

**NEGOTIATING IDENTITY IN POSTCOLONIAL SPACE: A  
CRITICAL STUDY OF SELECTED SOUTH ASIAN DIASPORIC  
FICTION**

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**Comparative Literature**

by

**Showkat Ahmad Naik**

Supervisor

**Dr. Amandeep Singh**



**Department of Languages and Comparative Literature**

**School of Languages, Literature and Culture**

**Central University of Punjab, Bathinda**

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## **DECLARATION**

I declare that this thesis entitled “NEGOTIATING IDENTITY IN POSTCOLONIAL SPACE: A CRITICAL STUDY OF SELECTED SOUTH ASIAN DIASPORIC FICTION” has been prepared by me under the guidance of Dr. Amandeep Singh, Assistant Professor, Department of Languages and Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab. No part of this thesis has formed the basis for the award of any degree or fellowship previously.

Showkat Ahmad Naik

Department of Languages and Comparative Literature,

School of Languages, Literature and Culture,

Central University of Punjab, Bathinda–151001

Date:

## **CERTIFICATE**

I certify that Mr. Showkat Ahmad Naik prepared his thesis entitled “NEGOTIATING IDENTITY IN POSTCOLONIAL SPACE: A CRITICAL STUDY OF SELECTED SOUTH ASIAN DIASPORIC FICTION”, for the award of Ph.D. degree of the Central University of Punjab, under my guidance. He has carried out this work at the Department of Languages and Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab.

(Dr. Amandeep Singh)

Supervisor

Department of Languages and Comparative Literature,

School of Languages, Literature and Culture,

Central University of Punjab, Bathinda–151001

Date:

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## ABSTRACT

### **Negotiating Identity in Postcolonial Space: A Critical Study of Selected South Asian Diasporic Fiction**

Name of the Student: Showkat Ahmad Naik  
Registration Number: CUPB/MPh-PhD/SLLC/CPL/2012-13/09  
Degree for which submitted: Doctor of Philosophy  
Name of Supervisor: Dr. Amandeep Singh  
Name of Centre: Department of Languages and Comparative Literature  
Name of School: School of Languages, Literature and Culture  
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Delineating identity is a very complex phenomenon because identity has many factors contributing to its development that differ from scenario to scenario. Identities are part of history in which they evolve and are subject to constant change and transformation. Therefore, phenomenon of identity, an enigma till now, has become more enigmatic due to the emergence of postcolonial space, because of the blending in of different identities in it. Postcolonial space created after wide-ranging resistance with intellectual and diplomatic dexterity is intended to exploit the myth that dissenting voices can never be absolutely silenced. However, the paradox that lies amid the postcolonial space is that chaos perpetuates order. For that reason, this thesis is an attempt to illuminate that all noticeable instabilities cannot be identified underneath the heading of chaos as sometimes the assumption of certain negative terms may be used as much in the facility of backing up to remove whatever is made obligatory. There are some postcolonial diasporic writers who describe postcolonial spatial scenario and show how the canon of South Asian English Literature has flourished itself to some definite expectations by forging a counter-Orientalist discourse. *Brick Lane* by Monica Ali, *Queen of Dreams* by Chitra Banerjee Divakaruni, *The Inheritance of Loss* by Kiran Desai, *The Reluctant Fundamentalist* by Mohsin Hamid and *Home Boy* by H.M. Naqvi are novels that are drenched with issues regarding the notion of identity in postcolonial space particularly in the diasporic contexts. These authors in their respective novels traverse into the new suburban to negotiate identity of the different characters and expose the dilemmas they go through.

(Showkat Ahmad Naik)

(Supervisor- Dr. Amandeep Singh)

## TABLE OF CONTENTS

Sr. No	Contents	Page Number
1.	Introduction	1-18
2.	Diplomatic and Intellectual Response to Colonialism in Constructing Postcolonial Space: A Platform for Writing Back	19-62
3.	Locating Identity in Relation to Space: Defining the Politics in Constructing Postcolonial Bodies	63-101
4.	Identity as Central to the Discourse of Diaspora: Representation from South Asian Diasporic Fiction	102-148
5.	Colonial Continuity in Postcolonial Space: Exposing Colonial traits through Theoretical and Literary Responses	149-191
6.	Conclusion	192-204
7.	Bibliography	205-219

## Introduction

Construction of postcolonial space largely proved an idealistic project for the colonised masses, because, colonialism other than exerting “political domination and economic exploitation” (Kohn and Reddy) was after all also a geographical project. Therefore, from the very beginning of postcolonial studies there has been an undeniable significance adhered to the concept of space. Theorists, Philosophers, Human Geographers and Critics concerned in gaining thorough perception of colonial discourse and postcolonial condition have recognised the concept of space in all its shades an essential element. With the result, there has been a continuous and well-established relationship between postcolonial studies and human geography. In recent years, this relationship took an altogether different stance and resulted in the revival of “interest in space and spatial theory that has spread across almost every humanities and social science discipline” (Soja ix). J.K. Noyes’s *Colonial Space: Spatiality in the Discourse of German South West Africa 1884-1915* (1992) and Robert P. Marzec’s *An Ecological and Postcolonial Study of Literature: From Daniel Defoe to Salman Rushdie* (2007) are examples of some spatial texts that represent expressions of spatiality within the contexts of postcolonial studies. Edward Said’s *Orientalism* (1978) is also classified by the contemporary postcolonial spatial writers within the contours of spatial dynamics and particularly focuses on deconstructing the exoticisation of the Eastern spaces constructed by First World nations. Homi K. Bhabha too attempts to explore the geographical nuances within his writing and especially in *The Location of Culture* (1994), Bhabha illustrates the different dynamics of the space by introducing the concept of Third Space. Andrew Teverson and Sara Upstone in *Postcolonial Spaces: The Politics of Place in Contemporary Culture* (2011) unveil how Homi K. Bhabha is the “natural inheritor of Said’s spatial perspective” (2). They write that “Bhabha’s own concept of Third Space as the location of Hybridity and his focus on the nation as a site of colonial encounter, speak to a geographical rather than historical criticism” (Teverson and Upstone 2).

