fluid identities.

Lahiri very tactically depicts the first and especially the second generation as universal citizens belonging to human community. They bestride the social and political landscape of Boston, New York, Paris, and Calcutta. They belong to the network of global travelers because they frequently ramble. Globalization makes this process easier for the Bengali community especially for Ganguli family to create linguistic, economic, cultural, and familial cords across the borders for assimilation as universal citizens. Communication technologies and innovative transportation pave way for making fluid identities. This global mobility and connectivity of peoples, cultures, ideas, and values

make cultural assimilation inevitable. Characters in *The Namesake* fuse in the melting pot of human society where they feel at home because of their adaptive ideas of coexistence. Hinduism is one of the world's oldest religions and holds other religions' beliefs. Therefore, these Bengalis experience harmonious relationship with people of diverse cultures as member of the same global community. Major characters like Ashima, Gogol, and Moushumi are fluid identities. Moreover, the quality of elasticity, personal achievement, and assimilation to other cultures shape them as cosmopolitans.

The physical, cultural, and psychological audacious movements of Ashima and Moushumi ratify their fluidity. The second generation is universal citizens in a broader form. Kennedy and Roudometof observe that they prefer to join a "community of taste" (13). Ashmina evolves from immigrant to American and to a true cosmopolitan. She is the first generation Indian woman immigrant but moves freely across the borders as a 'fluid self'. Alfonso's expression is relevant and revealing: "Identity becomes a matter of choice, not geography or inheritance" (128).

4.1.3. Introduction: *Jasmine*

Bharati Mukherjee is Indian-American postmodern writer. She herself experiences the border-crossing phenomenon in this age of globalization. She takes a permanent abode in the mosaic bowl like human society in the United States. She confesses that American society makes her a fluid identity. She portrays the assimilation of female immigrants to the host culture. She incorporates the idea of such fluidity in her novels like *Jasmine*, *Wife* etc. Her protagonists celebrate their fluid identities and it is obvious from the current novel *Jasmine* that is under study. Her protagonists consider themselves citizens of the world because wherever they move, they form a new identity.

4.1.4. Textual Analysis: *Jasmine*

"Lifetimes ago, under a banyan tree in the village of Hasnapur, an astrologer cupped his ears – his satellite dish to the stars – and foretold my widowhood and exile" (B. Mukherjee 3). The prediction of an astrologer foretells Jasmine's fate as a fluid one: she will cross the border to a foreign land and will go through the process of assimilation. Mukherjee makes the notion of her exile, border crossing, and assimilation easier through the death of her husband. She like Hiroko, in *Burnt Shadows*, embarks on her journey to

fulfill her husband's dream. For the postmodern Mukherjee, the idea of home and culture becomes a phenomenon of mind. Jasmine's home and location is not confined to any geographical territory. She carries home in her mind with the idea of belonging to universal community and promotes cultural tolerance and solidarity through her postmodern fluidity. Her venture to take this journey shows her insatiate love for adaptation of the cultures of the world. The prediction of astrologer is the novelist's strategy to prepare the readers for upcoming expedition of Jasmine through continents and countries. She sheds light on her amalgamation with other and especially American culture. Fused in America, she does not consider it an exotic culture or an alien land, rather, she finds herself inside her home and the surroundings as her own family. It is obvious from her interaction with people of that community.

Mukherjee shares her experiences as an immigrant, the flux and mobility with the arrival of globalization. Cultures, religions, races meet at certain point and in such circumstances there is a dire need of cultural tolerance and the acceptance of cultural differences. Jasmine extends her openheartedness to the host culture and she is accepted too. Her relation is based on mutual reciprocity; she shows great esteem to the cultural diversity as a global citizen. She is impregnated with the concept of cosmopolitanism. "...rebirth herself in the images of dream" (B. Mukherjee 25). She wants to be an integral part of the American society with complete immersion. She leaves the neighborhood of professorji and exhibits great reverence to the American ways of life. She works in various houses as a babysitter. This is her unique way to learn American lifestyle in a two-way process: the host culture embraces her to their homes and she assimilates to their culture through learning in a practical environment. Both sides create a sort of solidarity towards each other. As a fluid identity and an agent of universal community, she feels a dire need to acculturate for her survival to form a universal character. She is engrossed in the new surrounding to reshape her identity as a global citizen.

Escaping an oppressive environment in rural India, the immigrant arrives in the land of opportunity, hoping to make a better life. Finding herself at the margins of American society, due to her immigrant status, Mukherjee's Jasmine does her best

to insert herself into the flesh and blood of America, to the point where her body is literally impregnated by that of the white man.(B. Mukherjee 73)

Jasmine tries her best to show solidarity and coexistence with universal community in the form of American society. The protagonist also receives a warm welcome from the people she encounters. She leaves the Indian family and wants to forget her previous life to attain the desirable things during this expedition. To reshape the future, one needs to forget the past. She does not feel a sense of isolation and estrangement in this land and creates new identity. Ruppel observes regarding her fluidity and struggle: “She must change to survive and to continue her journey” (183). She clinches the transformations, new stipulations, and starts living with many names and identities. She cherishes the best hope for her adaptation and better opportunities. She wants to commit Sati but in America where her husband intends to study. Metaphorically, she commits this rite in the form of challenging the purity of Indian culture. Jasmine leaves India behind and transforms into many forms of fluid identities. She willingly keeps sexual relationships with Americans and it is the indication of her acceptance of other race. She is also accepted, loved, and respected by them.

America has always been the land of opportunity for many immigrants across the globe. They come here for economic and educational opportunities. They interact with rest of the world cultures, politics, societies, peoples, and values. Thanks to the advent of globalization which overlays the way for various nations to come together with a sense of human community. America is a mini world, where people from diverse cultural backgrounds come here to avail their intended opportunities. It is, therefore, the salad bowl, where people fuse and become one despite their cultural, political, economic and religious differences. America provides them this chance of living with respect, tolerance, and acceptance of their racial differences. Jasmine also wants to be a part of this universal community. She wants a completely Americanized lifestyle through her fluid character that makes her a universal citizen. “Prakash did trash some traditions, right from the beginning” (B. Mukherjee 6).

Her husband gives enough evidence that he is prone to assimilation and loves cultural diversity. He is a Hindu but his attitude shows respect for the life styles of

various cultures. His marriage to Jasmine in the registrar office without dowry exhibits his interest in the Christian practices and beliefs, though; Jasmine's friend Vimla tells her that it is against Hindu traditions. Mukherjee's depiction of this scene is suggestive of Jasmine and her husband's fluidity to be a part of universal community. The way Prakash betroths to Jasmine shows his innate respect for and obligation to global community. He dies but instills in Jasmine's mind the idea of crossing the borders to become a citizen of the world through assimilation to other cultures. He follows the modern way of life to live with his wife only, not as a joint family like Indians.

Prakash does follow some of the values of other cultures. He as a universal citizen thinks that there is no harm to take interest in the customs of other culture. This shows his metaphoric assimilation to the American and overall his tolerance to the Christian beliefs. The new name 'Jasmine' shows his sense of empowering Jasmine and it is a sort of prediction for the fluidity in her character. He as a global citizen accepts the transformation and cultural differences with reciprocity and harmony.

The shift in her name by Prakash suggests her movement towards assimilation to the world cultures. The transformation from Jyoti reveals her fluidity when she moves across border in the quest of adaptation to other cultures. He, being the product of a new generation wants to cross the border and enjoy the freedom of American culture. He intends to move to America, grab educational, and economic opportunities. His assimilative qualities are evident in his aspiration to pursue his higher education among the mini world of the United States. "He wanted to break down the Jyoti as I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name; Jasmine... Jyoti, Jasmine: I shuttled between identities" (B. Mukherjee 77). The fluidity is quite evident from the adaptation of brand new name when her husband bestows upon her the name Jasmine. She is Jyoti and now her saga starts from here to become a global citizen. Her husband desires to mold her into a metropolitan woman, which proves her first act of assimilation. She herself is ready to start this progressive journey into the world of diverse cultures. Her husband himself wants to go to America for pursuing higher education but he dies. Prakash Vijn wants her to be a modern woman; he is not like other patriarchal men who want forced obedience of his wife. Her fluidity

and qualities of global person emerge when he renames her Jasmine. Ruppel notices: “Indeed, in this society, pregnancy is the only available identity” (184). Nevertheless, she moves on and encounters culture across the borders to become cosmopolitan.

Prakash prepares Jasmine for American culture and empowers her to take an adventurous life while crossing the borders to assure her place in the world as a universal citizen. Her husband accepts this attitude of tolerance for becoming a city woman, a modern one. He possesses the same character like Jasmine, who wants to make something more than fate intended. Her husband instills in her the idea of assimilation to become a global citizen. He tactfully makes Jasmine’s mind to change her name. So, it becomes easier for her to form many identities. Her name becomes fluid one, which travels from Jyoti to Jasmine in the hands of her husband. It is an indication that like her name, her identity will also be in a state of flux. Jasmine also gives vent to her pent up emotions and her very decision to flee away from her hereditary place, Hasnapur to cross the borders. This breaking up with the past is symbolically used here that paves way for crossing borders, moving globally, and becoming a universal citizen while assimilating to other cultures.

The stylistic devices are an ample evidence of the forecasting change in her personality. The change in her name suggests that her identity is going to become a fluid one while encountering various cultures or multicultural ways of life with several names. Acceptance of different names given to Jasmine, exhibits her adaptation to the new ways of life. She soaks into her new surroundings and creates a notion of coexistence with the beliefs and customs of others. “I took out a blue-jean jacket bought for me in Delhi by my brothers...I buttoned up the jacket and sat by the fire. With the first streaks of dawn, my first full American day. I walked out the front drive of the motel to the highway and began my journey, travelling light.” (B. Mukherjee 107-108).

Jasmine reaches the United States, and after killing a Half-Faced man, she moves on her expedition as a traveler to the place of her mind. This journey is a psychological one where the home locates in her mind, not fixed to any geographical area. This attitude of Jasmine qualifies her for international figure. The shower she takes at motel is a symbolic indication of her assimilation while leaving behind her stereotypical ideas.

Dress is one of the prominent features of any culture. Jasmine's American dress is her first step in the new culture. The stylistic devices are of great importance here like the word dawn, light etc. to indicate that she comes out of one culture and tries some new because getting knowledge regarding other cultures is a great source of enlightenment. It carries another meaning too that her journey remains successful as a global citizen and is accepted by others. Therefore, the concept of light predicts her promising fortune with other cultures. This journey of a woman also indicates her survival as an individual through the perils of the world in American society based on individualism. Her encounter with other culture indicates her fluidity that she is a changed person in terms of dress and mentality. This is her preparation for the fusion into cultural diversity and in quest of a new universal identity. She mingles and creates a bond of mutual reciprocity in the universal community. "...to make something more of his life than fate intended" (B. Mukherjee 85).

The identity of Jasmine is in constant motion; she is prone to assimilation to other cultures. She possesses a cosmopolitan character, desirous of moving, and securing her place in other cultures. In the outset of the novel, an astrologer predicts her future. He forecasts that the misfortune of widowhood and banishment will engulf her fate. Jasmine is determined to shape her own future and fate. She is a reticent girl in her village but now guarantees her place while being a member of international community. She becomes a strong woman raging against fate and the norms of society, which tried to condition her existence but she asserts herself.

C.Yogaraneer explicates in *A Study of Cultural Assimilation in Bharati Mukherjee's Jasmine* that Jasmine "decides to embrace her American dream by going along with Taylor and his daughter Duff to falsify the words of the astrologer who predicted her future" (4). She acculturates herself to the American society. Her husband is also desirous for her transformation through tolerance, and accepts the values of coexistence. "Let the past make you wary, by all means. But do not let it deform you" (B. Mukherjee 131). Her act of transformation and assimilation takes a permanent start here. Her adaptation to the American food and casting out her Indian apparel changes the course of her life. Jasmine as a universal citizen is endowed with the guts of excessive

and accessible movement that is a demonstration of her adaptation and real interest in values of others. This urge of socio-cultural shift links her to the concept of universal community. The act of acculturation is a branch of postmodernism. Mukherjee as a postmodern writer, incorporates the process of acculturation and assimilation in her novels. “walk and talk American” (B. Mukherjee 134).

Lillian Gordon, a kind Quaker woman rescues her from Starvation and desolation. This is a clear indication that Gordon shows respect to human beings. Her assimilative qualities are clear when she learns certain ways to become American. Jasmine’s encounter with Lillian Gordon is her symbolic confrontation with the adaptation process to the American culture. Mrs. Gordon represents the idea of mutual respect, tolerance towards each other and harmony between cultures despite social, political, racial, and economic differences. Her act of learning the perfect speech and public behavior shows her harmony with the norms of new society. Even she changes her gait to adapt various human life styles.

A strong sense of solidarity is shown toward host cultures and people. It is an indication that hosts embrace her too and provides her with opportunities. Her keen interest in learning new ways of life develops her into a global citizen. She is so enthusiastic that she happily accepts the name ‘Jazzy’ given by her American friend with great regard and Jasmine gladly welcomes this benign attitude of a fellow citizen. The initiation of this relationship is Jasmine’s tendency towards a symbolic acceptance of cultural diversity. *Shattered Mirror* is a concept used by Appiah, which he explains that all nations should respect the differences. Gordon’s care for Jasmine is the replica of caring for cultural differences. She discards her old clothes and embraces the new milieu. Rao keenly observes this aspect of Jasmine’s personality; “She learns to adapt herself to the new environment and responds to the speed of transformation, to the fluidity of America character and landscape” (165). Consequently, both Gordon and Jasmine remove the space of cultural differences and come close to see, observe, know, and appreciate the beauty of such differences. Jasmine’s adaptation of the host culture is based on mutual reciprocity because Gordon is kind to her. “I got the point he needed to work here, but he did not have to like it. He has sealed his heart when he had left home.

His real life was in an unlivable land across oceans. He was a ghost, hanging on.” (B. Mukherjee 136).

Jasmine with her fluid self and assimilative urge develops the idea of obligation to the rest of humanity, where cultural differences do not matter. She wants to visit, explore, and experience host culture and its various places. While describing the condition of professorji, actually she desires to probe something new apart from her own culture. Professorji comes here for economic purpose only without any urge for complete immersion into American culture but still he cherishes the idea of harmony, coexistence and acceptance of others. Jasmine wants to absorb more of diverse cultural experience for assimilation into the mainstream society. She, therefore, decides to leave the house that presents a Punjabi setting. She does not show disregard to Indian culture but avoids everything that she considers a hurdle in her assimilation. As an immigrant, she wants a transformation to something new and positive. In all her novels, Mukherjee incorporates the idea of transformation with fusion of multiple cultural identities of her characters. Driven by her strong desire for cultural amalgamation, Jasmine assimilates into the United States as a naturalized citizen. Conformity to host culture and interest in their values make Jasmine as a globalized entity. “Flushing was a neighborhood in Jullundhar. I was spiraling into depression behind the fortress of Punjabis I felt immured.” (B. Mukherjee 148). She wants to liberate her individualism completely from her past stereotypes. She is engrossed in the new culture and feels at home in the new environment. Jasmine takes interest in practices and values of others, and discards some of her own: she shuns an Indian family, who moves to Hushing, New York. She feels suffocation at the home of Prakash’s professor Mr. Davindar Vadher, whom she calls professorji.

Her movement from place to place as a vagabond reflects her cosmopolitan character. She does not consider herself as a stranger here and elsewhere. Wherever she goes, she adjusts herself to the surrounding in perfect harmony. She leaves his home because she does not find anything new here. It sheds light on her inclination towards assimilation as Gogol and Sonia live in dorm in *The Namesake*. She considers Indian family a sort of curb in her assimilation. She, as a global citizen, wants to adapt herself to

the new surroundings to move out of her Indianness, to appreciate and celebrate cultural diversity. Mukherjee herself, like her protagonist, argues for American identity:

I am Indian-American writer, I am neither ashamed of my past nor betraying or distorting it, but because my complete adult life has been spent here, and I write about the immigrants going through the process of making an abode here. I am not nostalgic and expatriate but I write in the tradition of immigrant experience. That is very important. I am saying that the luxury of being of a U.S. citizen for me is that it can define me in terms of things like politics, my sexual orientation or my education. My attachment with readers should be based on what they want to read, not in terms of my culture, race or ethnicity. (95)

Her protagonist, Jasmine, ensures her complete immersion into the new culture. She also shows regard to Indian culture but she defies it for the sake of experiencing a new culture and wants to show oneness with them as a member of universal community. The idea of American cultural acceptance and showing enthusiasm in values and practices of others certifies Jasmine as a global character. Indeed, she belongs to the community of the world where differences are not measured. “In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti – like” (B. Mukherjee 145).

When Jasmine moves to Iowa, she lives with an Indian family but trying to get away from the stereotypes of India Indian culture: she becomes Jane, an instance of slow and gradual submergence into the host culture. Jasmine becomes a complete universal citizen at the end of the novel. Her adaptation is dripping from her expression that she wants everything new. She as a fluid identity takes a permanent abode in the United States while observing the routine and pattern, which verify her globalized citizenship. She completely forges her fluid identity in many ways in the United States. This sort of attitude adds something valuable to the optimistic end of the novel. In the new and adopted culture, this is her rebirth as an immigrant. “I began to fall in love ...with what he presented to me, a professor who served biscuits to a servant, smiled at her and admitted her to the broad democracy of his joking, even when she did not understand it. It seemed entirely American.” (B. Mukherjee 167).

She experiences the best moment of her life in America because she encounters diversity. She considers Duff (the adopted daughter of Taylor Hayes and Wylie) as her family in the United States and feels comfortable in the company of these Americans. They give space to each other's cultures; celebrate the differences, and making a type of one community. Jasmine spends two years with them in a friendly and familial environment, based on respect and acceptance of each other. She is comfortable and at ease because she gets an established home because they live here in perfect harmony.

Jasmine gets work as a caregiver to Duff in Manhattan with the help of Gordon's daughter, Kate. Her fluid identity molds another shape in the form of Jase, which corroborates her assimilation to the new setting. Here the immense mutual conformity is visible from the kind treatment she gets from her employers. This family symbolizes the host society who gladly accepts cultural diversity and celebrates it in the presence of Jasmine. Financial independence is another positive aspect of Jasmine's assimilation. The quest for financial independence is one of the major factors for crossing the border to the United States and other countries. This movement of Asian people to America initiates in the wake of globalization. Taylor does not consider her a maidservant. Jasmine falls in love with Taylor in the very first meeting. This wholehearted acceptance of each other is a type of shaping each other's values and feeling through discussion and interaction. The democratic behavior of Taylor enralls her and she goes on learning a lot from them in these two years. This point elucidates extreme love of host people for others and their adaptive qualities to other culture in the form of Jasmine. The idea of solidarity and coexistence is visible from the strong democratic bond between Jasmine and Taylor's family. Parekh considers her stay with Taylor as the most fertile phase of her life in America: "This phase in Jasmine's life is most peaceful and comforting, physically, emotionally and psychologically, intellectually; however, it is a period of minute observations of intricate inner deliberations on, and keen involvement in her new surroundings" (113). It shows the cosmopolitan character of Jasmine, who crosses the borders and adopts herself to the new surrounding with the idea of solidarity toward Taylor and Duff. She does not merely get but she gives too. She does not seek refuge under nostalgia to be caught between two cultures, faiths etc., rather she as a true global

citizen, acculturates and assimilates. Jasmine is at ease with diverse cultures in the U.S. “I became an American in an apartment on Claremont Avenue.” (B. Mukherjee 165).