From the last few decades, the concept of space has been dealt with greater subtleties in the postcolonial contexts. Due to this reason, postcolonial literature is drenched with struggle over “real and imagined spaces” (Soja 239) as none of us as a postcolonial subject, Edward Said writes in *Culture and*

*Imperialism* (1993), “is completely free from struggle from geography [...] about competition for land and territory and the search for fundamental and egalitarian rights to inhabit space” (7). As a result, postcolonial literature acts as an embodiment for the postcolonial citizens entrenched with the capability to know themselves and construct an unconventional space free of colonial intervention. This space is termed as “postcolonial space” and this space on all costs concerns for an alternative space, where “power of binary logic and big dichotomies, such as Coloniser-Colonised, East and West, North and South, Capitalism and Socialism, is rejected” (Soja x). This space represents new ways of thoughtfulness as well as numerous possibilities of narrating about the actual postcolonial condition and illustrates its inherent struggle over geography from the different colonised nations. Postcolonial space in literary form represents itself as a colony merged with heterogeneous personalities possessing different ideologies with different cultural backgrounds from Asian, African and the Caribbean nations. This space represents as an epithet of a territory ingrained with its own politics “that construct the postcolonial experience” (Upstone 1). J.K. Noyes in *Colonial Space: Spatiality in the Discourse of German South West Africa* writes, “The colony must, however, present itself as a unity, not only for the purpose of ideology, but also, for the purpose of communication-its very ability to function as a colony” (162).

Postcolonial space representing itself as a colony with the characteristics of a nation, where on a superfluous form colonial manipulation seems over, has the subsequent challenge of forming unified identity within the differences. Ella Shohat in her article “Notes on the Post-Colonial” unearths that “Contemporary cultures are marked by the tension between the official end of direct colonial rule and its presence and regeneration through hegemonizing neo-colonialism within the First World and toward the Third World” (106). Therefore, at the centre of the postcolonial space, identity formation is of primary importance; because, the identity of colonised people was largely annihilated in colonial spaces as they were altogether defined by the First World’s perception. However, to revive their damaged self the colonised masses after continuous resistance against the colonial hegemony represented themselves with subversion i.e. from being defined in the colonial spaces to define themselves in the postcolonial space. This adherence to the new postcolonial aura is an important movement to witness because the spaces in which people live play an important role in shaping their



identity and in postcolonial studies how “one defines one’s own identity and, equally, how that identity is defined by others is continually fore-grounded” (Teverson 2). Nevertheless, the question that arises is whether the postcolonial space that is juxtaposed with multiplicities will be a welcoming and secure space for the postcolonial people or it will end up being more traumatic and disturbing. Regarding this thought Ella Shohat asserts that in the contemporary postcolonial times “The “post-colonial” implies a narrative of progression in which colonialism remains the central point of reference [...] but which leaves ambiguous its relation to new forms of colonialism, i.e. neo-colonialism” (107).

Simon Gikandi’s *Maps of Englishness: Writing Identity in the Culture of Colonialism* (1996), Ian Baucom’s *Out of Place: Englishness, Empires, and the Locations of Identity* (1999), and Imre Szeman’s *Zones of Instability: Literature Postcolonialism and the Nation* (2003) represent the appraisals of nationalistic nuances in postcolonial contexts. Monica Ali’s *Brick Lane* (2003), Kiran Desai’s *The Inheritance of Loss* (2006), Mohsin Hamid’s *The Reluctant Fundamentalist* (2007) and H.M. Naqvi’s *Home Boy* (2009) too have underneath their skin the approach of constructing a nation in which the nationalist discourse is devised in contexts of colonial discourse and postcolonial conditions. In addition, some writers and novelists have inculcated the gendered aspect in their writing and have extended the rhetoric of nationalism by striking on the gender politics of space that characterises the national politics. Writings such as Sara Mill’s *Gender and Colonial Space* (2005) and Elleke Boehmer’s *Stories of Women: Gender and Narrative in the Postcolonial Nation* (2006), and novels like Monica Ali’s *Brick Lane* (2003) and Chitra Banerjee Divakaruni’s *Queen of Dreams* (2004) mark a shift by introducing issues related to the gender complexities. However, looking into this whole gamut and taking all the aforementioned characteristics into consideration the question that arises is how postcolonial citizens will “transcend national boundaries, including how they become intertwined in the contemporary period with discourses of globalization” (During 385-404).

## **Review of Literature**

*Brick Lane* is discussed within the contexts of postcolonial diaspora, feministic space and the consequences of Muslim sartorial appearance in “space of migrancy” (Graham 112). Monica Germana’s chapter entitled “From hijab to

Sweatshops: Segregated Bodies and Contested Space in Monica Ali's *Brick Lane*" taken from the book *Postcolonial Spaces: The Politics of Place in Contemporary Culture* (2011) focuses on the political scenario of postcolonial space with reference to the negotiation that arouses through the female body and its sartorial appearance. The author seeks to analyze the complications and other unfavorable circumstances within the space resulting from the traditional female Muslim dressing. She shows how within the diasporic contexts the Muslim dress (Veil or Hijab) becomes the center of attraction for the questions regarding identity and problematic for integration and assimilation in the "space of migrancy" (Graham 112). Germana asserts, "*Brick Lane* on one hand shares the problematic quest for identity of immigrants, and, on the other hand, the appreciation of the profound implications of clothing for the purposes of integration within the postcolonial space of migration" (74). In the chapter, Germana exposes problematic issues of body/identity negotiation within the multicultural spaces of East London and emphasizes that migrants' body automatically develops because of the process of identity negotiation within the postcolonial space of contemporary London.

Another essay "A Post-Colonial Study of Fact and Fiction in Monica Ali's *Brick Lane*" (2010) by Margaret Wallace Nilsson examines the authors literary representation of Bengali immigrant community especially reflecting upon the actions of Nazneen (Protagonist) and the other major antagonists. This essay depicts how character building is important, as they have to live between their ethnic Bengali community and between the sophisticated multicultural spaces. Importance of language is highlighted regarding the assimilation and integration for the immigrants in new communities and is shown in relation to Nazneen how her absence of language isolates her and becomes problematic for her to step outside her confined walls of her domestic space. However, Nazneen is shown an intelligent character that has some inclinations to strive for independence through knowledge in her new surroundings. This essay depicts that fiction decides the providence and the actions of the characters portrayed in the novel but maintains some niche of reality by incorporating certain factual settings and history. This technique used helps in making the characters and their individual fate more reasonable to the readers. Moreover, this helps the reader to distinguish between the authors reality of the Brick Lane from that of the real Brick Lane. The author

demonstrates how Monica Ali's "*Brick Lane* exists in a literary zone of fact and fiction, where the characters of the novel follow their destinies and live their lives through the reader's imagination and not necessarily through the insights of the author" (26).

The novel *Queen of Dreams* has been studied from various perspectives like postcolonial diaspora, racial intolerance, identity crisis and the notion of hybridity. C. Bharathi and S. Kalamani in an article "A Study of Family Relationships in Chitra Banerjee Divakaruni's *Queen of Dreams*" (2012) illustrate the deceitful, arrogant, hypocrisy and xenophobia of the Americans towards the South Asian immigrants after the 9/11 attacks. This article shows how immigrants at times of national crisis are labelled as terrorists and are attacked and hurled with abuses by the natives for the only crime of "the colour of their skin or the fact that they wore a turban" (Bharathi 54). The authors in this article fervently depict the problems faced by South Asian immigrants who attempted to assimilate into American lifestyles who at times think of themselves as American citizens, are finally left bewildered, when their constructed identity is snatched from them in a very minor time.

Kezia Doris in her article "Self-Identity through Adapting and Adopting of Host Culture by Immigrants: A Study of Chitra Banerjee's *Queen of Dreams*" (2009) deals at length with the problems rising due to multiculturalism and interactions with people from different cultural backgrounds. In her article, she depicts how an individual, when un-homed, loses the sense of belongingness and suffers from the sense of insecurity, identity crisis and alienation. Quoting Rama Nair in her article Kezia Doris unfolds that "Through assimilating and acculturation, an Indian immigrant woman in America can create an identity for herself. But this is an identity that is constantly evolving being open to change and perpetual motion" (83).

Kiran Desai's *The Inheritance of Loss* has been analysed from the viewpoint of colonialism and postcolonialism, illegal immigration, effects of globalization and diasporic displacement. Abraham Panavelil Abraham in an article "Uprooting and Re-rooting: Post-Colonial Dilemmas in Kiran Desai's *The Inheritance of Loss*" (2012) describes the consequences of being uprooted from one's own culture and land as well as the agonies of re-rooting in an alien land. The author illustrates the postcolonial dilemmas faced by the characters portrayed

in this novel. He shows how often the postcolonial characters face the problem of identity crisis and alienation and at the end of the day become frustrated. Characters that even come back to their own nations develop a sense of distrust and anger and are in a state of confusion that continuously hovers in their psyche. The author mainly focuses on the postcolonial experiences of Jemubhai Patel, the Judge and Biju, the illegal immigrant who somehow manages to come back and eventually supposed to have found out happiness after the reunion with his father.

Another article “Conflicting Claims and Multicultural Ethos in Kiran Desai's *The Inheritance of Loss*” (2015) by Shail Bala and Gajendra Kumar registers the troublemaking influences as well as the impact of different nuances of the postcolonial condition in a society of which the citizens have not yet liberated from the impacts of colonialism. This article depicts that the novel under study provides glimpses of Marxian insights in weaving and presenting the contemporary framework of the society through different characters. It represents how the image of this novel becomes a testimony to the fragmented social structure and its consistent change due to the impact of colonialism, globalization, migration and hybridization. Moreover, this offers a complex fusion of past and present, suggesting the narrative and visualizes to the audience the story as a paradigm of interconnectedness between time and life.

The novel *The Reluctant Fundamentalist* has been looked through the position of immigration, hypocrisy, crisis of identity, and politics of War on Terror. Dr Mohammad Ayub Jajja in his article, “*The Reluctant Fundamentalist: A Quest for Identity*” (Web. 2017) in a very lucid manner explored the issues of identity and cultural mimicry in respect of the present socio-cultural and political scenario between America and Pakistan. People from different countries of the world try to mimic the American modes of life and impose American-ness on them but because of their roots are not accepted and thrown into the nightmare of inferiority and the cultural ‘other’. Such rejection even after completely adopting and adapting the culture and identity creates a kind of yearning and a strong urge for their own identity and cultural roots, which sometimes takes on fundamental mind setup and forms a hatred for the culture, which has not accepted them.

Avirup Ghosh in an article ““I was not certain where I belonged””: Integration and Alienation in Mohsin Hamid's *The Reluctant Fundamentalist*” (2013) has thrown light on the issues of integration and alienation through the main character

Changez. This article exposes the effects on the psyche of Changez after his un-acceptance as an American citizen and then his subsequent return to native Pakistan where he assumes what appears to be an ultra-nationalistic political stance. This article tries to uncover certain ambiguities of Changez's ideological expressions and shows how Changez's critique of American corporate fundamentalism actually results from his lack of sense of belonging and from a feeling of problematical identity.

*Home Boy* by H.M. Naqvi has been discussed from the perspective of Post-Orientalism, minoritization and identity politics. Birte Heidemann in an article "'We are the glue keeping civilization together': Post-Orientalism and Counter-Orientalism in H.M. Naqvi's *Home Boy*" (2012) explores how the novel is informed by an important counter-Orientalist politics that somehow manages to represent a narrative strategy to dissect the emergent post-Orientalist discourse(s). This essay examines how the novel inflects both the solidarity and suspicion amongst minority communities in the post-9/11 context by means of shared victimhood. Furthermore, this essay depicts that the novel is form of a written document to both post-Orientalist and Counter-Orientalist ideologies that are carried out between the dominant majorities white Americans and the minorities and amongst minority cultures themselves by portraying the Muslim Pakistani immigrants in the new post-Oriental American Space.

Another essay entitled "Post 9/11 Identity Crisis in H.M. Naqvi's *Home Boy*" (2012) by Asma Mansoor scrutinizes the search for a new parameter to define identity in terms of being a Pakistani and a Muslim by the protagonist of *Home Boy*. This essay attempts to define the meaning of "terrorist" and "terrorism" in connection with the focus acquired by Pakistan in the immediate aftermath of 9/11. This essay asserts that with the fall of the Twin Towers on 9/11, "It was not merely the geo-political infrastructure of the world that underwent deliquescence but the idea of the self, when placed in a world of massive unpredictability and inveterate fear also underwent a drastic alteration" (1). Ethnicity and religious identity came under the microscope as people were labeled as "terrorists" because of racial and religious affiliations.

"Beyond 'Culture': Space, Identity and the Politics of Difference" (1992) by Akhil Gupta and James Ferguson represent issues of space and place along with some necessary concerns such as those of location, displacement, community

and identity. They explain how representation of space in the social sciences is remarkably dependent on images of break, rupture and disjunction. Secondly, the set of problems raised by the implicit mapping of cultures onto places is to account for cultural differences within a locality. Finally, they deal with the important question of post-coloniality. To which places do the hybrid cultures of post-coloniality belong to and most importantly how post-coloniality further problematizes the relation between space and culture.