Like a global character, she adjusts her routine with the new cultures, people, and surroundings. She integrates into the new culture and becomes a world citizen. This shows harmony and interest in the practices and beliefs of other culture. C. Sengupta analyzes this aspect in *Jasmine in Feminine Mystique in Bharati Mukherjee's Jasmine*: “The theme of *Jasmine* is an Indian immigrant's encounter with the new world and her gradual transformation as she thoroughly imbibes the new culture” (161). She comes to the world community of salad bowl like global society, where she experiences various phases of relationship.

People across the world come here for economic and educational opportunities, and merge with other cultures. They influence one another in a global village, where people from various cultures come to create a sense of harmony, toleration, solidarity, and coexistence. Jasmine learns many things during her encounter with Americans. She also learns that relation can break and change as Wylie absconds from Taylor's life. “Jasmine has already, bloomed from a diffident alien with forged documents into adventurous Jase and assimilated the American spirit.” (B. Mukherjee 178). She conforms to the values of a new culture and imbibes the notion of respecting values of other cultures. She herself takes interest in these values and adapts it in the form of affairs with Taylor. She becomes confident when she receives a very empathetic and positive response from Lillian Gordon, Duff and Taylor. They consider her affectionate, sincere, refined, and intelligent; this infuses vitality in Jasmine. It is a two-way acceptance because they consider one another fellow citizens. Her relation with Taylor explicates the mutual reciprocity between Jasmine and America or American people. He confers upon her the new name Jase that she gladly accepts with her ability to adjust to every situation. She is acknowledged as a part of their families and cultures. Both sides show kindness to strangers, she feels at home with Taylor and takes special care of him when his wife and Duff desert him. They enter into an emotional relationship, expressing their warm feelings for each other. Taylor does not consider her a foreigner or alien. This emotional, psychological, and physical interaction between the two proves their adherence to the

idea of coexistence in human community. Her pace of assimilation as a fluid identity and global citizen is very fast.

“Jasmine travels through different continents, as well as through hunger, ill-treatment, violence, rape, murder, but she is not frightened at any time since her mission, her death – wish can be fulfilled only in the desired but alien land. She is willing to make all compromises and adjustments, hence there are no deeply stirring situations.” (B. Mukherjee 177). Here the adaptation and fluidity of Jasmine’s character are lucid. It is her journey from the values of old to the new world. She takes interest in the values of other cultures and her American friends accept her. Her assimilation starts when she crosses the border to Florida in a boat. As an immigrant, she learns how to survive and go through perils, and be the part of universal community. A Half Face man, a symbolic figure, molests her as a commodity showing her no respect. She kills him and resumes her journey as a new identity. Her journey through various continents implicates her encounter with diverse cultures, people, places, and other experiences. She appreciates and celebrates the differences in the world community. It shows her acceptance qualities and her inclination towards cultures. She intends to absorb the new ways of life and fuse into one streak of human community while tasting the flora of diverse cultures.

“I have a husband for each of the women I have been, Prakash for Jasmine, Taylor for Jase, Bud for Jane, Half Face for Kali.” (B. Mukherjee 197).

The idea of mutual recognition, reception, and concern is discernible in the relationship of Jasmine with the American people. This stance of reciprocal openheartedness makes her a cosmopolitan. Wherever she moves, assembles a new vibrant identity that is the outcome of fluid characteristic in her personality as a universal citizen. She encounters an American banker named Bud Wipplemeyerin in Baden, Elsa County, Iowa.

The employment offer to Jasmine in his son’s bank shows his warm reception of her. He falls in love with Jasmine at first sight. Globalization shrinks the world and border crossing is so smooth that people across the world and form a universal community based on shared morality. Bud’s instant love is a sign of his care,

compassion, and acceptance of other cultures. He bequeaths her the name 'Jane' and both live in a strong sexual relationship. This is another identity transformation of Jane's fluid self. Mukherjee shows the benevolent attitude of the host culture as cosmopolitan. The idea of exposing bodies and making sex is quite symbolic. The idea of giving birth to Bud's child without marriage is her total submergence into the new ways of life, symbol of perfect harmony, the highest point of each other's acceptance. Their strong bond is based on mutual respect and wholehearted recognition. When Bud is shot and confined to wheel chair, she takes care of him as a wife.

She does not abscond from him. This is her obligation to him as a kin and even as human being in the form of oneness with global community. She and Bud's ex-wife, Karin, align for the happiness of Bud. S. Indira's observes that Jasmine "looks upon herself as a catalyst and not the cause to bring about the divorce of Bud and Karin in mid-life. All Americans, give her, Jasmine pays back with gratitude and love. She serves Bud patiently and fondly after he is crippled" (88). The community treats her as a person who belongs to them, an integral part of their society, not as alien. This is a solid example of living in harmony with the rest of humanity irrespective of caste, creed, religion, culture, race, and gender. Jasmine is also completely absorbed in their practices and interacts with them as a universal figure. Her new identity as Jane melts into the world cultures where human beings tolerate and accept the differences as members of the same universal community. She forms this new identity as a prototype world community. "I am not choosing between men.", "She is not greedy with wants and riskless from hope" (B. Mukherjee 140-141). She hopes for the best and wants to be more and more adaptive while interacting with Taylor. As a world citizen, she is persistently on the move. She transforms into Jase here in the company of Taylor whom she really loves. She adapts a new lifestyle completely as a free individual without any regret. Jase as a universal model ventures this new expedition, though she is uncertain regarding it. She accepts but also influences others and strengthens the notion of bilateral cultural, racial, and national relationships. Moreover, all such relationships are considered the parts of a body in the universal community. This saga of her geographical, cultural and psychological fluidly ensures her as a cosmopolitan figure. As she moves, she transforms her identity and forms a global one from Jyoti to Jasmine to Jane to Jase. This fluidity is a positive

mingling into diverse communities of the world. Her personality is always shaped by the sway of nearby milieu. Being the member of a global community, she visits many locations, absorbs sundry cultures, and lives with multiple identities. “watch me reposition the stars” (B. Mukherjee 240).

In the outset of the novel, the astrologer predicts bad omen about her future and that turns out true later. However, she is determined, gallant, a combatant, defiant, survivor, and adapter. Geographically, physically, and psychologically, she goes through many transformations while encountering cultures as a global citizen. She as a fluid identity binds herself to the adopted world community and enjoys the assimilated status as a cosmopolitan. She constantly moves to various regions and at different times, forms multiple identities. She develops a strong bond with many Americans in kind coexistence. Carchidi interprets the end of the novel as Jasmine’s triumphant individualism: “... a glorious freeing of the leaves of the kaleidoscope that complexly intermixes and produces a new pattern” (98). Jasmine achieves economic and social status while crossing border to the United States. With her diverse cultural identity, she secures her place in the American society. Her American relatives consider Jasmine as their family. America as a promise land for self-actualization provides her an opportunity to encounter diverse cultures.

She accepts and shows genuine interest in their values as a globalized citizen and the host culture cordially accepts her. Therefore, at the end, she whispers to astrologer that she is not a miserable being but adjusts herself in this global world through joining universal human society. “On those nights, we—Duff, Taylor and I—became a small, sufficient family and I told myself guiltily, that everything might really work out all right. . . . I, the caregiver, was eager to lavish care in my new perfect family.” (B. Mukherjee 183). Jasmine makes the host society her home. She enjoys the happiness of a family with great care, love, and respect. She also receives great reverence from Taylor. A cosmopolitan should cherish the idea of coexistence because not all disparities can be resolved. It is rightly observed, “She creates unorthodox varieties of family that are possible only in the liberal climate of America” (K. Sharma 115). The formation of

family in the United States is an indication of her total immersion into her surroundings. She lives in perfect harmony and solidarity with them.

Briefly, Taylor, Duff, Bud and Du (her adopted child) greatly depend on her. She is already assimilated into American culture and makes strong bonds with these American people. She as a cosmopolitan; does not disregard Indian norms, values, and culture but defies it. She considers it her obligation to the human community as a universal citizen to extend her love, care, sympathy, and compassion to those who need it. She does it in India as well as across the borders. The fluid postmodern identity of Jasmine through continuous movement transforms her into a global citizen. Yadav and Yadav highlight it in the following words:

Jyoti, Jasmine, Jane, Jase, each of her different identities, took place in a different space, i.e. India, Florida, and New York, Iowa. She is such a character who violently challenges the preconceived notion about female identity. She is not marginalized by either gender or race, and changes herself according to her environment, characterized by an ever-changing uncertainty just as Jasmine. Her incessant movement makes her a Diasporic personality. (4)

Her bond with American friends and other acquaintances is based on mutual reciprocity. She becomes a global character through the qualities of fluidity, harmony, and celebrating diversity in a combined human society.

The idea of migration to the United States in the novel *Jasmine* and the development of American identity are incorporated in Mukherjee's novel. This novel addresses the issue of cultural adaptation, fluidity, globalization, and the idea of human community in a state of coexistence. She focuses on the idea of universal citizenship of character, people, culture, and globalization. The identity of characters in this novel is a fluid one, always in a state of flux. Globalization paves way for various opportunities and it makes the characters in Mukherjee's novels especially in *Jasmine* as cosmopolitan.

Mukherjee herself states that migration to America results into two-way adaptation process. Both the immigrants and host culture promote the notion of tolerance to the cultural differences and take interest in the ways of life. In this sense, they become

universal citizens. She advocates like Appiah, the idea of coexistence and mutual tolerance. Her literary agenda, as a writer, begins by acknowledging that America transforms her. It is a two-way process because she and other immigrants influence Americans too. It affects both the individual and the national-cultural identity. The result of immigration, then, is the two-way transformation where people accept one another as fellow citizens.

Identities are condensed and proliferated ironically in the postmodern world. The new world order is defined with the emergence of concepts like multiple identities, culture variations, and globalization. Differences are blended and result into similarities and cultural diversity. The world becomes a global village and fluidity makes the new identity as a cosmopolitan like the protagonist Jasmine. Chris Barker defines “Identity as an essence that can be signified through signs of attitudes, taste, lifestyles and beliefs” (220). Jasmine roams and molds culture in her character and becomes a universal citizen with fluid identity. Postmodernism creates interactive relationships resulting in fragmented character in a diverse culture. Barker says, “Personalities are made of numerous identities not of one” (224). They become the component of one but of numerous identities and form a composite self.

Human migration and fluidity are natural phenomena with the advent of globalization. Border crossing and migration become easier with the innovative means of transportation. The immigrants go through the process of adaptation to adjust themselves with host culture and society. Mukherjee’s *Jasmine* is a saga of an Indian immigrant to America. As a fluid self, she goes through and forms manifold identities to ensure her place in American society through assimilation for her survival. She becomes a naturalized citizen of the world culture in the U.S.

4.2. Home as a Psychological Phenomenon in Pakistani Novels

Pakistani fiction explicates the notion of cultural assimilation in this era of globalization. The concept of universal citizenship is illustrated through the characters’ cultural adaptation in English fiction of Pakistan. Globalization set route for migration and the world shrinks into a global village paving way for the recognition of cultural

diversity. Many Pakistani writers live abroad in diverse cultural societies with multiple identities and project the idea of coexistence in fiction. This chapter analyzes the novels of Zulfikar Ghose, *The Triple Mirror of the Self* and Kamila Shamsie's *Burnt Shadows*. Their novels set an instance of assimilation and cosmopolitan milieu for living in harmony in spite of cultural differences. Living in a state of coexistence across the borders with diverse cultural heritages results into fluid identities and cosmopolitan concept.

4.2.1. Introduction: *The Triple Mirror of the Self*

Ghose, himself a cosmopolitan, drives out the quandary of an immigrant and belonging to any specific region in the form of his global citizenship. He does not bewail to be a stranger but he expresses acceptance and lives in a state of solidarity with other cultures. He feels at home everywhere and it is clear from his works, specially, *The Triple Mirror of the Self*. He lives in various continents and belongs to the world community. He encounters various cultures, absorbs them, and creates solidarity and harmony with them as a global citizen. *The Triple Mirror of the Self* is a self-explanatory because it is a tale of modern day Odysseus, living in four different continents and countries reflecting the attitude and ideology of the author himself.

4.2.2. Textual Analysis: *The Triple Mirror of the Self*

"I have been resident now for some years in a settlement called Suxavat of fewer than 200 souls in that part of the jungle which decides no allegiance to a nation, though from time to time, Brazil, Peru and Colombia have professed a claim to this territory. The natives named me after the immigrant tree: Urimba, the scattered one" (Ghose, *The Triple Mirror of the Self* 3). The description of the novel sheds light on identity of the protagonist Urim: he is not a native to this imaginary land. Majority of the people do not claim any specific cultural background or nationality nor reveal relations to any specific race, culture or ethnic group. The region is said to be partly inhabited by descendants of nineteenth-century seringueiros, rubber trappers who travel so far from the economic centers that they stop trying to get back. As Gordon mentions in her theory of assimilation that better future in terms of economy is one of the important factors that forces immigrants to cross the border, where they encounter new culture and adapt it. As

a result, people from various cultural backgrounds migrate here in pursuit of better economy by obtaining rubber and gold. They form a universal community living in coexistence and solidarity. They create here a mini world to form a harmonized society, where diverse cultural backgrounds make a salad bowl exhibiting its exquisiteness in a global community.

The writer artistically uses stylistic devices. Local people call him after the tree 'Urimba' means 'immigrant tree' which means scattered one. This explicates the identity of Urim, he comes here as an immigrant and lives among these people with solidarity and coexistence. Ghose takes us to the fictional village of Suxavat, which works as a symbol of Urim's idea for home. As Ghose builds this as an imaginary land, Urim carries the idea of home in his mind like other universal citizens in South Asian fictions, which are under the current study. His identity is scattered everywhere like the writer and considers others as his fellow citizens.

Urim also observes that three countries claim their legal right to Suxavat village where cultural diversity thrives. He forms his identity according to the surroundings and takes interests in their values as a global citizen. The author very diligently introduces the name Urim that means light, which cannot be confined to a specific geography and travels faster within seconds. Urim's name elucidates his fluidity, which moves across the borders, travels continents, and countries without any barriers.

...that moment of hallucination, that possessed me as I lay in a cousin's house in Karachi after the flight from London. When I awoke dripping in a darkened room and saw the figure of the girl, her hands held out with an offering, make a phantom appearance, elude me for nearly thirty years, and finally stand before me in the person of Horuxtla. (Ghose, *The Triple Mirror of the Self* 11)

His fluid personality is not confined to one area and his universal qualities of assimilation to other cultures are clear from his warm feelings for Horuxtla. His reminiscent of the days and nights spent with Horuxtla verifies his adaptation and his relationship with her are based on mutual respect. She is kind to strangers and comes so close to him that they find themselves in a compromising state of mind.

The image of the dazzling beauty of Horuxtla works as objective correlative in the story because this vivid image and beauty of Horuxtla entices him to discard mental borders and feel oneness with her. Introduction of the epitome of beauty in the form of Horuxtla, explicates his cosmopolitan perspective that cherishes a love for human oneness. The acceptance of cultural differences is evident here. He lives as native in Karachi who has relatives there but he builds a home wherever he goes.

The recurring dream of young and stunning beauty of Horuxtla reveals Urim's harmony with other cultures. He ultimately finds himself in the subcontinent in the end of novel. He experiences many cultures and partakes in practices of the host communities. He expects and respects values of others openheartedly. He recalls his strong sexual affair with her implying fusion of cultures into one homogenous mass.

The effect was rather like watching Japanese youths performing a rock concert with all the physical gestures of British or America pop stars or coming across on a sidewalk in Los Angeles. Tall blue-eyed Americans in orange-colored robes chanting the praises of Karishna, each group appropriating an alien tribal practice with a sincerity. (Ghose, *The Triple Mirror of the Self* 16)

The inhabitants, who do not have one cultural background or origins, perform rituals in various forms. This shows mutual understanding and conformity of the residents. People come here in search of brides reflecting cross-cultural adaptation membership in the human community. People of different cultures mix up and want to make a shared community. They consider one another as a product of the same universal community where they avoid cultural differences and celebrate it to form a strong bond.

This looking for brides in Suxavat turns into a sort of global community where everybody can perform values and practices not related to any specific culture with respect for diverse cultural activities. Urim watches these performances as fragmentary images making one whole. He belongs to this community and shows solidarity toward these cultural practices. The performance of actual bride ceremony by Charlatan Nebbola (an immigrant priest) reveals the harmonious life with diverse cultural backgrounds. Their performance is a universal one, which presents the performers and rituals of various

human communities. Nonetheless, it is not related to any specific nation, people, cultural practices, and rituals but presents oneness in its diversity. They form a universal community based on coexistence of almost all races of the world like Asians, European Americans etc. This is a perfect example of genuine interest in the values of others despite social, financial or cultural backgrounds. It paves way for economic globalization: all the inhabitants of Suxavat travel here to find better economic opportunities for themselves and for their future generations. They exhibit an attitude based on sheer synchronization with others. They are at ease and show respect to each other's differences that is why they live here together since long. Urim moves to all the continents, which are mentioned in this scene. Japanes, English, American, Karishna, which refers to the Hindu god. Thus, the protagonist of the novel moves to almost all these places as a fluid self. It tells the readers about Ghose's own saga who lives in four countries. "We came from different sources, different continents even, from worlds long famous for the rise and fall of civilization, but we shared no creed or history. Having no established rituals, we tolerated and took a curious interest in whatever got invented In a television documentary like a remote people" (Ghose, *The Triple Mirror of the Self* 17).

In Suxavat, cosmopolitan Urim develops a strong sense of appreciation for cultural diversity and admires the performances of the villagers because it strings them together. The villagers form a single human community though they belong to various cultural backgrounds. They invented some of the rituals which global citizens inherit and they live there as fellow citizens. The immigrants and indigenous people live in a state of harmony. The fluidity in Urim's personality brings him here with Tambour, a former gold miner. The gold miner makes these jungles his home. Tambour, like Urim, feels at home among the diversity of cultures and people because their relationship is based on respect.