Edward Soja in his book *Thirdspace* (1996) clearly asserts a message for the readers to think differently about the notion of space and the issues related to it. In this book, he gives us a glimpse and a reason to ponder differently about space because spatiality is being muddled and mis-constructed either by the baggage of tradition or by older definitions that no longer fit the changing scenario of the postcolonialism. Soja in this book defines that space hinges on his own particular notion of third space. Such a space defies the absolute as it celebrates hybridity and difference and refuses conventional identities created from opposition between the first space and second space in favour of those formed from complex processes in which numberless fusions occur.

*Postcolonial Spaces* (1997) by Gulsum Baydar Nalbantoglu and Chang Thai Wong represents that the postcolonial space is encapsulated by differential identities that challenge the predisposed and formalist modes of architectural writing that represented colonized masses with a very unidirectional attitude. Moreover, they try to negotiate with the very concepts posited by colonizers representing as based on natural epistemological grounds. This acts as a contradicting medium to the oriental notions of fixity and sensitizes the colonized people to stand against the colonizers and throw off the shackles of colonization and to create a space of their own. This space has positive connotations and acts as a stage to defy the monologue fashioned by the colonizers and discuss with the dialogue of their own writing to justify their self.

“Postcolonial ‘Textual Space’ Towards an Approach” (2001) by Alexander Moore takes a bold effort and analyzes the postcolonial discourse that have until now considered space in abstract theoretical terms. In this research article the author attempts to demonstrate the incorporation of space in literary texts. This research article explores the dimensions of space beyond the expected horizons

and reaches to an utmost finding that texts are not symptoms of space; space itself is a symptom of writing.

“Domesticity in the Magical-Realist Postcolonial Fiction” by Sara Upstone (2002) illustrates the relationship between domesticity and colonialism, shows how postcolonial critics connect the domestic space to political struggle, and considers it as a site of resistance with the radical political dimensions irrespective of the gender discrimination. The author shows that how in postcolonial era women are assigned with an authentic role to maintain the domestic space indisputably and save it against any colonial infiltration.

*The Postcolonial Space: Writing the Self and the Nation* edited by Nandini Sahu (2007) is a compilation of literary topics taken from the works of the prominent authors. These authors include A.K Ramanujan, Sujata Bhatt, Niranjan Mohanty and novels like Shashi Desh Pandey’s *The Dark Holds No Terror*, Amitav Ghosh’s *The Hungry Tide* and Colonial and Racial Discrimination in Mulk Raj Anand’s *Two Leaves in the Bud* and deals with the modern anxiety, identity, politics, national and self-definition, problem of exile and diaspora. The author shows how the canon of Indian English Literature has flourished itself to certain expectations and showed whether the postcolonial space initiates the writer to take their self and national identity as a metaphor of creativity to justify themselves in relation with the global scenario.

Hamid Dabashi in his book *Post-Orientalism: Knowledge and Power in a Time of Terror* (2009) presents a sustained documentation of his own reflections over the last certain years regarding the representation of power. Who represents whom and by what authority? Dabashi tries to unearth and examine the authority that countries like United States of America use over other countries like Afghanistan and Iraq. This book as the author claims has been written in response to the iconic events that led after 9/11 syndrome and compels the orient to think over the contemporary conditions. Until now most of the authors have depicted the ways of how and by what mechanism the orient continues to be represented and sought to be dominated but the author in this book goes a step further to expose how a resistance to that power/will to dominate is possible. Towards the end of this book, the author navigates his work through Edward Said’s work *Orientalism* in order to articulate the critical question of agency and a will to resist power in a manner that bestows voice to the colonised that has

remained constant from times of Michel Foucault's forward to the times of Edward Said. Dabashi's book not only analyses colonization but also tries to provide the manners and modes of fighting back and resisting the colonization. This is not to question the significance of Orientalism and its principal concern with the colonial acts of representation, but to provide a different angle on Said's entire work, an angle that argues for the primacy of the question of postcolonial agency.

*Postcolonial Spaces: The Politics of Place in Contemporary Culture* Edited by Andrew Teverson and Sara Upstone (2011) is a collection of interdisciplinary essays that highlights the importance of space in relation to the study of the politics of the contemporary postcolonial experience. Each chapter of the book speaks to the conterminously textual and material nature of postcolonial spatiality. The authors explain how in the field of postcolonial studies "space has always been of central importance and those involved in developing knowledge of colonial and postcolonial discourses have identified space in all its forms as integral to the postcolonial experience" (1). Moreover, these authors focus on "how the postcolonial experience transcends national boundaries, including how they become intertwined in the contemporary period with discourses of globalization" (3). This book is actually a juxtaposition of essays of the literary the material and the disciplinary that attempt to accentuate how linked these apparently diverse perceptions are. Moreover, it attempts to make sense that "postcolonial spatiality can be neither entirely rooted in the material nor in the imaginary but, rather, must acknowledge the incessant interweaving of these discourses in how space is lived, represented and studied" (13).

*Women's Identities and Bodies in Colonial and Postcolonial History and Literature* by Maria Isabel Romero Ruiz (2012) is written by incorporating different essays. These essays in a very inconspicuous manner delineates the "history and the culture of the colonial and the postcolonial women, having their bodies at the center of the debate, both as sites of abuse, discrimination and violence on the one hand, and of knowledge and cultural production on the other" (Ruiz 1). This book unveils the conventional clichés about women's bodies and their identities that were constructed within the colonial period merely as an embodiment of objects of regulation and control and victims of sexual exploitation and murder. What is most interesting that this book represents is the different tactics through which these manipulative women bodies are now seen as an embodiment of



“healing bodies, as migrant and hybrid bodies, and as maternal bodies, creating new identities for women that defy traditional essentialist ones” (Ruiz 1). This collection of essays immersed with the different contours provides a platform for the women to represent themselves with the different dynamics of new age with multiculturalism and globalization at its bay.

*Spatial Politics in the Postcolonial Novel* by Sara Upstone (2013) defines firstly the construction of postcolonial space. After that, it shows what that space is made of and how it is ordered. This book reveals the elements like fluidity, chaos and diversity that postcolonial space is made of. This shows how postcolonial space finds the possibility of resistance and creation of new possibilities for the postcolonial world as portrayed in the fictional works of Salman Rushdie and Toni Morrison who embody the postcolonial reactions of Asian and African-American geographies respectively. The author asserts that postcolonial space is filled with the heterogeneous elements and differential identities. This space is filled with chaos and the chaos perpetuates order. However, at the end the author takes into consideration the notion of Mbembe about the possibility of disruption amidst the postcolonial space when it is obvious that it is dwelled on such gust of violence.

### **Knowledge Gap**

Reviewing literature regarding the concept of space it is manifested that considerable attention has been remunerated and variety of scholarly articles and books has been written about it. Firstly, emergence of ‘spatial turn’, then slowly and gradually the changing hierarchy, eventually giving rise to a ‘spatial renaissance’ helped it in gaining recognition as a separate entity. Dispensation of space in postcolonial contexts has been delineated with various details that helped exploring its horizons by emphasising on the physical locations finally playing a crucial role in framing the individual identity.

However, in the first decade of the twenty first century some critics and philosophers have revealed in their ground breaking works the construction of postcolonial space that helped the colonised masses to regain their identity with a greater precision. Moreover, by going through the research articles written about the texts opted for research it becomes evident that immigrants notion of identity has been dealt with a greater subtlety. The gender complexities and the politics of space i.e. domestic space and working places, as a secure place for women are

deconstructed. Nostalgia about homeland is fore-grounded throughout the journeys of characters portrayed in all the texts that are/are not accepted as diasporic subjects.

Nevertheless, what lacks in the previous research regarding the concept of postcolonial space as well as the dilemmas of immigrants in diasporic spaces is the negotiation of identity in postcolonial space of inheritance as well as in postcolonial space in diasporic contexts. Moreover, literature reviewed about the existential purpose of immigrants in space of migrancy mainly focuses on the concept of hybridity, however lacks in depicting the fundamental attitude acquired by immigrants that is not just religious or cultural, but a question of nationhood and consequently the search for freedom.

### **Texts opted for the Research Work**

For my research, I have opted five novels (*Brick Lane* by Monica Ali, *Queen of Dreams* by Chitra Banerjee Divakaruni, *The Inheritance of Loss* by Kiran Desai, *The Reluctant Fundamentalist* by Mohsin Hamid, and *Home Boy* by H.M. Naqvi from three different countries (Bangladesh, India, and Pakistan) of South Asia. These writers have attempted to define the construction of postcolonial space, postcolonial identity and the chaos invoked by the different ideological groups in their works. They emerge on the literary scene with a postcolonial diasporic identity and their position as South Asian writers in English is distinct and well recognized. These writers spent more time outside rather than in their inborn spaces and are accepted as Asian-American, British-Asian writers living with hybrid identity and write autobiographical works. Most of their works deal with the experience of immigrants in the United States and Britain and the personal odyssey's of these writers from the position of an immigrant is reflected in their writings at the thematic level. No doubt, these authors belong to different countries but they endeavor to capture the different dynamics of identity of their characters in their respective novels. Elements like the dwelling of postcolonial space, complex nature of identity, space as a site of resistance, are all portrayed in the selected literary works and the intellectual response to colonialism, repeating itself in different forms in contemporary times, too finds expression in every work.

### **Objectives of the Research Work**

The selected South Asian diasporic fiction taken under study illustrates the possibilities as well as the impossibilities about the existential feasibilities within the space created by the postcolonial nations. It deals with how the different shades of space helps in fashioning the identity of an individual and attempts to recognize the anxieties related to the identity formation of the postcolonial subject in postcolonial migrancy spaces. Moreover, it exposes the post-oriental attitude adapted by the new imperial nations camouflaged under different strategies like globalization and neo-colonialism that has insidious impacts on the postcolonial nations. The whole analysis will be carried out by keeping in mind the following objectives.

1. To delve into the postcolonial space and discern whether the space created is chaotic or systematic.
2. To see how identity is often associated with space and how identity is central to the discourse of Diaspora.
3. To highlight the response of South Asian Diasporic writings against the subjective predisposed narratives.
4. To observe how colonialism still circulates and has agencies working presently even after the empire has declined.

### **Methodology of the Research Work**

In order to understand the negotiation of identity in postcolonial spaces narrated in South Asian Diasporic fiction close textual analysis of selected works will be done separately and in relation to others. Study of Diasporic condition from the perspective of postcolonial theory will act as basis for study.

### **Significance of the Research Work**

The significance of this research work lies in responding to the need to be aware of the chaos invoked by the multiple identities juxtaposed in postcolonial space, the heterogeneity that is settled down to homogeneity to find clear and authentic ways of overcoming it. This research is intended as an exploration of the diverse shades of the postcolonial space, the complexity of identity formation separately in postcolonial space, in relation to diaspora and finally with the globalised world. It will focus on the negotiation of identity in the postcolonial space[s] and the

diverse ways in which postcolonial citizens may call into question the identity that has been the result of colonial empire or is believed to be constructed within the paradigms of colonialism (Neo-colonialism and Globalization) even after the empire has declined. Last but not the least this research anticipates illustrating the different tactics and strategies that the new emerging orientalist use to hegemonise the postcolonial nations repeatedly.

### **Overview of the Thesis**

This whole thesis is divided into five chapters. Each chapter represents its own point separately; however, all chapters are co-related with each other and in an interconnected manner speak about the construction of different dimensions of postcolonial spatiality and the negotiation of identity in it.

The First chapter entitled “Diplomatic and Intellectual Response to Colonialism in Constructing Postcolonial Space: A Platform for Writing Back” represent responses and reactions against the colonial discourse. It represents the historical and the philosophical nature of space from conventional to the contemporary times. This chapter explores how literature carries with it the intention to promote, even celebrate the new literatures, which have emerged over the last few decades from the former colonial territories finding the ways to analyze and resist the continuing colonial attitudes. The rest of the chapter deals with the dwelling of spatiality in postcolonial literature and the construction of postcolonial space as a colony as well as physical space with its ability to function for the very purpose of existence and identity formation.

The Second chapter entitled “Locating Identity in Relation to Space: Defining the Politics in Constructing Postcolonial Bodies” deals with how postcolonial space constructed has effects on the common privileges of the inhabitants living there and also impacts on the rigorous crafting of their identity. It deals with how the body of the colonized masses was considered as a space by colonizers and demarked it in the same manner as they demarked the geography of the colonized countries. Moreover, this chapter deals with how identity of a postcolonial subject constructed within the spheres of postcolonial space behaves in local arenas as well as in the current globalized world.