Urim possesses soft corner for these people and wholeheartedly appreciates the performance with keen interest. His appreciation and acceptance of others' rituals or ways of life is evident when he is spell bound by the performance of another immigrant called Nebbola. Their invented qualities of ceremonies narrated by Urim, tell us about their cosmopolitan characteristics. They create everything in their mind. Urim and other

inhabitants build a home in their minds and, therefore, accept everything created by others.

Urim's fascination for the performance of the immigrant Nebbola shows his attitude of solidarity, the most important points in Appiah's theory of cosmopolitanism i.e. respect and kindness to others and strangers. Their acceptance of universal values to do certain things in a different way is not obnoxious to Urim and other denizens of Suxavat. They admire this creativity, feel oneness as a universal community, and enjoy cultural and performative diversity. They do not have any culture specific ceremony, ritual or activity. The invented ceremony by the dwellers becomes their collective cultural attraction. Urim appreciates Nebbola's TV documentary about remote people. It exhibits his admiration for the innovation and something that belongs to human beings. "God knows whose land it is to claim" (Ghose, *The Triple Mirror of the Self* 54).

Urim comes to Suxavat as an immigrant and leaves it when the invaders devastate it. He does not belong to any specific land; he is from everywhere, not concerned with nationality. He himself possesses multiple identities and avoids such territorial question related to this imaginary village. The fluidity of Urim is obvious from his quest for visiting new regions with Pons. Urim's meeting with Tambour and his discussion about the belonging of Suxavat village, expose the multiplicity and diverse cultural backgrounds of the lodgers. It is clear from Tambour's description that Suxavat does not belong to any specific country or people. This region is a hub for the immigrants where they fuse here in one cord.

The interior ministry claims to the land because it wants people to move away from the land. The cosmopolitan Ghose paves way through his art of narrative to put Urim in a state of flux. The residents of Suxavat form a global community and deny the claim of any specific country or race to it. This is a place which belongs to everyone and those who come here as immigrants, live in harmony, and make it their home. The idea of relocation conjectures the fluidity of Urim's personality, who comes here and now shifts his identity. The idea to leave Suxavat for better sheathes the flux of Urim's life. It foretells the better cosmopolitan life of Urim through continents and countries. "One day a woman gave birth to twins, both male, who were inseparably attached together along

their backs: one could not see the other but together could see the whole world... I will go native with a spear” (Ghose, *The Triple Mirror of the Self* 61-62). Nebbola listens to the story of Puru Sana with great interest and accepts it as his own. He and his men believe in the indigenous folklore and take interest in the practices of the local people. The description of Urim designates the dwellers of Suxavat are a sort of patchwork. This amalgamation of cultures, people, and specially protagonist’s bond with them divulge the solidarity which itself shows the qualities of universal citizenship. Occupants form a new identity and live as global citizens. Tambour offers his gun to Nebbola when they go out for hunting which demonstrate a strong sense of fellow citizenship. Tambour’s killing of a jaguar with the native spear negates the idea of native purity, self-centeredness, and monoculture. “Perhaps I was unconsciously reluctant to leave Suxavat until I was certain that there was no more a Suxavat in which I could live. I knew that I had again resumed my flight” (Ghose, *The Triple Mirror of the Self* 87).

The mobility of Urim is inevitable now because it is by force here. Globalization is responsible for his border crossing which causes fluidity in his character. The author deliberately implies the forced mobility to move the story of novel forward along with fluid identity of the protagonist. Urim’s identity is not fixed to geographical location. It is obvious from the word ‘resumed’ that he is on the move. He roams around the world, endures many transformations, and finds his home everywhere in the world as a universal citizen. He welcomes the differences of others and survives in the midst of tumultuous circumstances everywhere. He belongs to the universal community and adapts himself to the new surroundings like the author of this novel. The fluidity in his character encounters cultures and is empathetic towards the host community. His vivid imagery to describe the village shows his native like love and attachment with it. His survival through the catastrophic incidents suggests his movement through ebb and flow of the cultures of the world. He considers himself one with human community, not with one locality. “I was a superior scholar for knowing what scholarship not to attempt. I had during the previous seven years received funds from five different foundations which supported humanistic study” (Ghose, *The Triple Mirror of the Self* 118).

Five various opportunities symbolize his celebration of diversity through border crossings. The second part takes place in the United States; Urim recalls his visit with Pons on his anthropological project in the first section of the novel. His meeting with him in Xurupa in the first section '*The Mirrored Man*' is significant because it shows Urim's transformational identities in different places. It shows their attitude of coexistence with differences and their interest in human beings while experiencing cultures of the world. Pons is fond of traveling which explicates his capability of adaptation qualities. He travels with Urim and as a scholar, takes special interest in scholarships to foreign lands. His desire for acquiring a scholarship across borders shows his qualities of a global citizenship. His meeting with Valentine Sadaba in Peru shows his fluidity in his character and open-mindedness towards other cultures.

Pons travels across the globe for many months, and lives among the people and cultures with solidarity. The integral part of visiting churches and market places as tourists, Pons exhibits his experience of the local culture. Pons and Urim demonstrate interest in other cultures, histories, values, customs, and civilizations. This genuine interest in anthropological study and in human community qualifies Pons as a global citizen. Urim's names his cat as 'Socrates' after a Brazilian soccer star, which is an expression of his love for foreign culture. He fuses Brazilian culture with American popular culture and adapts it. "A Foundation in Nebraska offered research grants to persons who undertook the completion of a work left incomplete by the untimely death of its author" (Ghose, *The Triple Mirror of the Self* 119). In the second section of the novel, Pons' description of Urim's manuscript and getting a research grant from a foundation in Nebraska places him in interaction with cultural commodities or artifacts. This attitude is a clear indication of respect to cultural diversity. He receives the manuscript of Urim through Sadaba, who is a Latin American realist. The introduction indicates solidarity between various nations in the form of characters and their interaction with one another. They are very cooperative and cherish very friendly relationship.

Sadaba even helps and encourages Jonathan Pons to work on the manuscript and research project. The obtaining of research project and moving abroad highlights the idea of contraction of the world into a global community. It emphasizes the notion of harmony

and solidarity on the part of host culture. However, he and Pons take keen interest in the history and heritage of others. They form a universal community where they show respect to one another. Pons traces the identity of Urim because he finds his name in his manuscript. The tracing of Urim's past and quest about his multiple identities by Pons, confirms him as a global citizen. The connection of Pons and Sadaba with Urim, emphasizes the universal human community based on solidarity and reciprocity.

Urim's is an American but lives in England as a poet, named Zinalco Shimomura or Shimmers. The description of Pons reveals the multiple identities of Urim. He changes his names identity through travelling across the continents. The interest of Pons in others' cultural values and races exhibits his idealization of showing reverences to cultural difference. His research is supposed to contribute to the preservation of human cultures. It tells us about his belonging to the universal society. This is an attitude of acculturation. His genuine interest in other cultures reveals his idea of coexistence and his open-mindedness. He works as a cultural ambassador to assimilate to other cultures in the form of visiting various countries and carrying out research projects about their race etc. It demonstrates his attitude of globalized citizen who accepts world cultures and others accept him. Urim and his project are the driving force behind Pons' attitude. " Zinalco Shimomura had joined the faculty during a year when I was away on research – if I am not mistaken, it must have been the year he spent doing a comparative study of theatre productions of Shakespeare in London, Corneille in Paris and Sophocles in Athens" (Ghose, *The Triple Mirror of the Self* 122).

Urim as a cosmopolitan lives his life according to the notion of respect to the differences and solidarity. Pons finds out Urim as author of the manuscript. Pons' description regarding Urim's research project, shows his interest in the cultures of the world. He moves to America in search of higher education. The comparative study includes the selected writers from across the continents, nationalities and races – French, English, and Greek – shows that, for him, human beings are more important than cultural differences. His interest in the dramas of Shakespeare (English), Sophocles (Greek), and Coreille (France) reflects ideological border crossing. Urim crosses the borders, assimilating to cultures in the form of practical involvement in cultural studies. This

proves him a cosmopolitan because the project is a sheer outcome of his sense of obligation to humanity.

Pons' finding about Shimomura as an immigrant from South Asia sheds light on the continental movement of Urim. He lives in South Asia, moves to England, then to America, and resides in South America. All these places and countries explicate his character as a cosmopolitan. He possesses the characteristics of four races in the form of acculturation and assimilation to the host society. He is at ease everywhere and plays a significant role in every society through his productivity by considering every country as his homeland. Pons also discovers that he writes 'You' as an incomplete fragment, that shows compassionate character of Urim and his interest in others. The idea of addressing somebody connotes his acceptance of others in spite of cultural, social, and economic differences. He is known as Roshan Karim in the subcontinent where he spends time with Horuxtla. His audacious expedition through various countries and living significant span of time in the host society with perfect harmony is characterized by assimilation. "I congratulated myself on the intellectual growth I had acquired during those twelve months, for, in retrospect, it seemed to have been a most fruitful time" (Ghose, *The Triple Mirror of the Self* 118).

Pons's border crossing and discussion regarding various places highlights his interest in the practices of others. The benign attitude of Pons toward others and importance to their beliefs display his cosmopolitan quality. His journey to various courtiers and his insatiate thirst for experiencing the world cultures, reflect his habit of coexistence. Moreover, like Urim, embraces other cultures because he belongs to the universal community. As he is not committed to one community, he feels free to move around the globe. He visits some of the places and intends to travel to far off countries. It confirms his integrity, solidarity, and oneness with the world community. He mentions his visit to Egypt, its enchanting panorama of flowers on the reservoir of Lake Como. Furthermore, he stays to enjoy the tempting nocturnal beauty of Las Scala in Milan. He also reads a book about 15th century Italian cinema and Robert Browning's poems (19th century Victorian English poet). His fluid identity and appreciation of various cultures of the world make him a global citizen. His excitement about these places and his roaming

around the world confirms his adventurous life. The quality of molding cultures, values, norms, and customs suggests his universal citizenship. He develops the notion of coexistence and esteems other cultures despite differences.

The border crossing becomes so smooth and easy that Pons and Urim cross the borders in order to reach another country. Ghose's *The Triple Mirror of the Self* emulates this idea that globalization erodes borders. Pons' pleasure out of his aesthetic experiences as a literary person enlightens his empathetic interest in the cultures of the world. He receives firsthand knowledge related to other cultures and the generous appreciation of various countries expresses his respect for humanity.

Ghose himself goes through the same process and still lives in the United States. It is two-way acceptance, which is based on shared human values. He speaks through Pons, "This knowledge provided me with a fine sense of freedom..." (Ghose, *The Triple Mirror of the Self* 118). As a universal citizen, he is unshackled from the bonds of prejudices and biases. His adaptation and love for other people, cultures, and places reflect his aspiration for universal citizenship. "Academic merit, however, would not have advanced her career as rapidly as her charming habit of visiting the department's politically active male professors and finding some common interest with each ... [, for] female colleagues found Isabel a champion of feminist rights" (Ghose, *The Triple Mirror of the Self* 153).

During his quest for Urim's identity, Pons describes his wife who also possesses a global character. Her struggle to get a job at the American University is a clear stance of cultural assimilation. In addition, her hard work for contribution to the international sociology in the form of dissertation shows her services for humanity. Her interest in the social interaction with other cultures, races, and ethnicities explicate her sense of belonging to the universal community. She is desirous to do something valuable for the development and prosperity of human beings. She accepts human race and develops soft corner for the cultural, social, financial, and religious differences. She considers herself an integral part of it and attempts to improve it by adding something valuable through her research. She gets her research approved for the publication in prominent journal. Academically, she is not strong but her contents contain a panacea for all human race.

She plans to utilize her research for contribution to the internal demands of diverse cultures. She considers herself a public servant, not nationally but internationally. Her urges to get a job at the American university, shows her enthusiasm to serve humanity and to teach in a diverse cultural background across the world. The social gathering at her home – including her British friend Caro, who visits from England to the United States – reveals her interest in cultures of the world. These qualities qualify her as a global citizen like her husband Urim. The consummation of their relationship also confirms their universal relation, which is based on harmony and solidarity among the differences.

“The origin of the Self” (Ghose, *The Triple Mirror of the Self* 340). The third section of the novel introduces us to Roshan Karim. Urim becomes Roshan in the third part. His living among diverse ethnicities e.g. Hindus, Sikhs, and Parsees shows his solidarity with other cultures from his very tender age. He cherishes strong bond of friendship with other ethnic groups, which undoubtedly brings forth his harmony with the cultural differences of others as a globalized citizen. It tells us about the cosmopolitan aspect of the writer. His family leaves for England during the partition and takes permanent abode in England. Ghose merges in the new culture and develops a strong attitude of coexistence toward English society like his protagonist, Roshan. He finally moves to the United States as a fluid ‘self’ and lives there with keen interest in the practices and beliefs of others. “But you But you But you” (Ghose, *The Triple Mirror of the Self* 343).

The transformational and fluid identity of Urim and other characters is suggested through the pronouns ‘I’ and ‘You’. The pronoun ‘I’ is used in the outset of the novel and ‘You’ at the end, casts light on the border crossing and fluidity of Urim’s character. His identity is in flux, which changes according to the place, country, and continent. Urim, Shimmers, and Roshan are diverse names according to various cultures in different countries. The protagonist forms and reforms his identity as a fluid self. Border crossing becomes an integral part of his life throughout the world. His assimilative qualities are evident from his names in different cultures. All the names carry the same meaning ‘Light’. Ghose deliberately uses various names with one meaning to suggest solidarity and humanity. Immersed in cultures and values of the world as a true cosmopolitan, he spreads the idea of peace, reciprocity, and harmony with other nations. He considers all

cultures and races one global community. The protagonist with multiple identities considers it his right to take any name, live anywhere, feel at ease, and make his home everywhere. He takes the idea of location in his mind and adapts the culture of the host community throughout his travels. He encompasses three diverse continents in his names; he is known Roshan in the Subcontinent, an Urdu word for 'light'; Shimmers in England, which carries the meaning of 'light' and Urim in South America meaning 'light' in Hebrew. The interest in various languages and in cultures makes the protagonist a citizen of the world with obligations to humanity.

Pons' search of Urim's identity confuses him because he could not identify his origin. His universal citizenship, border crossing, and spending time in various countries show his respect for the differences. He shows kindness to other cultures and people, and in return, receives the same attitude. He takes special interest in practices and beliefs of others, which ultimately leads to peace. He accepts the cultural diversity as a global community rather than questioning their validity. Ghose himself lives in perfect harmony in various countries, experiences cultures, and now lives as a citizen of the United States. He and his protagonist live and survive with multiple identities. Dasenbrock in his review calls Ghose "one of the most unusual authors in English nowadays ... the setting of his fiction over past twenty years has been none of the places where he has lived, but rather South America" (785). This claim is accurate because Ghose as a universal citizen does not confine his novels to any origin but always places them in the imaginary setting of South America. His characters and specially the protagonists are on the move. He as a cultural ambassador demonstrates harmony and solidarity among various cultures.

He is in perfect conformity with cultures of the world and develops the character of his protagonist Urim as his mouthpiece. This is a driving force behind the title of novel. *The triple Mirror of the Self* enshrines the idea of globalization and its erosion of borders, which causes fluidity in the identities. He creates a world of diverse cultures belonging to the same human community. Briefly, Ghose's literary oeuvre is like his multiple identities. It is hard to categorize and classify his works because his cosmopolitan personality influences his works as global literature. It can be found in the libraries with South Asian literature, it also exists in the shelves of English literature.

Additionally, it is included in the American literature section as well. It is obvious that the literary institutions of the world are unable to decide effectively regarding assigning a nook to Ghose's as a writer. In this sense, he belongs to the literature of humanity, not of any specific nation or geography because his literary works and protagonists defy this concept of fixed geography, nation/nationality, and culture.

4.2.3. Introduction: *Burnt Shadows*

Kamila Shamsie experiences diverse cultures and lives with multiple identities. She adapts British, American, and other cultures. Furthermore, she promotes the notion of assimilation and cosmopolitanism. She possesses a cosmopolitan background: she lives in Karachi but spends part of her life in the United States and England. She addresses the issue of globalization and boundary-crossings in *Burnt Shadows*.

4.2.4. Textual Analysis: *Burnt Shadows*

. "...but on the morning of 9 August itself both the man from Berlin, Konrad Weiss, and the schoolteacher, Hiroko Tanaka, steps out of their houses and notice the perfect blueness of the sky" (Shamsie 5). The advent of globalization brings a drastic change in the migration phenomenon. All the South Asian writers live abroad in various cultures with 'fluid self'. Shamsie herself has a cosmopolitan background and attitude. Border crossing in the novel plays a pivotal role in the formation of characters' identities. Jay observes that such fluid identities "transform the scope of national literatures to which they belong and push [them] beyond national border to imagine the global character of modern experience, contemporary culture, and the identities they produce" (9). Her novel introduces characters, especially the protagonist, Hiroko Tanaka, with multiple fluid identities that defy a fixed geographical boundary. The protagonist is in a state of flux and fluidity because she does not belong to one fixed geographical area nor does she live in one country. She experiences many transformations in various continents. Her encounter with diverse cultures, innate ability to learn many languages, and adaptation to the cultures of the host societies affirm her belonging to the universal society. The act of marrying a German boy shows global characteristics of her dynamic personality destined to visit the world. Her dream of exogamy and roaming around the world confirms her multiple identities and associates her to the universal community. Her desire and dream

come true but in a different way: she marries a Muslim boy, Sajjad and travels across the world crossing many borders during her saga. She, from the very beginning, develops her identity as a universal citizen. The protagonist learns various languages and cultures of the world, embraces foreign cultures and shows solidarity with Konrad Weiss from Berlin, Germany. Both Konrad and Hiroko consider themselves as members of the same human community. Konrad and Hiroko do not keep the idea of borders in mind. The notion of borders, races, cultures, and other differences melts in her mind. She makes a sort of melting pot in her mind where she fuses them through her cosmopolitan view. With an attitude of kindness to strangers, Hirok and Konrad develop affinity and celebrate human diversity inside universal society.

A translator needs to have in-depth knowledge of cultures because translation involves not only paraphrasing or interpretation but it requires a holistic knowledge of and competency in the host culture. It shows her proficiency in the target language and her in-depth knowledge of cultures. This can be acquired if a person takes interest not only in general things of a culture but also in its practices and beliefs. Konrad despite his German background crosses the borders to Japan for writing a book about its cultural beauty with a strong sense of obligation to the human race as a whole. This is the motivation behind his crossing the borders and visiting the world. "He felt he was entering a world of enchantment" (Shamsie 6). The aspect of universal citizenship and thirst for assimilation is visible in Konrad Weiss who is desirous to write a book on the aesthetic beauty of cosmopolitan Nagasaki. As a human being, he wants to preserve its splendor on the lasting pages of his intended book. It shows his obligation to human belonging and its preservation for the rest of global community. He wholeheartedly accepts and appreciates the unique exquisiteness of Nagasaki, Japan, and compassionately takes interest in Japanese cultural values. He does not feel alienation here because he develops an idea of harmony with the host culture. He renders the best services to humanity in the form of his project. "...it was the photograph along the wall that his captured his attention rather than the mad mixture of Japanese and European architectural styles...European and Japanese mixing uncomplicatedly" (Shamsie 6).

Konrad keenly observes the photographs of Japanese and European amalgamation implying peace and tolerance. For him, these photographs are the harbinger of peace and security in the world. He calls for the sense of responsibility to other human beings and emphasizes the proximity of others. Konrad's attitude towards the photographs is based on his universal community. He is optimistic for the idea of coexistence and solidarity among the world's nations. He has a strong sense of responsibility to his fellow beings and obligation to other nations, races, and cultures. He is, therefore, interested in Japonisme, an aesthetic trend of Japan. "...stories of Nagasaki's turn-of-the-century cosmopolitan world, unique in Japan—its English language newspapers, its International Club, its liaisons and intermarriages between European men and Japanese women." (Shamsie 12).

Konrad, with openhearted fluidity in his character, comes to Nagasaki for appreciating its cultural creativity and superb beauty of art and business. The introduction of this city to Konrad by Yoshi, exemplifies the crossroads of various cultures. The mixture of various cultures is a replica of the world community, reflecting tolerance for many forms of differences. The Japanese embrace diversity and expound its solidarity to other nations of the world. This is a two-way reverence as members of the same global community. The Nagasaki cosmopolitanism is marked with material gains that people from various cultural backgrounds seek. The idea of English language newspaper provides sufficient material for the acceptance of cultural and linguistic differences: reading English language newspaper means taking interest in the linguistic aspect of other culture.

Globalization makes the movement smooth and easy with the innovative technologies. Fluidity is a natural phenomenon in the postmodern world and it is obvious from the fictional writings of the South Asian novelists. Their protagonists and other characters, geographical localities, and diverse cultures of various continents make their fictional world a global village featured by international clubs. The idea of ardent interest in the practices and beliefs of others is the acceptance of universal community. Characters in this novel extend warm bilateral relationship. Cultures meet, unite, and contend but they do not overlap each other, suggests Appiah's concept of

cosmopolitanism. His 'The Escape from Positivism' claims that we shape each other's values, ideas, and feelings through discussion despite our cultural, political, and economic differences. These qualities make them universal citizens who embrace one another's differences in peaceful coexistence. "Compress the sun in her fist and will drink its liquid light" (Shamsie 46). She has the aptitude to acculturate and assimilate to other cultures.

Tanaka is forced by war to cross the borders but she exhibits the audacious cosmopolitan sagacity, moves to Delhi to visit Konrad's half sister and brother-in-law. She possesses the innate ability of adapting cultures and languages. Critics associate her with Kipling's Lalun in his poem *On the City Wall* who has the inborn quality to assimilate to other cultures. She moves beyond borders, travels through many countries and continents, encounters cultures. Kipling's poem is an early prediction of globalization, and border crossing. Tanaka is modern day Lalun, undergoing many changes, and absorbing various cultures in her personality. She lives with multiple identities at ease with every situation. She finds home wherever she goes and is accepted everywhere wholeheartedly. Her love and intimate relationship with a German boy Konrad shows her love for other cultures. Her sexual interaction with Konrad implies mixing of different races, borders, cultural, and religious differences in obligation to universal community, where strangers are treated with care, respect, and kindness. Burton remarks, "What? Alone?" Her quest for Konrad's past brings her here. She crosses the border as if Mukherjee's Jasmine decides to move to the United States. The accommodative Shamsie, also ventures into various border crossings, twists the host cultures, and squeezes them into her personality. She, like other females protagonists of Lahiri and Jasmine, never stops assimilating to other cultures. "...I want to look like the people around me. I want people to disapprove when I break the rules and not when to think that I do not know better. I want doors to slide open instead of swinging open" (Shamsie 99).

Tanaka is resistant to the things, which put hurdles in the way of her fluidity. She is in constant struggle to create identities according to border crossing and cultures she encounters. When James Burton explicitly prevents her from going to Sajjad, she takes

interest in the language and culture of her future husband, Sajjad. She has a soft corner for his cultural differences and even gets ready to cross borders with him in unavoidable circumstances. As a global citizen, she is ready to transform her identity according to the people and new settings around her. She, as the integral part of universal community, does not value the limitations like the confinements of language, geography, culture, values, and practices. She as a global citizen considers herself free to adapt the host cultural ways of life. She moves beyond borders to adapt diverse cultures of the world and make it a compatible one. She cherishes a habit of coexistence, solidarity, which demonstrates her assimilative urge. Hiroko's saga is based on cultural expansion and communal interactions; moreover, she plays a pivotal role as a mediator between nations across the globe. Her intercontinental traits reflect her critical view of the promotion of solidarities among nations. "...I want the doors to slide open instead of swinging open. I want all those things that never meant anything, that still wouldn't mean anything if I hadn't lost them. You see, I know that. I know that but it doesn't stop me from wanting them" (Shamsie 100).

The universal citizen, Hiroko, in a state of flux, is open to adaptation especially in terms of language, which works as soul of a culture. The idea of home, location, and nation is quite subjective to Hiroko in *Burnt Shadows*. Her role as a translator also signifies inter-national, inter-cultural global character performing the role of ambassador between cultures. She imbibes cultures with genuine interest in them. Khan calls this function "cultural translation" (63). She belongs to everywhere, bridges the gap between diverse cultures, and makes it her own. Assimilation, fluidity, and multiple identities are the integral part of her personality. Wherever she moves, accepts differences between cultures and considers it her obligation to the universal community. "This is an Urdu lesson, Sensei", and returned to sit at the bright table, pen poised to write the word 'ghum-khaur'." (Shamsie 77). She speaks Urdu with a native-like fluency. Quite at home in Delhi, their interaction reflects acceptance of a new culture as a globalized citizen. Sajjad welcomes her affably and teaches her Urdu. This engagement in learning a language is a sort of their initiation of very close relationship because care, tolerance, love, sympathy, kindness, and wholehearted acceptance are studded in this process. The idea of universal community, cultural assimilation, kindness to strangers, and living in

harmony with other nations is evident from their sacred and strong bond of matrimony. He teaches her Urdu and she wants to listen to his Urdu all the time. In addition, she has genuine desire for learning a new language, which ultimately leads to the adaptation of Indian culture. Home for Hiroko is a psychological phenomenon, not a geographical one. Khan highlights her ability as a language learner and her interest in foreign language. He comments on her perfect cultural conformity and says that Hiroko,

Glides from language to language with no difficulty and with spontaneity of a native speaker, she is endowed with an extraordinarily powerful gift for learning languages and engrossing herself into them. What is significant is that her interest in languages exceeds the practical features of linguistic acquisition, expanding into a much more deeply seated appreciation for the relevant nation's traditions, history, and literature history. (Khan 63)

Her strong bond with people is not marred by cultural difference. Her relationship with Konrad, Sajjad, Elizabeth, James, Hary, and Abdullah is based on reciprocal respect. Hiroko, the protagonist, unconditionally admits differences and cultural values of others as a universal community rather than questioning their authenticity. Even if some of them do not accept certain values, they agree to disagree with cultural diversity. The relationship between Sajjad and Hiroko begins with language learning which spells a charm on their emotional relationship. "...determined to see a pattern of people moving towards each other—that's why he kept researching his book instead of writing it" (Shamsie 70).

Konrad's research shows his responsibility to human community as a whole. He is desirous for the fusion of people into a single global community. Konrad, a German young man, epitomizes globalized citizenship. He, therefore, moves to Nagasaki to see a hub of various cultures and write a book about it. For Derrida, hospitality, and respecting the differences is the foundation of ethics. Konrad's determination to watch people moving toward each other explains the idea of coexistence. It is an emphasis on the perfect harmony between various nations of the world, who forms a global community based on mutual respect irrespective of their differences. Konrad as a world citizen observes Nagasaki as a place embellished with the principle and beauty of equality,

exogamy, harmony, and reciprocity. His ideas and words express keen interest in peaceful relationship among human beings. These qualities compel Konrad to leave his country and be one with rest of humanity: he does not feel homesickness here; rejoices in the world community as global entity. “His World which was not closed to the outsiders... Hiroko Tanaka was the one to show both Sajjad and Burtons that there was no need to imagine a wall between their worlds” (Shamsie 82).

The selected South Asian novels incorporate and address the issue of migration and fluid identities in the era of globalization. This migration can be forced, willing or for other purposes like social, economic, political, and educational. Here, the migration is forced one and people leave because of World War II. However, the doors are open to the outsiders in other regions. Hiroko works as a translator for Konrad to assist him writing his book but he dies in explosion. Hiroko’s inborn love for languages shows her intense interest in the cultures of the world. Her interest in languages, as a translator, contributes to her universal citizenship and binds herself with human community. Her crossing the borders causes fluidity in her identity. She becomes the mouthpiece of Immanuel Kant idea of universal hospitality in *Perpetual Peace* (1795) that the cosmopolitan law/right saves people from war.

Tanaka leaves and crosses the borders to Delhi, encounters other cultures by meeting Konrad’s half sister, Elizabeth Weiss and her husband, James Burton. All these characters are compatible and live as one belonging to the same global society. Her symbolic encounter with various cultures explicates her broad perspective as a global figure that develops a sense of solidarity to other cultures. Wherever she goes, she feels one with people, language, and culture of the host community. She comes across a young and sophisticated Muslim, Sajjad Ali Ashraf, whose lineage is traced back to Turkey. Sajjad’s attitude toward her is based on respect, which highlights Hiroko’s interest in cultural practices, norms, and beliefs of others. Sajjad, who works at Burton’s household, also cordially welcomes her to Delhi, implying coexistence of three different cultures. Shamsie very artistically blends the cultural diversity in a single family. “Konrad had been right to say barrier were made of metals that could turn fluid when touched simultaneously by people on either side’ (Shamsie 83).

The emphasis is on strong relationship between Hiroko and Konrad as universal citizens who belong not to Germany or Japan but to universal community. Here the unrequited love is visible between Konrad Weiss and Hiroko Tanaka. Both develop amorous relationship in the form of global citizens where benign attitude is displayed on both sides to the wholehearted acceptance of strangers. Both as true cosmopolitans, show veneration to each other and enter into a perpetual relationship. She loses Konrad in the heinous incident of atomic bomb. She is the student of Konrad and their affinity is characterized by reciprocity, concern, and interest. Her interest in other languages and here, in German, makes her a global citizen because she manifests obligation to others. She expects and respects the differences and is aware of the fact that all disparities cannot be resolved. Hiroko herself cherishes the ideas of universal community, which is the outcome of creating soft corners for others with their differences. Konrad, a cosmopolitan, is not destined to blossom but he is fresh in the mind of Hiroko. She remembers him as a vital part of her personality. Additionally, they share a strong bond of humanity. Shamsie herself lives in the United States, England, and Pakistan. She encounters many cultures, accepting others, and is contented with her fluidity in the world community. Her manifold identity is an evidence of solidarity. "...all of them—Turk, Arab, Hun, Mongol, Persian—have become Indian" (Shamsie 84). When Japanese culture encounters with the Indian in the form of Hiroko and Sajjad, both recognize each other and are aware of their sense of responsibility. Sajjad approaches her not as a stranger, but as a person from his own community and she feels at home with the new surroundings as a universal citizen. Living with Burton family, she accepts the values of the British society.

Sajjad takes them to 'Qutb Minar' and relates the history of the minaret. All the three cultures: Subcontinent, Japanese, and English blend as one, which illustrates harmony and reciprocity. Sajjad eloquently tells the history of India and its cultural diversity. Delhi is a rhythmically beating heart of cultural India. Hiroko takes interest in Sajjad's conversation, with a sense of solidarity with him as a representative of Indian culture. "She [Hiroko] would not have gone to India to find the Burtons if not for Konrad Weiss. In India, it was language lessons that brought Sajjad and Hiroko to the same table, overtaking the separateness that would otherwise have defined their relationship." (Shamsie 203). Their interest in each other's values and acceptance of difference lead to

their blood bond. Tanaka's interest in language drags her close to Sajjad. This consummation of their relationship is because of their reciprocity and celebration. Language learning in *Burnt Shadows* implies the urge to embrace differences and become a member of global community in the form of universal citizen. Hiroko is one of the exceptional examples who bravely crosses the borders, mixings up with the host cultures, learns their language, and integrates with the new setting. Abdullah, who is from Afghanistan exchanges language with Hiroko's son, Raza.

Many other characters are prone to learn new languages and adapt cultures. Konrad and Harry (Henry) learn Urdu from Sajjad in their childhood. Konrad and Hiroko, and Sajjad and Hiroko exchange languages, which is ample evidence of coexistence and solidarity as global citizens. They encounter many cultures and adapt it while creating a strapping attachment in the form of either friendship or matrimonial alliance with a person from the host culture. It demonstrates genuine interest of a person in a foreign language; however, it is an act of cultural assimilation and a cultural patch up work. Language exchange is significant because people from diverse culture create soft corners for one another through this two-way language learning process. Hiroko as a citizen of the world tastes the flavors of all these cultures in the form of language and takes interest in their values. Hiroko's interest in languages confirms her globalized citizenship because she wants to absorb diverse cultures of the world and lives with them in perfect harmony. "I am at home in the idea of foreignness" (Shamsie 143). This paradox shows the adjustment and adaptation of a person to another culture because Tanaka carries the idea of home in her mind. Globalization results into mass migration but the idea of physical geography/home loses its value. The immigrants and the host culture display solidarity despite financial, racial, and cultural differences and live with harmony. The immigrants acculturate and assimilate to other cultures and take interest in their practices and beliefs. These characters live on the pages of Shamsie's novel, the protagonist Hiroko is an example of it. She as a cosmopolitan shows respect to the host culture and assimilates to it. Language learning paves way for a strong relationship like marriage. She becomes the very blood and soul of the human culture.

Rehana, is a minor character whose personality reflects the traits of universal citizenship: she is from Karachi, moves to Abbottabad but weds a Japanese boy, experiencing exogamy and becomes a fluid identity. She spends twenty years in Tokyo with a Japanese husband, absorbs its culture, and settles there. She feels at home and visits Pakistan after a long time. Rehana's physical movement with her husband shows her fluidity who finds herself in conformity with the surroundings she lives in. "One of the fastest growing cities in the world and felt the surge of homecoming that accompanies the world's urban tribes..." (Shamsie 151). Elizabeth, James Burton, and their son named Henry, enjoy multiple identities like other characters in the novel. His identity is also fluid, always on the move. He and his family create empathy for other cultures and develop an idea of coexistence as obvious from their relationship with Sajjad. His learning Urdu from Sajjad brings to the limelight his tendency toward assimilation. Language makes a person peep into the host culture, the first step to acculturation. Harry possesses this trait of living in harmony with other cultures in his tender age. He lives multiple identities, and crossing the borders makes him a fluid self. At the age of seventeen, he moves to England, migrates to America, and now comes to Pakistan. He lives in different continents, countries, encounters cultural variation but lives in accordance with other cultures. He shows respect to the cultural differences and creates strong bond with people of other cultures as a true universal citizen. He visits Karachi to meet Sajjad for the rejuvenation and appreciation of former cultural practices and customs. "Belonging to anything as contradictorily insubstantial and damaging as nation" (Shamsie 204). As a universal citizen, Hiroko's movement and border crossing never ends. She is on the move all the time. Throughout the novel, she is found in different places. She encounters cultures and adapts herself to them. Her journey in the novel is not only physical but psychological as well. Through her movement with Sajjad to Istanbul, Turkey, and then to Karachi, Pakistan, she creates multiple identity and is at ease with the human society. She accepts various religious beliefs, takes a genuine interest in every society, and absorbs its culture in her cosmopolitan personality. "...marry me and we will go to America together. He only meant it as a way of indicating he would never behave dishonorably with her" (Shamsie 188).

Raza Konrad Ashraf carries multiple identities and global characteristics with German, Japanese, and Indian cultural backgrounds. Hiroko is the exceptional example who lives with identities that are more fluid. Raza's eagerly visits the United States. He even asks his beloved to marry him and move to America. His aspiration tells the readers about his compassionate acceptance of other cultures. He consults Harry to make his American dream come true. He crosses the borders, lives in three countries, encounters cultures, and makes the host culture his home. His relationships and friendships with people from other cultures like Abdullah and Harry show his compatibility and acceptance as a global citizen.

4.3. Assimilation and Universal citizenship in Bangladeshi Novel

Bangladeshi diaspora literature addresses the issue of cross-culturality, cultural diversity and fluid identities under the influence of globalization. Bengali writers also cross borders, live in foreign countries and discuss the inevitable assimilation of the immigrants to the host cultures. The diaspora Bengali Literature caters to the demand of current global era and incorporates themes related to the concept of universal community.

4.3.1. Introduction: *Brick Lane*

Monica Ali, a British Bengali immigrant writer, lives in England with multiple identities and cherishes the idea of cultural assimilation and universal citizenship in her novel, *Brick Lane*. She marries an English person and permanently lives there. She makes England her home and accepts the cultural differences as a globalized citizen. She investigates this idea in her fictional works, especially the one under current study.

4.3.2. Textual Analysis: *Brick Lane*

"...the tattoo lady," who sits on her balcony across from Nazneen's flat, perpetually smoking." (Ali, *Brick Lane* 6).

Nazneen's arrival in London is marked by her tendency toward assimilation. Her watching of the tattooed woman, her smoking and the site of London works as a catalyst for Nazneen. This scene entices her for social intimacy and Cultural assimilation. Her visual captivation with the woman is her desire for merging into the local community. It

shows her interest in the local surrounding because she is spell bound with the sight of a person from diverse cultural background.

Nazneen creates an imaginary global community in her mind. It tells us about the fluidity of Nazneen's character which melts into a new identity according to the new setting. She befriends with this tattooed woman without meeting her in the start. This illustrates her behavior of kindness to strangers that makes them familiar as members of the universal community. The imaginative relegation of her familiarity with the white woman is a visible sign of her physical and material interaction with the host society in general. This is a harbinger of her assimilation to the new society and identity formation as a fluid self. She realizes that there is no universal truth of fixed and perfect standard of any culture. Appiah uses the term 'Counter Cosmopolitanism' to reject the concept of universality or absolute standard.