The Third chapter “Identity as Central to the Discourse of Diaspora: Representation from South Asian Diasporic Fiction” unfolds the complexity of

identity in diasporic space and how identity of a diasporic subject becomes an issue of uncertainty and doubt. This chapter deals with the gender issues at both family and social level and the conflicts that are created due to the change in socio-political and socio-cultural environment especially after the post 9/11 attacks. It delineates with the dire consequences of racism and depicts how racial discourse becomes problematic for immigrants to get assimilate into the host countries. Finally, this chapter exemplifies us with the problems and limits of assimilation for diasporic subjects into the new unknown geographical lands.

The Fourth chapter of this thesis “Colonial Continuity in Postcolonial Space: Exposing Colonial traits through Theoretical and Literary Responses” deals with colonial continuity in the postcolonial space. This chapter emphasizes on the problematic nature of academic frame of postcolonial space claimed to be shaped by the First World countries. It shows how colonialism still circulates within the confinements of postcolonial space and has agencies working that unfortunately have not magically disappeared even after the empire has literally declined. In addition to that, this chapter explores how colonialism simultaneously and silently was leaving behind its ineradicable existence in the form of neo-colonialism, globalization and global capitalism to infect, affect and corrode the decades to come.

The Fifth chapter entitled as Conclusion takes into consideration all aspects regarding the negotiation of identity in postcolonial space, the positive, the negative, what should stick, what is to be maintained, what is to be changed. Above all this unfolds some alternatives for maintaining communication for existence amidst the space constructed and proposes a choice through which harmony amid differences can be assumed.

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## CHAPTER 1

### **Diplomatic and Intellectual Response to Colonialism in Constructing Postcolonial Space: A Platform for Writing Back**

Concept of space has a very long history and has been defined from the times when it had “strictly geometrical meanings” (Lefebvre 1) to the times when it encompasses whole “social reality” (Soja 46). In earlier times, study of space was overlooked in analysis of human experience because the characteristics of space and time were typically seen as experimental hypothesis for “ordering of sense data” (Kauark-Leite 22). The substance of space before the enlightenment period was completely under shadowed between pure arts and sciences. However, with the passage of time space in attaining a status of separate entity eventually emerged from the previously established arts and sciences. Concept of space was trapped in the promising discussions of time and it came apart by employing the “discourses on aesthetics and the sciences to legitimize the new emerging spatial disciplines of geography, topography and geology, which in turn, along with the pure arts and sciences were used for constructing space” (Mukherjee 35).

Space emerged with its full comprehension as defined by Edward Soja in the foreword of *Postcolonial Spaces: The Politics of Place in Contemporary Culture* “so-called Spatial Turn” (Soja ix) as a complete established body. However, space as an established body emerged although with some new issues and new challenges. It diminished the strength of space as unified disciplines with other disciplines become highly spatialized. Space being a historical phenomenon becomes an important aspect to be familiar with its history and its meaning. In earlier times, people thought about space and time as independent and fundamental realities but after “Theory of Relativity” (Albert Einstein) man’s first sensation of space begin with the apprehension of relative relationship of bodies in the space. Before the theory of relativity concept of space was largely defined into the realms like Euclidean, Cartesian, Isotropic and Infinite. However, afterwards these concepts have been challenged and new dimensions have been added to it. Theorists like Derek Gregory, Carl O. Sauer and critics like Henri Lefebvre, Edward Soja and David Harvey have taken the concept of space ahead than its usual meanings and in a way expanded its scope and credibility. Andrew Teverson and Sara Upstone in the introduction of their book *Postcolonial Spaces: The Politics of Place in Contemporary Culture* asserts that “it is Edward Soja’s

work that has most effectively established a comprehensive and broad-base theoretical argument for the privileging of space in postcolonial studies” (3).

According to Sara Upstone, until mid-20<sup>th</sup> century, the word space was purely attached to mathematics and sciences and therefore to speak of social and mental space was very strange. Immanuel Kant in his book *Critique of Pure Reason* (1781) has attempted to offer benefit to space, and Gotthold Lessing attempted to extend the relationship between arts, time and space in the latter part of the eighteenth century. However, to their utmost endeavours the time span between the Kant’s above-mentioned book and until mid-twentieth century has been one where space was considered as only attached to time and associated with “concept of linear, narrative history” (Upstone 2). Edward Soja emphasised in his book *Thirdspace* “Putting phenomenon in a temporal space [...] somehow came to be seen as more significant and critically revealing than putting them beside or next to each other in a spatial configuration” (168). In the latter half of the 20<sup>th</sup> century, space emerged as a radical category and encapsulated not only “physical location but also abstract conceptual space” (Upstone 3). With the result, the study of space has unquestionably turned into an “important topic in humanities and social sciences” (Stock 1). Moving from a mathematical and scientific to mental and social sphere is viewed as a renaissance; breaking down the confined ties and exploring to take an overall different turn. Due to the “spatial renaissance that has recognised the importance of place and location”, (Teverson 1) the concept of space emerged with greater prominence providing a platform “suggestive of new possibilities and interpretations” (Upstone 15).

Up to the last decade of 20<sup>th</sup> century, some intellectuals illustrated the importance of space in socio-political terms as well as its negotiation in different cultures. This stance chosen by these intellectuals has attached to it a very substantial effect and out of all these intellects it was Michel Foucault’s comment regarding the concept of space that has taken it to a different position as he emphasizes in *Of Other Spaces* “that present epoch will perhaps be above all else the epoch of space” (Foucault 22). The importance assigned to the concept of space opened its possibilities to “an important context for considering issues such as power relationships and negotiations of identity” (Upstone 2). However, in the first decade of the 21<sup>st</sup> century a growing community of scholars, theorists and critics has dealt spatiality and explored it further in postcolonial contexts. They

incorporated significant issues like hybrid identities, identity in postcolonial space and the more recently, how the textual space is an attempt of investigation regarding the physical spaces and a new way of analyzing space in the postcolonial literatures.