Nazneen drives away the influence of her Bengali culture and develops a sense of affinity with her. This is her first step toward acculturation and her feelings of oneness with the global community as a whole. This attitude of Nazneen shows the immigrant's natural belonging to human community because of the fluidity in her personality. She positively initiates her journey toward new identity, which eventually confirms her place as a global citizen in other culture. Her border crossing and adaptation to the new surroundings affirms her integrity to the universal culture.

“When she thought about Gouripur now, she thought about inconvenience. To live without a flushing toilet, to abandon her two sinks (kitchen and bathroom), to make a fire for the oven instead of turning a knob-would these be trades worth making? (Ali, Brick Lane 76). The venture of Nazneen to become a fluid identity and her positive engagement with the Western surroundings, confirms her assimilation to English culture. This attitude of assimilation infuses solidarity in Nazneen's character and she considers it her community as a globalized citizen. She as a broad-minded person comes out of the shackle of specific cultural bond and exposes her to the host cultures and civilization to rejoice in its diversity. She appreciates the beauty of other cultural practices and benefits from it. Her fluidity sheathes the idea of assimilation and a life based on solidarity. She as a universal citizen adjusts herself according to the demand of the new settings and now

feels comfortable with it. People from the host culture respect her a lot and embrace her as a member of the same world community.

“She began to feel a little pleased. She had spoken, in English, to a stranger, and she has been understood and acknowledged. It was very little, But it was something” (Ali, Brick Lane 57). Nazneen’s yearning to adjust with the host community is a result of her embracing the cultural differences. Her relationship with the tattooed white woman indicates her acceptance of the host society. The white tattooed woman also accepts and respects her. This symbolizes her broad-mindedness and her immersion in the mainstream host society. The act of tattooing suggests Nazneen that women are independent and they can do whatever they want. Nazneen’s exposure and interaction with white woman is a source of her assimilation into that society.

The way she amalgamates with the host community verifies her innate urge for mixing up with the people from other cultures. She as a fluid identity wants to transform into a new identity in conformity with the new surroundings. She mingles in local British public sphere, which highlights her traits as a global citizen. Her long walk through London Street depicts her love for the place and people. She encounters new faces and talks to them in English with pride in relationship with host community – the language symbolizes conversation between cultures. Nazneen talks to a person and the phrase ‘she had been understood and acknowledged’ conveys the idea of ethics in the world of strangers. This is an act of kindness shown on the part of the host community to accept Nazneen with open-heart. The words ‘understood’ and ‘acknowledged’ emphasize the notion of coexistence. Long walk of Nazneen indicates her transformation into a global character. This is her exploration of the cultural diversity and a walk toward not only British society but also human community as a whole. The location of London is a hub of international activities and shows her venture into the global world as a globalized citizen where the bond is based on harmony with one another. Her confident walk is the explication of oneness with Londoners. She does not feel a stranger at all in the streets.

“Anything is possible. She wanted to shout it. Do you know what did today? I went inside a pub... I walked mile upon mile around the whole of London” (Ali, Brick Lane 59). Nazneen tells her husband with pride about the experience of diversity that shows

her assimilation and obligation to human beings irrespective of their backgrounds. She visits a pub and relates this to her husband proudly because she takes special interest in the cultural practices of the English people. Happily and comfortably, she appreciates the beauty of that society because she welcomes the differences. The protagonist visits Bengali restaurant but talks in English with strangers, not Bengalis. The relationship between the diverse cultural backgrounds is based on solidarity that authenticates Nazneen as a cosmopolitan. The Bengali immigrants, specially, the protagonist and other female characters become members of the global community. The native and the immigrants create a bond of strong human relationship. The demonstration of harmony, peace, and acceptance play a vital role in their identity transformation and adjustment with the new surroundings. The main character presents a flexible role based on reverence to other people. “Razia is going to college to study English... Will it be all right for me to go to the college with Razia for the English lessons? (Ali, Brick Lane 75).

Nazneen submerges herself in the culture and society of others through English, a global language, which works as a bridge to connect people across cultures. English language is inevitable when it comes to social affairs and interaction internationally in the public sphere of the world. “Suddenly, she was gripped by the idea that if she changed her clothes, her entire life would change as well. If she wore a skirt a jacket and a pair of high heels, then what else would she do but walk around the glass palaces on Bishopsgate and talk into a slim phone and eat lunch out of a paper bag? If she wore trousers and underwear, like the girl with big camera on Brick Lane, then she would roam the streets fearless and proud” (Ali, Brick Lane 297).

Nazneen’s scrutiny of her dress and style is a step toward new culture. The way she examines the clothes, shows her adaptation to new ways of life. She dances in sari but her traditional dress curbs her adjustment to the host culture and society. She considers her Bengali sari a shackle that pulls her back from mingling into the mainstream British society to throw away the preconceived notion of xenophobia symbolically.

She neither shows disregard to Bengali culture nor is ashamed of it but flouts it because the typical Bengali dress becomes a hurdle in her way of assimilation. Dress code is one of the important signs of any culture. This shows her upward movement as a

fluid identity toward diverse cultures and adaptation of its values. She wears underwear, knickers, skirts, and jackets and takes interest in the practices and beliefs of other culture. She considers this dress style a universal phenomenon for a globalized citizen. She considers her affiliation with the new surroundings and attempts to adapt it as a member of universal community.

Her concept of changing the dress leads her to the transformation of a new identity. It also sheds light on her attitude of solidarity toward a global human community where things are possible and she is acknowledged by the host culture. She assumes her role as a universal citizen with her idea of coexistence. Nazneen associates herself with a British girl who wears the same dress as Nazneen aspires for so long. Her association with the girl tells her integration with the culture. She happily embraces all these differences in terms of dresses with care and respect. She becomes a universal citizen and her choice in terms of dress is a strong assimilative quality. The writer herself remarks about her assimilation and exclaims that she is not the girl from a village anymore. This shows her new identity as she shapes her views and feelings regarding other cultures, especially about the host culture. "...with a sparkling smile and a handsome man who took her hand and made her spin, spin, spin." (Ali, *Brick Lane* 297). Her decision to stay in England provides ample evidence regarding her complete immersion in the English society. She can be compared with Lahiri's protagonist Ashima and Mukherjee's Jasmine because all these characters come up with the same decision about their stay in the host cultures. The skating scene of Nazneen is of utmost importance because it is her adaptation to the practices of Western culture. The way she skates with a white man and holding each other's hand, better conveys the reciprocal relationship.

As a globalized citizen, Nazneen accepts and is accepted with all cultural differences. The skating scene shows her genuine respect for and kindness to human beings. The handsome man who holds her hand explicates the idea of universal community where everybody is respected. This is a symbolic journey through the world, where the protagonist and English man hold the hand of cultural diversity, making it into one human society. The host cultures also accept and acknowledge her irrespective of her race and nationality. This unification and assimilation to other cultures is the outcome of

globalization. The immigrants cross borders, join, and embrace cultures, which has positive influence on both sides. They accept and respect one another's cultural values, and extend the feelings of solidarity across the globe. Her facial expression is the harbinger of her act of embracing the differences, which enriches the cultural values of the world. This scene reinforces the erosion of cultural boundaries among nations of the world. The idea of home is also negated here because she decides to be the part of world culture. She builds the concept of home in her mind and does not feel insecurity or alienation. She is in perfect conformity with the society around her because wherever she goes, she becomes a citizen of that place as a true cosmopolitan. "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. Shahana did not want to go back home" (Ali, *Brick Lane* 147). The cultural assimilation and life style of the second generation in *Brick Lane*, sheds light on the universal citizenship of various characters. Shahana is Chanu's and Nazneen's (the protagonist) daughter. Her attitude toward English culture is very positive. She as a daughter of the Bengali immigrants takes keen interest in the host culture through her taste for English foods and dresses. It does not mean disregard for Bengali culture but she wants a complete immersion into the host culture and society.

She defies the barriers put in her way of English lifestyle. Her enthusiasm, aspiration, and love for wearing jeans reveal her assimilation and solidarity with other cultures. She wants to adapt her life style to the new ways of life. This shows her compassionate attitude towards other culture. She takes interest in the values and practices of diverse and cherishes her belonging to the universal community. This is a reason that she feels more at home here in England.

Like the mixture of cream cheese spread with mango pickle, Shahana has multiple identities because of her parents' immigration to England. It is also her new identity that she is using internet at school and feels proud of it. She is aligning herself to the demand of new setting. Her declaration that we go on internet at school suggests that she belongs to a global culture. The idea of internet makes the acceptance of cultural differences clear in Shahana's character. Internet brings people of the world together and makes them

members of the same universal community. Internet connects the world even without moving an inch. It is also the product of globalization and curtails the distances between various cultures and countries of the world. The internet is a great source of interaction globally. All of them create a global community through internet where relationship is based on reverence.

Facebook, emails, and related sites are a great sources of interaction. As a result, Shahana's avowal of using internet at school shows her wholehearted emergence in global community. This makes a global human relationship where love, care, and reciprocity rule. Her tendency toward English culture creates a soft corner in her heart, which mirrors her identity as a fluid self. She is very generous and open-minded toward other culture and accepts it like a true cosmopolitan. "Assimilation this, alienation that! Let me tell you a few simple facts. Fact: we live in a Western society. Fact: our children will act more and more like Westerners. Fact: that's no bad thing. My daughter is free to come and go. Do I wish I had enjoyed myself like her when I was young? Yes!" (Ali, Brick Lane 93).

The character of Mrs. Azad symbolizes cross-cultural acceptance. She absorbs other cultures and appreciates the new ways of life. She shows respect to the host cultural values; she also exhibits a strong sense of belonging to this culture and does not feel alienation in the new setting. She is the first generation Bengali immigrant. Azad lives in perfect conformity with her surroundings. Her identity is fluid one and presents a good example of multiple identities through her solidarity despite cultural and social differences. The way she rejects the attitude of Chanu towards British culture points out her attitude of obligation to humanity. She defends cultural values of the English people like a universal citizen. Her respect for others' culture is revealed when she denies the idea of demarcation between various cultures. She as an immigrant erodes the symbolic cultural confinement drawn by some. She refutes fixed cultural sphere and adhere to flexible ideas, which verifies her belonging to the universal community. Differences are thrown to the wind while showing respect for each other's cultures and celebrate it. This flexibility for cultural acceptance, border crossing, and fellow feelings is the outcome of her cultural multiplicity and global citizenship.

Mrs. Azad's discourse explains about her belonging to the universal community. She encourages her daughter to do whatever she wants. Her desire for enjoyment as a maiden, demonstrates her traits as a universal citizenship. She shows kindness to cultures and people of the host community. Her dress and life style tell us the way she acculturates to the English society. She wears new dress, carries a different lifestyle, and identifies herself with the host community without any hesitation and difficulty. As a real cosmopolitan, she agrees to disagree and wholeheartedly admires the diversity of human community. "This is England, 'she said. You can do whatever you like" (Ali, *Brick Lane* 413).

Brick Lane offers very positive affirmation of cultural assimilation and the idea of global citizenship through presentation of fluid characters. Both the generations generously change their identities and form them according to the host cultures in *Brick Lane*, and feel at home. Nazneen's decision to stay in London is her complete assimilation to the diverse cultures and she adapts the ways of life in a positive manner. She exhibits respect and show oneness with the rest of humanity as a globalized citizen. This confirms her attitude of belonging to the new setting. Nazneen's reconciliation with her daughter (the second generation), is her unity with the other cultures. She considers herself an integral part of it.

This unity with host cultures means her belonging to the universal community and she becomes a member of it. The protagonist defies the concept of specific culture or location and she carries the idea of home in her mind. She belongs to everywhere because of the assimilative qualities of her universal character. Both the first and second generation belong to the universal human community. Razia's comments about staying in London are quite optimistic which indicate the future of these Bengali immigrants as members of world community. The protagonist goes with her two daughters and Razia to experience the sashaying sensation of ice-skating, which she always admired on TV. This is a sort of their fusion into the diverse cultures to form one human community with the host cultures. "Has a place in the world" (Ali, *Brick Lane* 218).

The identity of Karim who is a second-generation immigrant, also reveals his fluid character. Nazneen really admires his character as being open-minded person. The

remarks about his personality in the end of the novel clearly tell us about his assimilative qualities. He accepts others with their differences and he strongly believes in obligation to human community. He takes interest in the practices of world society as a globalized citizen. He does not question the reliability of the host culture rather he adapts it and lives in harmony with his surroundings. These immigrants are not ignorant to their cultural heritage and the English consider others as fellow citizens. As immigrants, they have multiple identities and celebrate the freedom of belonging to the global culture. He follows and observes the routine and pattern of the English society. His birth as a foreigner carries the idea of Diogene's world citizenship. He is at ease everywhere and lives a happy life in the suburb of England. He possesses a natural taste for other cultures and is endowed with the gift of adjustment with the new society. Therefore, he adapts the new ways of life and lives in a state of coexistence.

Karim contains the characteristics of globalization that erodes the concept of borders between cultures. His act of empowering Nazneen to participate in election contest is also a type of freedom for the immigrant to partake and contest it. The immigrants receive a two-way respect from the host community. They are at home and are free to select the immigrant leader according to their choice in their political sphere. Bedell rightly observes that *Brick Lane* is "a gripping story and an exploration of a community that is so quintessentially universal (18). This attitude of the immigrants extends the message of cosmopolitanism where they live in a state of coexistence and solidarity. English people do not consider them as immigrants but they accept them as human beings belonging to the same human community. "Some of the women are doing sewing at home, said Nazneen. Razia can get work for me" (Ali, *Brick Lane* 184).

Here the new ways of life is evident in the character of Nazneen. She intends to work outside her home in defiance to the Bengali society in terms of her independence and liberty. She as a fluid identity and first generation Bengali immigrant takes practical steps toward adaptation of the British ways of life. She wants to move further out and join the community outside. The idea of getting job outside with coworkers from diverse cultural backgrounds, explains her tendency towards human community. She considers

all other people as members of the universal community, based on mutual reciprocity and has the urge to work with others in harmony.

“I cannot go with you” (Ali, *Brick Lane* 402). This courage and strong stand regarding her decision to stay in England along with her daughters is a total submergence in the world community. Nazneen and her daughters do not feel strangers but feel at home. This decision expresses their comfort with the surroundings because they receive positive response from the host culture and they take interest in their customs, which result into peace. She as a fluid identity contains the elements of assimilation in her character and this decision shows her movement from Bangladeshi culture to a global community in terms of psyche too. The psychological movement into a world community is the outcome of her physical journey. This is her adaptation and opportunity of future for her daughters to be a part of the world community.

The idea of home and relationships is not limited to her and this is the reason that memories of her family and home do not haunt her. She goes beyond the bond of kith and kin. Her interaction with other immigrants like Razia and with host community shows her obligation to the human community. She comes out of a narrow confinement of geographical home. The idea of establishing a clothing design company is her business venture with Razia in the British society. The design company signifies their interest in the universal community because they design clothes with various styles and patterns not only on the Western style but also for the rest of the world’s nations. London is a hub of cultural diversity where people across the globe take permanent abode. They accept the diverse cultural values and consider as global ones rather than to be skeptic about them. It also gives insight into the concept of counter-cosmopolitanism; which defies the universal truth of one culture. The running of their clothing design company is a symbol of strong bond based on mutual reciprocity. Nazneen’s daughters stay in England explicates a robust future for the first and second-generation immigrants.

Ali’s *Brick Lane* highlights the identity transformations, which pass through the process of remapping in the wake of globalization, immigration, and interaction with diverse cultures. Nazneen, Razia, Mrs. Azad and their children feel at home and oneness with the global community through assimilation and development of an attitude of

coexistence. “Shefali tried to go out of the house wearing some little thing like this” (Ali, *Brick Lane* 231). Shahana, Bibi, Azad, and Shefali are second-generation Bengali immigrants. They adapt the British and other cultures to form a human community where the relationship is based on respect and acceptance. They sometimes are rebellious toward their parents when they try to put hurdle in their assimilation. The border crossing and the concept of fluidity with the advent of globalization also provides an opportunity to the immigrants’ children in terms of education and better economic prospects.

Gordon mentions this point in her theory of assimilation that children of the first generation immigrants get the chance to survive and ensure their place in diverse culture through firsthand experience. The entire second generation immigrants follow the new ways of life which show their acceptance of differences and their membership of the global community. The second generation in the form of Shahana, Shefali, Bibi, and Azad show great interest in the new ways of life in terms of manners, language, food, dress, and education. She feels oneness with rest of the community and not only Shefali but also all the characters take interest in the practices and beliefs of the British society. Their fluidity transforms them into their new identity. Azad is totally immersed in the surroundings and her assimilation is evident from her style as she goes to pub, wears skirts, and discolors her hair. Alganet observes that the second-generation immigrants “will have had all of their schooling in the host country and will almost certainly speak the language fluently” (7). The second generation focuses on the linguistic skills to become universal citizens. English an international language and it works as a medium to interact with rest of the world.

This relationship with British and universal community is based on respect for the cultural differences across the world. Their adherence to the new culture is very strong and it defies the preconceived notions of Bengali culture, so that they may not come in the way of their assimilation. The computer literacy that Shahana possesses is explication of her adaptation to the new innovative and technological advanced society of the world. Shahana, Shefali, and other second-generation immigrants dress up like their British friends at school. Their friendship with the English children emphasizes the idea of solidarity and cultural differences are respected on both sides. The second-generation

immigrants' adaptive qualities and their adjustment with the surroundings reflect them cosmopolitans and represent the fluidity of their personalities.

CHAPTER 5

CONCLUSION

The selected South Asian diasporic writers express the idea of cosmopolitanism, assimilation, postmodern fluidity in their novels. Assimilation contributes to the formation of universal citizenship through border crossings, which result in fluid identities. In the selected South Asian novels, this research:

- (i) traces the elements of cosmopolitanism and its making through global cultural production;
- (ii) ascertains the contribution and representation of literary globalization in the making of ‘universal citizen’, and
- (iii) determines the extent of cultural and geographical boundary crossings that result in the formation of post-modern self and fluid identities.

The researcher does not ignore the possible intimidation of radical political movements of certain groups in various countries. This study highlights the stance of neo-nationalism and juxtaposes it with cosmopolitanism. Moreover, it concludes how the sentiment of cosmopolitan philosophy survives when neo-nationalistic feelings arise among radical groups in various countries.

The essence of cosmopolitanism is moving beyond one’s own territorial, communal, political outlook and cultural attachments to show allegiance to human community. Radical movement and politicians e.g. Trump, Modi, Brexit etc are/will unable to provide stable source of identification to their members because of the declining capacity of territorially bounded political units (nation states). Nation-state is incapable to give sufficient solution to economic and political issues. Moreover, they

are/will be unable to proliferate new types of communication and address global issues e.g. ecological disaster, global warming, terrorism, mobility etc.

Benedict Anderson examines the spread of nationalism through his concept of *imagined communities*. He develops this idea in the context of colonial and postcolonial period but *Imagined Community* helps us explain the events in modern era. Moreover, we can not only create nation but re-create one like Modi's India (Prime Minister of India) and Trump's America (President of the United States) today. Nationalism is one of the most recognized and powerful forces in global politics. People of diverse races, ethnicities, political movements etc describe their efforts and depict themselves in nationalistic terms (Zimelis 5). It is evident from many groups and radical political parties like Modi's BJP in India, Donald Trump's Republic party in America. English in the form of Brexit also support this neo-nationalism. All such groups of these nations and radical political parties profusely manipulate words permeated with nationalistic meaning and feelings. It blinds them to the idea of respect, compatibility, harmony, solidarity, and philanthropy. They form preconceived notion regarding purity of one's own culture and deems others as inferior. They become fanatic about their nationality and refrain from including others as advocated by cosmopolitan philosopher.

The obsessed phenomenon of nationalism pervades various regions of the world, which causes gruesome conflicts. Such nations are fanatic regarding their cultures and nations. Furthermore, Anderson's *Imagined Communities* helps fuel interest in the study of nationalism. When we use the term nationalism, the concept of unquestionable loyalty flashes and it nurtures and imparts us the sense of commonness. Anderson calls nations as *Imagined Political Communities* because members of even the smallest nation will never know most of their fellow members. Yet, in the minds of each member lives an image of their communion (6). However, adherence to nationalism should not make a group or nation rigid to the extent that one starts campaign against other nations. Retaining one's own identity is good and is worth appreciating but one should extend strong bond of humanity across the globe advocated by cosmopolitanism.

The movement of Brexit, Trump's/Modi's nationalism and Anderson *Imagined Communities* curb the notion of openness to other cultures, which is the main feature of

cosmopolitanism. Appiah discusses this concept of neo-nationalism and says that such groups cannot be typical representative of that nation. Trump and Modi launch their campaigns with strong nationalistic fervor. It is also worth mentioning that nationalism is still present in Trump's and in Modi's policies.

This dissertation also takes into consideration the idea of neo-nationalism and the researcher's struggle to find the possible solution and how to coup up with attachment of neo-nationalism of such groups. This is the responsibility of the educated class, media, scholars, and especially motivational speakers to promote two-way soft image. Literary writers can play a vital role to address this issue of neo-nationalism to celebrate diversity and create a space for inclusion of others as world citizens.

In nutshell, cosmopolitanism is a sentiment and is difficult rather impossible to stop its flow, popularity, existence, and omnipresence. Carl Marx has the same stance regarding social system that we cannot have classless society but it is a sentiment and it can play a vital role to reduce class-consciousness largely. Therefore, nationalism is good and one must uphold it to some extent but we cannot do away with fellow feeling and strong international relations based on mutual respect and expectation.

The textual analysis of five novels of South Asian writers: *The Namesake* (Lahiri), *Jasmine* (Mukherjee), *The Triple Mirror of the Self* (Ghose), *Burnt Shadows* (Shamsie), and *Brick Lane* (Ali) explore the concept of cosmopolitanism in its various manifestations. The celebration of Christmas by Ashoke and Ashima along with the Bengali community confirms their contribution to the global cultural production through acceptance of diverse values. They make their Bengali household a hub of world cultural celebration and cherish a strong sense of solidarity for the cultural diversity. They adapt cultural practices of the host society. Lahiri herself as an immigrant assimilate to the surroundings and live life as a universal citizen. She presents her protagonist and other characters as fluid identities because of their immigrant status in *The Namesake*. The first and second generations of Ganguli family develops solidarity, irrespective of their financial, cultural, and social differences. Ashima, Ashoke, Sonia, and Gogol submerge themselves in American culture. They allow, introduce, and observe the routine and pattern of diverse cultures in their home. Ashima learns to cook American food on

Christmas and Easter as enthusiastically as they celebrate their Hindu religious festivals like Durga and Saraswati. Fused in the melting pot of universal community, they replicate themselves as globalized citizens to live in harmony with other cultures. The era of globalization make these border crossings easier and this movement offers opportunities: better economy and education through diverse rich cultural assimilation. Ashoke moves to the United States with his wife, Ashima, for higher education and job. The analysis proves that Lahiri's characters have fluidity in their character, which is not fixed. Ashoke's engrossment in American baseball reveals his assimilation into the host society. They form their identities according to the global cultural community based on mutual respect. The second generation, Ashima and Ashoke, accept the values of diverse cultures rather than questioning its authenticity. Their children fulfill Ashoke and Ashima's urge to mingle with people from diverse cultural backgrounds.

The literature of South Asian Diaspora writers like Lahiri incorporates the idea of universal citizenship through assimilation. They develop a habit of conformity and attitude of coexistence with the host society. The parents of Gogol and Sonia give them free hand to spend their lives in the new way of life. They themselves buy things like American food for their children. This consensus with first generation immigrants produces alignment with other cultures in spite of certain differences. This attitude toward a new culture makes them all an integral part of the universal community because of obvious fluidity in the formation of their identities.

Gogol's travel from Boston to Haven, his journey to New York, then his trip to Europe, his crossing border to India, and back to the United States smudge his steady fluctuation of trudge throughout his life. He goes through the experiences roaming around the world as a fluid-self and inhales varying cultures of the global community. Gogol denies his fixed identity and adapts universal culture without showing any disregard for the practices of Indian values. He absorbs cultures, adjusts himself in the surroundings, and feels oneness with people around him. Lahiri herself as a fluid self, practices coexistence and her characters demonstrate this solidarity with other cultures. The savoring of meal with Maxine's parents shows Gogol's adaptation to the American ways of life. *Ratliff's* family accepts him cordially with mutual reciprocity and show

kindness to strangers. They acknowledge each other's existence through benign interest in human values. This symbolic interaction of Indian immigrants illustrates the immersion of Gogol into American culture. The open-heartedness of Maxine and her parents ratifies the cosmopolitan attitude on both sides.

The genuine interest of Bengali immigrants reveals their acceptance of diverse culture where they reach for a better future. They negotiate various cultural experiences and amalgamate in the world cultures through geographical border-crossings. The characters of Lahiri, as immigrants, do not incarcerate themselves to a narrow view of national cultural inheritance. They enjoy fluid, geographical, and social identities. Ashoke recognizes people from diverse cultural backgrounds even before crossing border to the United States. His love for Russian and English writers and border crossing to America presents solid reasons for adaptation and coexistence. Lahiri elucidates meticulously these assimilative qualities to other cultures through her stylistic and narrative features. He follows the idea of his grandfather and Mr. Gosh to read about other cultures and roam around the world. He accepts this movement from India to the salad bowl like universal community as a native and a world citizen.

Ashoke adapts his dress to the new style to look like his American colleagues. His fluidity ensures his place in the host institution, which works as a platform for his assimilation. His replacement of some of the Indian professional practices with American ones expounds his conformity to the differences. He adapts it because of his respect for cultural variation and oneness with the global culture. He proves himself a universal citizen where Ashoke defies the notion of geography and culture, and fixed borders. Besides, fluidity is a vital part of his personality. Ashoke's job at the university and his keen interest in the modern lifestyle demonstrates reciprocal kindness.

Ashima develops great trust in the American system because she leaves some stuff in the train but gets it back at home. She feels more connected to Cambridge (her home place in America) and life becomes normal for her in the United States because of her integration into the world community. Ashima's adaptation to the individualism of American life highlights her interest in the cultural values of others. She throws parties for her American friends and socializes in new ways of life as a globalized citizen.

Ashima as an archetype Indian immigrant crosses the borders to the United States with her husband, and the anticipation of her children's bright future testifies her as a cosmopolitan. Her decision confirms her fluidity and presents herself a perfect model of a universal citizen.

In short, various characters in *The Namesake* assimilate to the American society. They become the citizens of the human community because of their compatibility, respect for cultural differences, reciprocity, solidarity, and coexistence. Resultantly, these cosmopolitan Indian immigrants form new identities both culturally and geographically with the advent of globalization.

Mukherjee an Indian American writer has the immigrant experience in the wake of globalization. She herself confesses about the fluidity of her characters and presents immigrants and their adaptation in her novel, *Jasmine*. All her protagonists celebrate their new identities as universal citizens. Jasmine is a prototype of such universal citizenship. Globalization paves way for Jasmine's border crossing and assimilation to become a part of the world community. Jasmine transforms from Jyoti to Jasmine. Her husband bestows a name that shows empathy towards human cultures. The saga of her journey and fluidity start with her name and forecasts her destiny as a universal citizen. The acceptance of Jasmine (Christian name) confirms her assimilation beyond national borders and cultures. Her dress in the new style accentuates her fresh identity; she does not only travel physically but culturally and psychologically too. She wears jeans and shirt and discards her Indian dress symbolizing her assimilation into the diverse cultures. She steps into the world community with a soft corner for other cultures. She crosses the border, changes her dress, and adapts to the individual characteristics of American society where they live a harmonious life. As a citizen of the world, she respects cultural diversity and coalesces with every human community as a postmodern fluid self.

Jasmine becomes a member of the world community because of her constant adaptation and transformation. Stripping off the Indian apparel signifies her craving for the human socio-cultural modification. The idea of broadmindedness and kindness to strangers is expounded when Lillian Gordon rescues Jasmine from starvation, verifying the concept of empathy on the part of host culture. All characters irrespective of

nationality behave like members of the same universal community where relationship is based on respect. Lillian teaches her how to speak, walk, and dress up to suggest Jasmine's assimilation into the new culture as a fluid identity. Mrs. Gordon represents the idea of mutual reverence, tolerance and intercultural harmony in spite of socio-economic and racial differences. Jasmine accumulates knowledge regarding public behavior for her solidarity with American culture and happily accepts the name 'Jazzy' conferred by her American friend. The acceptance of the name indicates her transformation into a new identity. Lillian and Jasmine exhibit respect, celebrate their differences, and consider each other fellow citizens. Jasmine undergoes many positive changes in Gordon's home. Both do away with their differences and come close to see, observe, know, and appreciate cultural diversity. Jasmine's border crossing and her interest in American lifestyle confirms her cosmopolitan aspect. Jasmine wants to be free from some of her former Indian lifestyle in favor of American individualism: she leaves the house of professorji because her stay there is a hurdle in immersion in other cultures, though, she does not show any disregard to Indian culture. Her movement from place to place as an itinerant mirrors Jasmine as a global citizen. She adjusts herself to the new setting with perfect concord. Mukherjee herself, like her protagonist, submerges into the host society successfully.

Jasmine spends her life's best moments with Tayler Hayes, his wife Wylie, and their adopted daughter, Duff. She works as a caregiver to Duff and becomes financially an independent woman. She cherishes the idea of adopted children, which is her acceptance of American ways of life. She as a globalized citizen considers herself a member of the universal community. The family considers her an integral part of them. This mutual reciprocity is based on their acceptance of each other's differences and show kindness to strangers. The mingling of both cultures with harmony produces a sort of global culture. The new surroundings do not bother Jasmine because she feels at home. She lives there for two years in mutual reverence and family environment. She is glad in an established home because of their harmony with each other.

Later, Jasmine moves to Manhattan while getting a job with the help of Gordon's daughter, Kate. She transforms into the identity of 'Jase', which confirms her adaptation

with the changing place. Taylor bestows this new identity on her. The family symbolizes the host culture as a whole, and happily accepts and celebrates cultural differences of Jasmine. The protagonist takes initiation for financial independence, one of the reasons for crossing border to the United States. The fluidity in her identity is the representation of Asian people's movement and border crossing with the dawn of globalization. The warm bond between Taylor and Jasmine elucidates the idea of solidarity and coexistence. Parekh says, "This phase in Jasmine's life is most restful and comforting, physically, emotionally, psychologically and intellectually; however, it is a period of minute observations of intricate inner deliberations on, and keen involvement in her new environment" (113). With her cosmopolitan character, Jasmine adapts herself to the new surroundings with the idea of solidarity towards Taylor and Duff. She does not seek refuge under nostalgia; she as a true universal citizen acculturates and assimilates to diverse cultures.

The fluid identity of Jasmine enables her to develop strong bonds with people from the host culture with mutual recognition, reception, and concern. She encounters an American banker, Bud who falls in love with her. He names her 'Jane' and both live in a strong sexual relationship. This highlights another identity transformation of Jane as a fluid self. This stance of reciprocal openheartedness makes Jasmine, a cosmopolitan.

Wherever she moves, assembles a new vibrant identity with the rest of humanity – irrespective of caste, creed, religion, culture, race, and gender – which is the outcome of her fluid personality as a universal citizen. All her American friends consider her an integral part of their society, and embrace her as human beings. People across the world come here for economic and educational opportunities. They fuse and influence one another. The world shrinks into a global village, where people from various countries come to a develop country like America and create a sense of harmony, compatible, solidarity, and coexistence. Jasmine learns many things during her encounter with Americans. Her fluidity forms many identities and she accepts them all as a member of global community wherein things happen differently. To conclude, the fluid postmodern identity of Jasmine through continuous flow and movement transforms her into a global citizen with multiple names: Jyoti, Jasmine, Jazzy, Jane and Jase. Mukherjee makes

Jasmine her mouthpiece to channelize her experience as an immigrant who herself becomes a citizen of the world.

Ghose, a cosmopolitan, contains fluidity and cultural solidarity, crosses borders as immigrant and belongs to various geographical locations as a true universal citizen. He lives in a state of solidarity with other cultures, and owns the place of living as his home. For Dr. Awan, he is a modern day Odysseus (10). He lives in three continents and expresses the notion of border crossing in his novel, *The Triple Mirror of the Self*. Urim, the protagonist, is not a native of the fictional village Suxavat. People are not native to this place, but form a global community where they share norms and values. All of them come here as immigrants in the pursuit of gold. For economic purposes, they cross the border to live in coexistence with homogenous human community. Urim receives much attention because of his name. The residents create a sort of mini world in the imaginary land of Suxavat where they observe obligation to others. Urim adapts diversity and new ways of life as a citizen of the world.

Local and other immigrants names him Urim after an immigrant tree 'Urimba'. He considers the imaginary village as his home. He defies the constraint of geographies and cultures like the writer himself and other characters in South Asian Diaspora fictions. He does not consider himself a stranger or an alien but lives in conformity with other immigrants' and native's cultures. This diverse cultural experience and tolerance integrates Urim with international community. He lives among them with reciprocal respect.

Very thoughtful and conscious is the choice of the name Urim: meaning light, which cannot be confined to locality or specific geography. This suggests fluid identities, which is functional across the borders, continents, and countries without barriers. The inhabitants of Suxavat with diverse cultural backgrounds, a global community, participate in the merry-making with solidarity. Urim takes keen interest in their practices, not related to any nation, people or culture, suggesting coexistent and oneness in diversity. The concert scene gives us insight into the global setting of the novel in which various races like Asians, Europeans, Americans etc. live in synchronization with deference for diversity.

Urim leaves Suxavat after its devastation because he belongs to everywhere as a fluid identity. With his multiple identities, he avoids any territorial allegiance. Urim's warm and sincere feelings for Horuxtla highlight his adaptation to the cultures of the world with respect for the differences. He develops this relationship with her based on reciprocity. Both of them are kind to strangers and accept their uniqueness openheartedly. Their affairs fuse the two diverse cultures into one single human society.

Roshan encounters the subcontinent cultures and many others like the author and live in Karachi in his own home. The idea of home for him becomes a state of mind. He crosses the borders not only physically but culturally too. His reminiscence of Horuxtla (his beloved) is a flashback, which reveals his harmony with other cultures. The second part of the novel takes place in the United States. Urim recalls his visits with Pons on his anthropological projects in the first section. Pons's character exhibits the characteristics of coexistence with the differences of others and adaptation of global citizenship. He lives there for many months. Pons moves across various countries with cultural adaptation, celebration, and a great interest in the cultural artifacts of other races. He visits churches and market places of the host cultures, takes keen interest in the customs, values, and religious beliefs as a universal citizen. He refers to his visit to Egypt, the panorama of flowers on the reservoir of Lake Como, and stay to enjoy the tempting nocturnal beauty of La Scala in Milan. Moreover, he reads a book about 15th century Italian cinema and Robert Browning's poems (19th century Victorian English poet).

Pons traces the writer of the manuscript given to him by Sadaba in the second section. Pons' description of the Urim's interest in comparative study of various cultures displays Urim's interest in cultures of the world. His dissertation on French, English, and Greek writers and cultures makes his universal citizenship clear. Urim's project of the cultural studies is based on his belief of obligation to humanity. Pons traces his life and finds him an immigrant from South Asia as Roshan, to England as Shimmers, then to America, and South America as Urim. His movement and transformation into different identities explains his fluidity. Ghose himself lives in perfect harmony in various countries, experiencing cultures, and now takes permanent abode in the United States as a citizen since 2004. This provides an ample evidence of his universal citizenship. All three

names carry the same meaning of 'light'. Urim contributes to the global cultural production; wherever he goes, he feels at home and adapts culture of the host community without any sense of alienation.

Shasmie travels across the world as a South Asian immigrant writer. She lives in England, America, and in Karachi, Pakistan. Shamsie's cosmopolitan character as a writer reflects her positive attitude/orientation towards diverse cultural celebration and mutual reciprocity. She accepts and accumulates a great deal of knowledge regarding diverse cultures. She as an immigrant writer addresses the phenomenon of border crossing, fluidity, and harmony with the advent of globalization in her novel *Burnt Shadows*. Major characters in the novel travel worldwide. The border crossing plays a vital role in the formation of new fluid identities. Shamsie's cosmopolitan protagonist, Hiroko Tanaka with fluid identity, moves beyond national geography and undergoes many transformations in different countries. She is engaged to a German lad named Konrad. This relationship brings Konrad to Nagasaki for fusion with other nations of the world into a relationship of solidarity and coexistence. Her aspiration for exogamy and visiting the world indicates her fluid self with multiple identities. Her interest in world languages and her profession as a language translator is ideologically significant; translation is impossible without kind and caring acceptance and understanding of other cultures. She belongs to the world community and people of diverse cultures form a composite of global culture.

The German Konrad Weiss and Hiroko develop a strong and warm reciprocal relationship. Hiroko defies the borders of nationality, culture, and race; all these differences melt in her mind. Konrad also accepts her wholeheartedly with keen interest in her cultural values. She shows competency and in-depth knowledge of other cultures and languages. The idea of writing a book on diverse cultures brings Konrad to Nagasaki. This border crossing and his motivation for writing a book on Japan exhibits his solidarity with cultural differences as a universal citizen. Not as a German but as a human, he desires to preserve the magnificence of it on the lasting pages of his intended book. This attitude reveals his sense of obligation to human belongings and its preservation for the rest of global community.