Before defining space in postcolonial context, it was reduced to grand conceptual schemas like Cartesian and Relational, Geometrical and Dynamical, Centre and Periphery and “this does an injustice to the complexity of the spaces postcolonial literature describes” (Moore 3). Postcolonial literature is an attempt of retrieving the pre-colonial pasts to find new ways and modes of resistance for the development of new postcolonial identity. Postcolonialism tries to put a stop to colonialism or colonial hegemony and bestows the necessary authority in the form of political and cultural freedom to the natives to move on and create their own space. In real sense postcolonialism is a means for the indigenous people to gain independence in going against the colonizers for overcoming political and cultural domination. Edward Said in *Culture and Imperialism* writes, “The processes of imperialism occurred beyond the level of economic laws and political decisions [...] and were manifested at the level of national culture” (12). The space acquired after continuous struggle where the native people feel authorized to express themselves in their own terms no longer feel compelled to adhere to colonial domination and to the new emerging colonial strategies can be termed as the postcolonial space.

Before the construction of postcolonial space, the representation of the colonized people was an absolute description of colonizers perception. Colonialism based on the doctrine of cultural hierarchy and supremacy represented the colonized people in very humiliating terms, which in a way largely annihilated their identity. Whatever narratives were narrated about the colonized masses has been constantly labeled with the badges of negativity. Therefore, to overcome the annihilation of their self and to subvert the ideologies of representation they resisted against it and intruded into the history of whatever was written about and against them. This whole thing was done through the medium of literature that is termed as postcolonial literature. This literature demonstrates how a range of texts written by the colonizers whether literary texts or texts written for some administrative purposes or texts in the form of mapping that demarked the space in different cartographies actually functioned as the

spectacle through which the colonized people were described in offensive terms and viewed preliminary to be ruled. Furthermore, according to Edward Said different categories of stereotypes for instance the ignorance, the feminine attributes, the uncultured traits and the barbarism have been tagged to the colonized masses and postcolonial literature brings forth the stereotypes that somehow try to eradicate the existence of colonized people. This literature also focuses on revealing the rhetoric of the notions related to the superiority of the Europeans through which they justify themselves to be stronger and educated, pretending as if they know everything about the colonized spaces and prove their presence as a necessity (Said's *Orientalism*; Emphasis in original). Edward Soja acknowledges certain debt to Michel Foucault for interconnecting spatial theory to postcolonial studies writes that Foucault's "later works exemplifies the spatialization of philosophy" (Teverson 3). Moreover, same attitude regarding the systematic analysis of space in relation to postcolonial studies is witnessed in works of Edward Said, "for whom an appreciation of space is central to the practice of colonial discourse analysis" (Teverson 3).

Therefore, to overcome this constructed monologue fashioned by colonizers these postcolonial intellectuals suggest that we as postcolonial citizens must form a dialogue that should revise the existing narratives of colonizers interpretation and reinterpretation. What actually these intellectuals suggest is adapting some paradigms to counteract and form "a system of external relationships that co-exist and interact with one another" (Nayar 24). In Saidian terms, "We must abandon a unified approach that goes by the master narrative and adapt a technique where marginal and apparently contradictory narratives battle" (Said 352; emphasis in original). What actually these theorists demand is the probing of whatever has been eradicated by the existing narratives and the authors that are given to study must be viewed within the standards of traces of those narratives that have been overwritten.

Postcolonial study in reality is a field of research that emerged and developed fully in literary studies as well as in other streams of history. It came forward with its utmost strength in the 1980s in a series of "debates about the ongoing cultural legacies of colonial and imperial rule in formally independent nation states" (Barnett 163). Current topics of research and the new agendas that postcolonial studies include are the "investigations of the relationships between

nature, religion and the meanings of contested landscape in colonial and postcolonial societies” (Jazeel 2013). Moreover, it deals with the “work on commodity histories and the long history of globalization” (Hazaree Singh and Curry-Murchado 1-5) and finally on the “nature of comparative method in the social sciences and politics of knowledge” (Jazeel and McFarlane 109-24, Robinson 1-23). Postcolonial literature emerged as a distinctive field of academic inquiry and has its intellectual origin in the writings of number of intellectuals who came to prominence in the middle part of the 20<sup>th</sup> century. This period was actually the period of intense anti-colonial struggles against First World European territorial control especially in continents like Asia, Africa and the Caribbean. Clive Barnett in “Postcolonialism: Powers of Representation” writes:

These include writers such as C.L.R James who recovered the forgotten history of Haitian rebellion in the French Revolution; Amilcar Cabral, the leader of the movement against Portuguese colonialism in Guinea and Cape Verde; and Aime Cesaire, a poet from French Martinique who became an important theorist of Negritude Movement, which asserted the value of previously denigrated African Cultures. (164)

The writers involved in the anti-colonial project share almost two common concerns. Clive Barnett in “Post Colonialism: Powers of Representation” emphasizes that “Firstly, each writer emphasized that colonialism was more than economic exploitation and political subordination that involved itself in the exercise of cultural power over subordinated populations” (Barnett 164). Secondly, what these writers share in common was that they understood “culture to be an instrument of domination, then regaining control over the means of collective self-definition was regarded as an important strategy in the political struggle for emancipation” (Barnett 164).

While delving into the different dynamics of space it becomes noticeable that in the last few decades space has gained an important status as a separate entity. Many modern-day theorists have attempted to redefine its meaning and present it with an altogether different credibility. However, Edward Soja’s book *Thirdspace* explores its perspectives and introduced space in the contexts of postcolonial studies. This endeavor explored its horizons and with the result, the concept of physical space was introduced in the latter half of the 20<sup>th</sup> century.

Moreover, power relationships and delineation of identity start discussing within the contexts of space and in the first decade of the 21<sup>st</sup> century contemporary issues related to the notion of identity start gaining much prominence. What was the most groundbreaking moment in the spectrum of space was the manifestation of textual space as an attempt to examine the physical spaces especially the delineation of space in postcolonial literature. This literature holds in its canvas an appeal of resistance, which in turn had facilitated the colonized masses to construct an unconventional space free of colonial control. This space is termed as postcolonial space.

### **Diplomatic and Intellectual Response to Colonialism**

There have been number of writers and critics who have participated in the anti-colonial discourse but the most significant influences connecting anti-colonial writing are writers like Frantz Fanon, Edward Said, Gayatri Chakravorty Spivak, Ngugi wa Thiong'o and Homi. K. Bhabha. There have been many more writers and theorists who participated in the resistance to colonialism. However, due to the limitation of space I have to restrict myself to the prominent ones who have lend their hand to help in first exposing the atrocities perpetuated by the colonizers and then offered some tactics and strategies of overcoming the traumatic effects of colonialism. These writers additionally helped in constructing a space for the colonized people where they felt a sense of security and freedom of expression. I will discuss one by one the above-mentioned writers (their prominent work/works) who endorsed in deconstructing the colonial hegemony and helped in constructing the postcolonial space. Moreover, I will discuss postcolonial literature that every now and then reveals the new tactics and trends of ruling of colonialism or colonial hegemony in different facets and present alternatives to it in the form of counter-orientalism.