Hiroko moves beyond the national border to reach Delhi and visit Konrad's half sister. She sets out her saga as a fluid identity and exhibits a daring cosmopolitan character. Her every action objectifies her inborn aptitude for assimilation and learning a language. She has Kipling's *Lalun* like traits: both Lalun and Hiroko traverse cultures, races, and nationalities. They integrate themselves through their fluid characters while crossing the borders to countries and continents. Globalization plays a significant role in the coexistence of human community while eroding borders and making movement smooth with innovative technologies.

Borders do not stop Hiroko Tanaka's fluidity, relationships with others through the concept of obligation to humanity, and global citizenship. She, like other protagonists of South Asian selected novels, considers herself a member of the world community. She, like Mukherjee's Jasmine, ventures into various border crossings, and absorbs the host culture into her personality. Like other female protagonists of Lahiri and Jasmine, she continues the process of assimilation in the host society and shuns the things, which put hurdles in her way of adaptation. She forms a new identity in India in the company of Sajjad. There are situations, which curb her emergence into the new culture, but her fluidity is un-restrained and she transforms her identity according to the surroundings. She denies the confinement of the society, language, values, geography, and other cultural practices. Moreover, she expands cultural and communal interaction as a mediator between nations across the globe. Tanaka feels at home during her border crossing from Japan to India to Turkey to Pakistan and finally to the United States. She does not consider herself a foreigner and shows due regard to cultural diversity as a globalized citizen. She develops native fluency in Urdu in the company of Sajjad. Their relationship is based on respect and their harmony is highlighted through their marital bond. This rendezvous for learning a language and their subsequent marriage leads to the formation of their global community. It is worth noticing that they create a culture based on care, love, empathy, kindness, and wholehearted acceptance.

Hiroko redefines the idea of home in the form of exogamy and adaptation to other cultures. She is a world citizen who admires the idea of obligation to universal community, and celebrates the idea of liberty, fraternity, and equality. She shows

empathy for people from diverse cultural backgrounds and shows her extended reciprocal affinity towards Konrad, Sajjad, Elizabeth, James, Harry, and Abdullah. Her encounter with diverse cultures, innate ability to learn many languages, and adaptation to culture of the host society affirm her belonging to the universal community. All of them consider one another as fellow citizens. Shamsie herself map out continents and cultures, and demonstrate harmony and obligation to human community as an immigrant writer. Likewise, her Protagonist demonstrates a sense of oneness with the world community. Hiroko Tanaka as a fluid identity achieves a status of universal citizen through her solidarity with other cultures.

Bangladeshi Diaspora writer, Monica Ali addresses the concept of world citizenship and human community in her debut novel, *Brick Lane*. She is a British Bengali writer having multiple identities, who makes England her home and enters into matrimonial alliance with a person from the host society. As a globalized citizen, she herself accepts cultural differences with respect. The protagonist Nazneen's arrival in England and her interaction with a tattooed woman is a symbolic confrontation with the English community. For Nazneen's imaginary community that she identifies with, differences have no importance in the fusion of cultures into one human community. As an immigrant, she naturally belongs to the human community because of her fluidity. Her border crossing and adaptation to the new surroundings affirms her integrity to the universal culture. She comes out of the confinement of national cultural bonds and takes interest in the new cultural diversity. She amalgamates with the English society and her first transformation takes place here. She walks through London streets and local British public sphere, talks to a stranger in English, and feels greatly rejoiced. Her love for English language exhibits her integration into the world culture. This respect for values of the host culture, gives emphasis on her attitude of peace with the world community. The host community acknowledges and accepts her as member of the same human society. Nazneen goes on a symbolic walk to explore cultural diversity, not only British society but human community as a whole. She defies the feelings of alienation with her inclination to the openhearted acceptance of cultural differences. She defies the use of sari and starts wearing shorts, preferring the modern style to form a homogenous human

community where relationships are based on mutual respect and sticking to the idea of coexistence.

Border crossings pave way for these immigrants and the host culture to develop a sense of broadmindedness and show solidarity toward one another. They show respect for the differences and the result is harmony and peace that confirms them as citizens of the world. Nazneen assumes the role of a globalized citizen because she associates herself with the local culture. She decides to assimilate to London's cultural value system. The author herself observes that she, because of her adaptation, is not a girl from a village anymore--she is a cosmopolite/ universal citizen.

Nazneen and a white man hold each other's hand to suggest solidarity, reciprocity, and coexistence of the immigrants and host community without any cultural prejudices. Globalization leads to this unification and harmony in South Asian novels. The border crossing plays an important role in making of fluid identities in the form of Nazneen and in the formation of global community. Concisely, the selected South Asian writers address the idea of cosmopolitanism, cultural assimilation, and fluid identities. The protagonists of the selected South Asian novels like Ashima, Jasmine, Urim, Hiroko Tanaka, and Nazneen cherish the idea of solidarity, coexistence, and reciprocity. This reverence to others reinforces the effacement of cultural borders among the nations of the world to produce a global culture. The selected South Asian writers like Jhumpa Lahiri, Bharati Mukherjee, Zulfikar Ghose, Kamila Shamsie and Monica Ali experience diverse cultures and as immigrants, they contribute to the formation of human community and global citizenship through their novels. They themselves live in other countries and make their homes there. The characters take the idea of home in their minds and the host cultures accept them as members of the same human community.

The identities of all the characters are in a state of flux because of border crossings and interaction with new cultures in the era of globalization. All the protagonists cross the border not only in the physical sense but this travel across the globe is cultural, emotional, and psychological as well. To conclude, the selected South Asian novels lay emphasis on the precept of cosmopolitanism and global community.

Likewise, the characters live in perfect conformity with the surroundings as global citizens.

5.1. Recommendations for Future Researchers

The chief rationale of this study is to investigate the concept of universal citizenship and assimilation in the selected South Asian novelists. The theory is based on Appiah's formulation of cosmopolitanism, which gives a comprehensive view of human existence and the string of their relationship. They break the preconceived notions of cultural purity, xenophobia etc and celebrate diversity in the form of global community. This study does not highlight the traditional assimilation of the immigrants but gives a scope for human relationship, which is based on mutual respect and on the idea of forming a single human community. All of them: the host and the immigrants show a strong sense of solidarity and they live as fellow citizens. Moreover, this study brings to the limelight the idea of home as a psychological phenomenon rather than related to a fixed nationality or geography.

In this venture, there are interesting dimension of the selected South Asian novelists, which can be explored in future. The idea of comparative study in the field of globalization or postmodern fluidity can be a gigantic aspect for the analysis of these novelists. During the research, it flashes that these novels can be researched in the backdrop of Marxist Feminism. These books can be anchored with the Marxist approach because they offer a gap of female quest for the economic prosperity and stability.

Feminist Critical Discourse Analysis is another remarkable possible perspective for further research because these novels offer a relevant gap in this area. The discourse of all female characters, especially the protagonists', is strong prevalent idea in these novels for ensuring their place in the world outside. Moreover, these novels are profoundly entrenched in the trauma of human psyche that pave a way for better contribution from the perspective of psychoanalytical theory.

The recently published novel, Kmila Shamsie's *Home Fire* can be explored from the perspective of globalization and Marxist-Feminism. Other South Asian novels, especially Pakistani novels in English offer a research gap and possibility for future

researchers in the backdrop of Critical Discourse Analysis. In nutshell, other theories: Humanism, Dialectic Materialism, Post-Modernism, Globalization, Multiculturalism, Assimilation etc can offer an incredible lens to the already analyzed novels and selected writers.

WORKS CITED

- Abbas, Zoobia. *A Study of the Postmodern Perspective in Morrison's Novels: Paradise & Love*. Mphil Thesis. Islamabad: National University of Modern Languages, January 2010. print.
- Abbasi, Abu Ul Wafa Mansoor Ahmed. *Paradigms of Style" A Study of Zulfikar Ghose's Novels*. Thesis and Dissertations. Fayetteville: University of Arkansas, 2012. Web. <scholarworks.uark.edu/cgi/viewcontent.cgi?article=1296&context=etd>.
- Alam, Fakhru. *Bharati Mukherjee*. New York: Twayne Publishers, 1996. print.
- Alfonso-Forero, Ann Marie. *Literature Compass* 4.3 (2007): 851-861. Web.
- . *Translating Postcolonial Pasts: Immigration and Identity in the Fiction of Bharati Mukherjee, Elizabeth Nunez, and Jhumpa Lahiri*. Phd Thesis. University of Miami. Miami: University of Miami, 2011. Web. 22 November 2016. <http://scholarlyrepository.miami.edu/oa_dissertations/577>.
- Ali, Monica. *Brick Lane*. New York: Scribner, 2003. Print.
- . "Wher I'm coming from." *theguardian* (2003). <<https://www.theguardian.com> > Arts > Books > Monica Ali>.
- Alighieri, Dante. "Introduction." *The De Monarchia*. Ed. Aurelia Henry. Cambridge: The Ribersive Press, 1904. 3-5. Print.
- Allen, Graham. *Intertextuality: New Critical Idiom Series*. London: Routledge, 2000. Print.
- Appiah, Kwame Anthony. *Proceedings of the Aristotelian Society (Hardback)* 106.1 (2006): 365-382. Web. 13 November 2016. <<http://dx.doi.org/10.1111/j.1467-9264.2006.00153.x>>.
- . *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. Print.
- Appiah, Kwame Anthony. "Counter-Cosmopolitans." *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. 137-154. Print.
- . "Global Citizenship." *Fordham Law Review* 75.5 (2007): 2375-2391. Web. 17 November 2016. <<http://ir.lawnet.fordham.edu/flr/vol75/iss5/3/>>.
- Appiah, Kwame Anthony. "Imaginary Strangers." *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. 87-100. Print.
- Appiah, Kwame Anthony. "Shattered Mirror." *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. 1-12. Print.

- Appiah, Kwame Anthony. "The Escape from Positivism." *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. 13-32. Print.
- Appiah, Kwame Anthony. "The Primacy of Practice." *Cosmopolitanism: Ethics in a World of Strangers*. New York: W. W. Norton & Company Inc, 2007. 69-86. Print.
- Ashcroft, B. P. Ahluwalia. *Edward Said*. London and New York: Routledge, 2001. Print.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-colonial Studies*. London & New York: Routledge, 1998. Print.
- . *The Empire Writes Back*. 2nd . London: Routledge, 1989. Print.
- Awan, Muhammad Safeer. "'Unwilled Choices': The Exilic Perspectives on Home and Location in the Works of Zulfikar Ghose and Mohsin Hamid." *Pakistaniaat: A Journal of Pakistan Studies* 5.2 (2013): 6-21. Web. 13 November 2016.
<<http://pakistaniaat.org/index.php/pak/article/view/225>>.
- Bakhtin, M. M. *Speech Genres and Other Late Essays*. Ed. Caryl Emerson and Michael Holquist. Trans. Vern W. McGee. 2nd . Texas: University of Texas Press, 1986. Print.
- Barker, Chris. *Cultural Studies: Theory and Practice*. Sage Publications, 2003. Print.
- Beauvoir, Simon de. *The Second Sex*. Trans. Constance Borde and Sheila Malovany Chevallier. New York: Vintage Book, 2011. Print.
- Bhabha, Homi K. "'Race', Time and the Revision of Modernity." *Race, Identity, and Education in Education*. Ed. Cameron McCarthy, et al. Second Edition. New York: Routledge, 2005. 13-28. Print.
- . *The Location of Culture*. London: Routledg, 1994. Print.
- . *The Location of Culture*. London: Routledge, 2003. Print.
- . *The Location of Culture*. New York: Routledge, 1994. Print.
- Blaxter, Loraine. *How to Research*. 2nd. Buckingham: Open University Press, 1998. Print.
- Boehmer, Elleke. "Global and textual webs in an age of Trnsnational capitilism; or, what is'nt new about Empire." *Postcolonial Studies* 7.1 (2004): 11-26. Web.
<<http://www.tandfonline.com/loi/cpcs20>>.
- Bohman, James and Matthias Lutz-Bachmann, *Perpetual Peace: Essays on Kant's Cosmopolitan Ideal*. MIT Press, 1997. Print.
- Bowers, Maggi Ann. "Locations of Magica(l) Realism." *Magic(AL) Realism*. New York: Routledge, 2004. 31-64. print.

- Brah, Avtar. *Cartographies of Diaspora: Contesting Identities*. New York: Routledge, 1996. Print.
- Brewster, Scot. "'Seeing Things: Gothic and the Madness of Interpretation'." *A Companion to the Gothic*. Ed. David Punter. 1st. Blackwell Publishing, 2001. 281-293. Print.
- Brock, Gillian. *Cosmopolitanism: Philosophy*. 8 July 2015. Web. 13 November 2016. <<https://www.britannica.com/topic/cosmopolitanism-philosophy>>.
- Brouillette, Sarah. "Zulfijar Ghose's The Tripple Mirror of the Self and Cosmopolitan Authentication." *MFS: Modern Fiction Studies* 53.1 (2007): 97-119. Web.
- Butt, Nadia. "Fictions of Transcultural Memory: Zulfikar Ghose's The Tripple Mirror of the Self as an Imaginative Reconstruction of the Self in Multiple Worlds." *Transcultural English Studies: Theories, Fictions, Realities*. Ed. Frank Schulze-Engler and Sissy Helff. 2009. 293-308. Print.
- Carb, Alison B. *An Interview with Bharati Mukherjee* Bharati Mukherjee. Massachuset: The Massachuset Review, 1989. 650. Print.
- Carchidi, Victoria. "'Orbiting': Bharati Mukherjee's Kaleidoscope Vision." *MELUS* 20.4 (1995): 91-101. Web. 22 November 2016. <<http://www.jstor.org/stable/467892>>.
- Carter, D. *Literary Theory*. Oldcastle Books, 2012. Print.
- Carter-Sanborn, Kristin. "'We Murder Who We Were': Jasmine and the Violence of Identity." *American Literature* 66.3 (1994): 573-593. Web. <<http://www.jstor.org/stable/2927605>>.
- Chancy, Myriam. *Searching for Safe Spaces: Afro-Caribbean Women Writes in Exile*. Philadelphia: Temple University Press, 1997. Print.
- Cheah, Pheng. *Cosmopolitanism, Nationalism, and Human Rights* Yuk Hui. London, Wednesday December 2010. print. <<https://www.theoryculturesociety.org/interview-with-pheng-cheah-on-cosmopolitanism-nationalism-and-human-rights/>>.
- . "Humanity in the Field of Instrumentality." *Modern Language Association* 121.5 (2006): 1552-1557. Print.
- . *Inhuman Conditions: On Cosmopolitanism and Human Rights*. Harvard University Press, January 2007. Print.
- Clarke, Colin. "Introduction: Themes in the Study of the South Asian Diaspora." *South Asians Overseas: Migration and Ethnicity - Comparative Ethnic and Race Relation*. Ed. Colin Clarke, Ceri Peach and Steven Vertovec. Cambridge University Press, 2010. 1-32. Print.
- Clarke, Colin, Ceri Peach and Steven Vertovec, *South Asians Overseas: Migration and Ethnicity - Comparative Ethnic and Race Relations*. Cambridge University Press, 1990. Print.

- Clifford, James. "Diasporas." *Cultural Anthropology* 9.3 (1994): 302-338. Web. 21 November 2016. <<http://www.jstor.org/stable/656365>>.
- Cole, Mike, Dave Hill and Glenn Rikowski. "Between Postmodernism and Nowhere: The Predicament of the Postmodernist." *British Journal of Educational Studies* 45.2 (1997): 187-200. Web. <<http://www.jstor.org/stable/3122011>>.
- "Communities Across Borders: People and Cultures." *Communities Across Borders: New Immigrants and Transnational Cultures*. Ed. Paul Kennedy and Victor Roudometof. New York: Routledge, 2002. 13-19. Print.
- Cormack, Alistair. "Migration and the Politics of Narrative Form: Realism and the Postcolonial Subject in Brick Lane." *Project Muse* 47.4 (2006): 695-721. Web. <<https://muse.jhu.edu> > ... > Volume 47, Number 4, Winter 2006>.
- Dascalu, Cristina Emanuela. "Bharati Mukherjee and the Exile's Constant Shuttling." *Imaginary Homelands of Writers in Exile: Salman Rushdi, Bharati Mukherjee, and V.S. Naipaul*. New York: Cambria Press, 2007. Print.
- Dasenbrock, Reed Way. "'Review of The Triple Mirror of the Self'." Book Review. 1992. Print.
- Deleuze, Gilles and Claire Parnet. *Dialogues II*. Trans. Hugh Tomlinson and Barbara Habberjam. New York: Columbia University Press, 1987. print.
- Derrida, Jacques. *Politics and Friendship: A Discussion with Jacques Derrida* Geoffrey Bennington. Sussex: Centre for Modern French Thought, University of Sussex, 1 December 1997. Web. 15 November 2016. <<http://www.livingphilosophy.org/Derrida-politics-friendship.htm>>.
- Dictionary.com*. n.d. Web. 29 January 2019.
- Dobie, Ann B. *Theory into practice an introduction to literary criticism*. Boston: South Melbourne, Vic Heinle & Heinle, 2002. Electronic Resource.
- Eagleton, Terry. *The Ideology of the Aesthetics*. Oxford: Blackwell, 1990. Print.
- Elaati, Abdulazim N. "Postmodern theory." University of Malaysia, June 2016. 1-6. Print.
- Emanuela, Cristina. "The Feminist Deconstructive Ontology of The Hyphenated Being in Exile in Bharati Mukherjee's Jasmine and The Holder of The World." *Cultural and Linguistic Communication* 1.3 (2011): 260-275. Web. <<http://www.ijcr.eu/articole/70_pdfsam_ijCR%203-2011.pdf>>.
- Erasmus, Desiderius. "A Complaint of Peace/Querela Pacis." *The Erasmus Reader*. Ed. Erika Rummel. Toronto: University of Toronto Press, 1990. 288-314. Print.
- Fanon, Frantz. *Black Skin White Masks*. London: Pluto Pres, 1952. Print.
- . *Black Skins, White Masks*. Trans. Richard Philcox. New York: Grove Press, 2008. Print.

- Fischer, Rachel K. and Aimee Graham. "Postmodernism." *The Alert Collector* 54.1 (Fall 2014): 29-33. online. 24 Jan 2019. <<https://www.jstor.org/stable/10.2307/refuseserq.54.1.29>>.
- Flynn, Thomas. "Becoming an Individual." *Existentialism: A Very Short Introduction*. Oxford University Press, 2006. 24-44. print.
- Fougeret de Montbron. *Le Cosmopolite ou le Citoyen du Monde*. Paris: Ducros, 1970; Originally London, 1750, 1970. Print.
- Friedman, Natalie. "Hybrids to Tourists: Children of Immigrants in Jhumpa Lahiri The Namesake." *Critique: Studies in Contemporary Fiction* 50.1 (2008): 111-128. Print.
- Gabriel, Sharmani Patricia. "'Between Mosaic and Melting Pot': Negotiating Multiculturalism and Cultural Citizenship in Bharati Mukherjee's Narratives of Diasporas." *Postcolonial Text* 1.2 (2005). Web. <<http://postcolonial.org/index.php/pct/article/view/420/827>>.
- Gaikwad, Nita Thamatics. "Exploration of an Identity Crisis in Monica Ali's Brick Lane." *VISHWABHARATI Research Centre* 6.1 (2015): 108-116. Web.
- Gay, L. R., Geoffrey E. Mills and Peter Airasian. "Introduction to Educational Research." *Educational Research: Competencies for analysis and Applications*. 9th. Prentice Hall, 2008. 2-30. Print.
- Ghose, Zulfikar. *Beckett's Company: Selected Essays*. Karachi: Oxford University Press, 2009. Print.
- . *Confessions of a Native-Alien*. London: Routledge & Kegan Paul, 1965. Print.
- . *Selected Poems*. Karachi: Oxford University Press, 1991. Print.
- . *The Art of Creating Fiction*. London: Macmillan, 1991. Print.
- . *The Triple Mirror of the Self*. London: Bloomsbury, 1992. Print.
- Glazer, Nathan. "Where Assimilation Failed." *We are All Multiculturalists Now*. Cambridge: Harvard University Press, 1998. 96-122. Print.
- Gordon, M. "Assimilation in America: Theory and Reality." *Daedalus* (1961): 263-285. print.
- Gordon, Milton M. "The Nature of Assimilation." *Assimilation in America: The Role of Race, Religion and National Nations*. New York: Oxford University Press, 1964. 60-83. Print.
- Govinden, Devarakshanam. *India in Africa, Africa in India: Indian Ocean Cosmopolitanisms*. Ed. John C. Hawley. Indiana University Press, 2008. Print.
- Gregor, Mary J., ed. *Practical Philosophy - Cambridge Edition of the Works of Immanuel Kant*. Trans. Mary J. Gregor. Cambridge: Cambridge University Press, 1999. Print.

- Grewal, Gurleen. "Born Again America: Immigrant Consciousness in Jasmine." *Bharati Mukherjee: Critical Perspectives*. Ed. Emmanuel S. Nelson. New York: Garland, 1993. Print.
- Gurr, Andrew. *Writes in Exile: The Identity of Home in Modern Literature*. New Jersey: Humanities Press, 1981. Print.
- Hai, Ambreen. "Border Work, Border Trouble: Postcolonial Feminism and the Ayah in Bapsi Sidwa's *Cracking India*." *Muse Project* 46.2 (200): 379-426. Web. <<https://muse.jhu.edu> > ... > Volume 46, Number 2, Summer 2000>.
- Hall, Stuart. "Cultural Identity and Diaspora." *Identity, Culture and difference*. Ed. Jonathan Rutherford. London: Lawrence and Wishart, 1996. Print.
- . *Questions of Cultural Identity*. Ed. Stuart Hall and Paul du Gay. London: SAGE Publication Ltd, 2011. print.
- Hashmi, Alamgir. "A Stylized Motif of Eagle Wings Woven: The selected poems of Zulfikar Ghose." *World Literature Today* January 1992: 66-71. Web. <connection.ebscohost.com/.../poetry.../stylized-motif-eagle-wings-woven-selected-poe>.
- Hicks, D. Emily. *Border Writing: The Multidimensional Text*. Minneapolis Oxford: University of Minnesota Press, 1991. Print.
- Hollinger, David A. "Perpetual War: Cosmopolitanism from the Viewpoint of Violence by Bruce Robbins(Review)." *Project Muse* June 2014: 497-498. Print.
- Ikiz, Sezer Sabriye. "A Woman Cracked by Multiple Migrations: Search for Identity in Meena Alexander's *Fault Lines*." *Internastional Journal of Language and Linguistics* 2.2 (2015): 78-81. Web. <ijllnet.com/journals/Vol_2_No_2_June_2015/11.p>.
- Jaggi, Maya. "Kamila Shamsie's epic new novel will challenge and enlighten its readers." Book Review. 2009. Web. <<https://www.theguardian.com/books/2009/mar/07/burnt-shadows-kamila-shamsie-review>>.
- Jay, Paul. *Global Matters: The Transnational Turn in Literary Studies*. Ithaca and London: Cornell University Press, 2010. Print.
- Jorgensen, Marianne and Louise Phillips. *Discourse Analysis as Theory and Method*. London: SAGE publications, 2002. Print.
- Kacprowska, Katarzyna. "Aspects of Assimilation in Jhumpa Lahiri's *The Namesake*." *CrossRoads: A Journal of English Studies* 6 (2014): 42-50. Web. 21 November 2016. <<http://www.crossroads.uwb.edu.pl>>.
- Kahf, Mohja. *Western Representations of the Muslim Woman from Termagant to Odalisque*. Texas: Texas University Press, 1999. Print.

- Kanaganayakam, C. *Structures of Negation: The Writings of Zulfikar Ghose*. Toronto: University of Toronto Press, 1993. Print.
- Kant, Immanuel and H. S. Reiss. *Kant: Political Writings*. Ed. H. S. Reiss. Trans. H. B. Nisbet. 2nd Enlarged Edition. Cambridge University Press, 1991. Print.
- Katrak, Ketu H. *Politics of Female Body: Postcolonial Female Writers of the Third World*. New Jersey: Routgers University Press, 2006. print.
- Khan, Gohar Karim. "The Hideous Beauty of Bird-Shaped Burns: Transnational Allegory and Feminist Rhetoric in Kamila Shamsie's *Burnt Shadows*." *Pakistaniaat: A Journal of Pakistan Studies* 3.2 (2011): 53-68. PDF.
- Kleingeld, Pauline and Eric Brown. *Cosmopolitanism*. Ed. Edward N. Zalta. 2014. Web. 15 November 2016. <<http://plato.stanford.edu/archives/fall2014/entries/cosmopolitanism/>>.
- Knippling, Alpana Sharma. *New Immigrant Literatures in the United States*. New York: Greenwood Press, 1996. Print.
- Kothari, C. R. "Research Methodology: An Introduction." *Research Methodology, Methods and Techniques*. 2nd. New Delhi: New Age International (P) Ltd, 2004. 1-24. PDF.
- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Ed. Leon S. Roudiez. Trans. Thomas Gora, Alice Jardine and Leon S. Roudiez. New York: Columbia University Press, 1980. Print.
- Kumar, Nagendra. *The Fiction of BHarati Mukherjee: A Cultural Perspective*. New Delhi: Atlantic, 2013. Print.
- Laertius, Diogenes. *Lives of Eminent Philosophers*. Trans. R. D. Hicks. Vol. II. Harvard: Harvard University Press, 1925. Print.
- Lahiri, Jhumpa. *The Namesake*. London: HarperCollins Publishers, 2003. Print.
- Lau, Lisa. "Re Orientalism: The Perpetration and Development of Orientalism by Orientals." *Modern Asian Studies* 43.2 (2009): 571-590. Web. <<http://www.jstor.org/stable/20488093>>.
- Levinas, Emmanuel. *Totality and Infinity: An Essay on Exteriority*. Trans. Alphonso Lingis. 4th. Kluwer Academic Publishers, 1991. Print.
- Lisa, Lau. "The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic South Asian Women Writers." *Cambridge University Press* 39.1 (2005): 237-256. Print.
- Llosa, Mario Vargas. *Letters to a Young Novelist*. Trans. Natasha Wimmer. New York: Farrar, Straus and Girous, 2002. Print.

- Lukacs, Georg. *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic*. London: The Merlian Ltd Press, 1988. print.
- Lyotard, Jean- Frances. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoffrey Bennington and Massumi Brian. Minneapolis: University of Minnesota Press, 1984. Print.
- Ma, Shang- Mei. *Immigrant Subjectivities in Asian American and Asian Diaspora Literature*. New Yorek: State University of New York Press, 1998. Print.
- Mahmood, Iqbal. *Strategies of Negation: Postcolonial Themes and Conflicts in the English Language Literature of the East Indian Diaspora*. Indiana: Author House, 2006. Print.
- Marx, Karl. *Early Political Writings*. Ed. J. O'Malley and R. A. Davis. Trans. J. O'Malley and R. A. Davis. Cambridge: Cambridge University Press, 1994. Print.
- McLeod, John. *Beginning Postcolonialism*. Mancheste: Manchester University Press, 2000. Print.
- Meti, Ravi Pandurang. "Development of Indian Novel in English a Short View." *Reviews of Literature* 2.5 (2014): 1-6. PDF. 15 November 2016. <<https://s3-eu-west-1.amazonaws.com/pfigshare-u-files/1841018/158.pdf>>.
- Miller, Geordie. "2 Sui Generous: Examining the Object of Organized Philanthropy through the MacArthur Foundation." Kent, Eddy and Terry Tomsy. *Negative Cosmopolitanism: Cultures and Politics of World Citizenship after Globalization*. McGill-Queen's University Press, 2017. 43-57. Print.
- Mishra, D. S. "Modern Indian Writing in English: An Overview." *Modern Indian Writing in English: Critical Perceptions*. Ed. N. D. R. Chandra. 1st. Vol. 1. New Delhi: Sarup and Sons, 2004. 1-48. Print.
- Mohanty, Chandra Talpade. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. 5th. Duke University Press, 2003. Print.
- . "Under Western Eyes: Feminist Scholarship and Colonial Discourse." *Boundary 2* 12.3 (1984): 333-358. Web. <<http://www.jstor.org/stable/302821> >.
- Mojtaba, et al. "A Postcolonial Perspective on the Short Stories of Jhumpa Lahiri." *International Journal of Humanities and Managment Sciences* 1.1 (2013): 54-59. Web. Thursday December 2016. <www.isaet.org/images/extraimages/IJHMS%200101214.pdf>.
- Mukherjee. *The Perishable Empire : Essays on Indian Writing*. New Delhi: OUP, 200. Print.
- . *Twice Born Fiction: Indian Novels in English*. New Delhi: Arnold Heinemann, 1971. print.
- Mukherjee, Bharati. *Jasmine*. New Rork: Grove Press, 1989. Print.
- Myriam, Chancy. *Searchinf for Safe Spaces: Afro-Caribbean Women Writes in Exile*. Philadelphia: Temple University Press, 1997. Print.

- Nair, Deepa. "Textbook Conflicts in South Asia: Politics of Memory and National Identity." *Journal of Educational Media, Memory, and Society* 2.2 (Autumn 2010): 29-45. print.
- Nandy, Ashis. "Genuine and Spurious: Mourning Two Early Post-Nationalist Strains." *Economic & Political Weekly* 41.32 (2006): 3500-3504. print. January 2019. <<https://www.jstor.org/stable/4418563>>.
- Narayan, Shoba. *Return to India: An Immigrant Memoir*. New Delhi: Jasmine Books Publishers, 2012. Print.
- Nayar, Pramod K. *Postcolonial Literature: an Introduction*. Delhi: Dorling Kindersle, 2008. Print.
- Ng, Andrew Hook-soon. *Interrogating Interstices ; Gothic Aesthetics Aesthetics in Postcolonial Asian and Asian American*. Bern: Peter Lang, 2007. Print.
- Nicholson, Linda J. *Feminism-Postmodernism*. Michigan: Routledge, 1990. Print.
- Ninh, erin khu. "Golden-Digger: Reading the Marital and National Romance in Bharati Mukherjee's Jasmine." *MELUS* 38.3 (2013): 146-149. Web. 23 Nov 2016. <<<http://melus.oxfordjournals.org/>>>.
- Noufal N., Mohamed. "Re-Orientalising the Orient: A Critique of Monica Ali's Brick Lane." *International Journal of English Language, Literature and Humanities* II.V (2014). Web.
- Nussbaum, Martha. *For Love of Country: .* Ed. Joshua Cohen. Boston: Beacon Press, 1996, 2002.
- Pandey, Neeta. "Jhumpa Lahiri: Inspiring Assimilation of Cultures in The Namesake." *International Organization of Scientific Research* 9.1 (2013): 1-4. Print. <<http://www.iosrjournals.org>>.
- Parekh, Pushpa N. "Telling her Tale: Narrative Voice and Gender Role in Bharati Mukherjee's Jasmine." *Bharati Mukherjee: Critical Perspectives*. Ed. Emmanuel S. Nelson. New York: Garland, 1993. Print.
- Park, Robert E. and Ernest W. Burgess. "Assimilation." *Introduction to the Science of Sociology* (1924): 734-783. print.
- Pathak, R. S. 'Preface'. *Recent Indian Fiction*. New Delhi: Prestige Books, 1994. print.
- Peterson, Mariana Chaves. "'Suspended Between Worlds': Jasmine's Liberal Feminism." *Cadernos do II* (2014): 126-142. Web.
- . "Suspended Between Worlds: Jasmine's Liberal Feminism." *Cadernos IL* (2014): 126-142. Web. <seer.ufrgs.br/index.php/cadernosdoil/article/download/49896/pdf_38>.
- Queiroz, Helenice Nolasco. *DESIRABLE REALTIONS: DIASPORA AND GENDER RELATIONS IN BHARATI MUKHERJEE'S JASMINE AND DESIRABLE DAUGHTERS*. Thesis.

- Universidade Federal de Minas Gerais: Faculdade de Letras, 2011. Web.
<www.bibliotecadigital.ufmg.br/dspace/handle/.../ECAP-8G2KW8>.
- Raducanu, Adriana. "We are not Ourselves- Females Characters in Bharati Mukherjee's Novels." *International Journal of Social Sciences and Humanity Studies* 2.3 (2011): 9-20. Web. 16 September 2016.
<http://www.sobiad.org/ejournals/journal_ijss/archives/2011_2/adriana_raducanu.pdf>.
- . "We Are Not Ourselves - Female Characters in Bharati Mukherjee's Novels." *International Journal of Social Sciences and Humanity Studies* 3.2 (2011): 9-21. Web.
<http://www.sobiad.org/ejournals/journal_ijss/archives/2011_2/adriana_raducanu.pdf>.
- Rao, P. Mallikarjuna. "Between Expatriation and Assimilation - A Study of Bharati Mukherjee's Jasmine." Bhatnagar, Manmohan K. *Twentieth Century Literature in English*. Vol. 2. New Delhi: Atlantic Publishers & Dist, 1996. 162-170. Print.
- Rich, Adrienne. "Resisting Amnesia : History and Personal Life." *Blood, Bread and Poetry: Selected Prose 1979-1985*. New York: Norton, 1986. print.
- Robbins, Bruce. *Perpetual War: Cosmopolitanism from the Viewpoint of Violence by Bruce Robbins*. Durham&London: Duke University Press, 2012. Print.
- . *Perpetual War: Cosmopolitanism from the Viewpoint of Violence*. Durham and London: Duke University Press, May 2012. Print.
- . "Perpetual War: Cosmopolitanism from the Viewpoint of Violence by Bruce Robbins (review)." *Project Muse* 2014: 497-498. Print.
- . *Perpetual War: Cosmopolitanism from Viewpoint of Violence*. Durham and Landon: Duke University Press, 2012. Print.
- Rouhvand, Hassan. "Ethnoscapes: Jhumpa Lahiri and Ambivalence in Diaspora Experience." *Journal of International Scientific Publications* 9 (2015): 213-225. Web. 21 November 2016. <<https://www.scientific-publications.net/get.php?code=1956653930>>.
- Sahayam, V. Sam. "Existential Irony through Optic Motifs in the Interpreter of Maladies." Bala, Suman. *Jhumpa Lahiri, The Master Storyteller: A Critical Response to Interpreter of Maladies*. Ed. Suman Bala. New Delhi: Khosla Publishing House, 2002. 195-203. Print.
- Said, Edward W. *Orientalism*. New Delhi: Penguin Books., 1991. Print.
- Sartre, Jean Paul. *Being and Nothingness*. Trans. Hazel E Barnes. New York: Washington Square Press, 1984. Print.
- Shamsie, Kamila. *Burnt Shadows*. London: Bloomsbury, 2009. Print.
- Smith, Adam. "Of the Division of Stock." *An Inquiry into the Nature and Causes of the Wealth of Nations*. Ed. R. H. Camble, A. S. Skinner and W. B. Todd. Vol. 1. Indianapolis: Liberty Classics, 1976. 276-278. Print.

- Smith, S. *Poetry and Displacement*. Liverpool: University of Liverpool press, 2007. Print.
- Southmayd, Stephanie Stonehewer. "Diasporic Mobility and Identity in Flux in V.S. Naipaul's *The Mimic Men* and Monica Ali's *Brick Lane*." *Exploring Gender in the Literature of the Indian Diaspora*. Ed. Sandhya Rao Mehta. Cambridge Scholars Publishing, 2015. 89-103. Print.
- Spivak, Gayatri. *The Postcolonial Critic*. New York: Routledge, 1990. Print.
- Szeman, Imre and Timothy Kaposy, *Cultural Anthology*. Oxford: Blackwell, 2011. Print.
- Taylor, Charles. *Multiculturalism: Success, Failure and the Future*. Quebec: Queen's University, 2002. Print.
- Teske, Raymond H.C. and Bardin H. Nelson. "Acculturation and Assimilation: A Clarification." *American Ethnologist* 1.2 (May 1974): 351-367. print. <<https://www.jstor.org/stable/643554>>.
- The Bible. King James Bible*. n.d. Web. 30 November 2016. <<http://biblehub.com/matthew/22-21.htm>>.
- Thomsen, Mads Rosendahl. *Mapping World Literature: International Canonization and Transnational Literatures*. 1st. A&C Black, 2008. print.
- Tyson, Lois. *Critical Theory Today*. New York: Routledge, 2006. Print.
- Verghese, C Paul. *Problems of the Indian Creative Writers in English*. Bombay: Somaiya Publications, 1971. print.
- Wash, William. *Indian Literature in English*. New York: Longman, 1990. print.
- Yadav, Mukesh and Shalini Yadav. "Un-Hyphenating Identity and The Assimilatory Strategies: Bharati Mukherjee's *Jasmine*." *Scribd* 1.1 (2011): 1-4. Web. 22 November 2016. <<http://ar.scribd.com/document/76576833/bharthi-mukarji>>.
- Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 2003. Print.
- Zahoor, Asma. "'Kamila Shamsie's Novel 'Burnt Shadows': A Discourse of Traumatic Displacement." *European Journal of English Language and Literature Studies* 3.5 (2015): 46-67. Web. <<http://www.eajournals.org/wp-content/uploads/Kamila-Shamsies-Novel-Burnt-Shadows.pdf>>.