### **Frantz Fanon**

Frantz Fanon is considered significant among the few intellectuals whose anti-colonial writing connects to the postcolonial theory. Fanon was a psychiatrist by profession who spent much of his life working in Algeria in the war years and his presence in the war introduced his analysis of the psychological dimensions of colonialism. Fanon expressed this dimension in his ground breaking works which

include *The Wretched of the Earth* (1963) “an anti-colonial political statement” (Ramone 37) and “a manifesto for the liberation of the oppressed people around the world” (Barnett 165) and *Black Skin, White Masks* (1967) “a psychological analysis of the impact of colonized Caribbean black subject” (Ramone 37).

### ***The Wretched of the Earth* (1963)**

*The Wretched of the Earth* is an archetype representing the possibilities for freedom to the people who were subjugated by colonizers during the colonial rule. This book is a model of “modern political thought” (Barnett 165) and holds its significance made about of the “rhetoric of anti-colonial nationalism” (Brubaker 24). Fanon suggested that for decolonization, the unity of different groups with different ideologies to form a nation was an essential constituent. However, he predicted that the strategy used to win political independence would become a mechanism in the future for the privileged to control and manipulate the backward classes. Fanon’s commenting on the “ideologies of nationalism” (Barnett 165) is one of the crucial links that connects him with “various writers central to the emergence of postcolonial theory since the 1980s” (Barnett 165). Fanon in *The Wretched of the Earth* writes that decolonization is always violent in its manifestation, a program of complete disorder because, “decolonization sets out to change the order of the world, is clearly an agenda for total disorder” (2).

Decolonization creates a ruptured state of the colonized subject, because, it is such a phenomenon that attempts to destabilize the established scenario. Homi K. Bhabha in the foreword of *The Wretched of the Earth* writes, “The defenses of the colonized are tuned like anxious antennae waiting to pick up the hostile signals of a racially divided world. In the process, the colonized acquire a peculiar visceral intelligence dedicated to the survival of body and spirit” (Bhabha ix). This state gives rise to the “fraternal blood bath” (Ramone 38) which is a method of avoiding a real obstacle that is the colonial system. Jenni Ramone in *Postcolonial Theories* writes, “By placing the cause of anti-colonial violence firmly within the colonial system as a whole, *The Wretched of the Earth* seeks to justify the aggressive nature of decolonization in response to a system built on violence” (38). Frantz Fanon in *The Wretched of the Earth* claims that to overcome any organization, no matter if it is camouflaged with the forte of benefit, however,

unsupportable and quite aggressive in nature is to react violently against it to prevail over on entirely.

The existence of an armed struggle is indicative that the people are determined to put their faith only in violent methods. The very same people who had it constantly drummed into them that the only language they understood was that of force, now decide to express themselves with force. In fact, the colonist has always shown them the path they should follow to liberation. (42)

To gain liberation from the colonial authorities Fanon suggested that the oppressed people have to be violent because the colonialists have ironically conveyed this violence to them. He suggests that the colonized masses if possibly cannot go against the whole organization they somehow need to find an easiest target and react against that target falling or sailing under the same situation. He opines that:

For the colonized subject's last resort is to defend his personality against his fellow countryman [...] Here we grasp the full significance the all too familiar "head-in-the-sand" behavior at a collective level, as if this collective immersion in a fratricidal bloodbath suffices to mask the obstacle and postpone the inevitable alternative, the inevitable emergence of the armed struggle against colonialism. (17)

What Fanon calls a "fraternal blood bath" (Ramone 38) allows those who struggle to demand independence to ignore a real obstacle before a moment of taking control can take place. This is because the process of gaining complete freedom is not an overnight practice but one that assumes to happen in a very gradual manner. Fanon's main concern in *The Wretched of the Earth* is to "reject capitalism and hierarchical structures in any guise" (Ramone 108). He suggests "a rejection of specificities, whether European or otherwise, in order to grip or clinch new challenges for the human condition, mankind, collaboration between men and the improvement of humanity" (Fanon 252). Homi K. Bhabha writes in foreword of *The Wretched of the Earth* that "He confronts his compatriots with a spectacular "striptease of our humanism" (Sartre 150) while justifying the uses of violence to recover an ontological claim to humanity for those who have been treated as subhuman" (Fanon xxxvi).



At the end of *The Wretched of the Earth*, Fanon in an empathetic manner appeals to his fellow people that “now is the time to decide to change sides” (235) and boosts them to break the shackles off to enlighten themselves with new perspectives that are just beyond the colonial order. He writes to his comrades that the “European game is finally over, we must look for something else” (236). He makes them believe that we have the capability of crossing any border and we must do so in order to represent ourselves and stop imitating the Europeans who have “taken over the leadership over world with fervor, cynicism and violence” (235). In the ending lines of this book, he asserts his comrades that we must stop paying tribute to the Europeans and we must stop “creating states, institutions, and societies that draw their inspiration from it” (Fanon 239). For a new beginning, he asserts to the natives that “We must innovate, we must be pioneers [...] we must make a new start, develop a new way of thinking, and endeavor to create a new man” (Fanon 239).

### ***Black Skin, White Masks (1967)***

*Black Skin, White Masks* reveals the psychological impact of white colonial culture on black colonized subjects. This book manifests Fanon’s personal complexities of being a black individual in a white culture where the “colonizer-colonized relation is normalized as psychology” (Casey 7). In earlier times living in a French culture and also because of his schooling Fanon thought of himself as a French person, however, he “felt profound disorientation and disillusionment after encountering French racism, which decisively shaped his psychological theories about culture” (McEwan 45). While living unaccepted in a white world, Fanon as a psychiatrist comes up with a credence regarding racism as an insidious psychological turbulence “that both blinds the black man to his subjection to a universalized white norm and alienate his consciousness” (Reed 101).

Fanon in an experienced manner shows how a racist culture prohibits psychological progression in the black man including schoolchildren. He argues how incorporation of comic books can have a devastating and lasting psychological impact on the colonized child. He discussed comic books as a representation of the range of damaging intersections of black and white cultures under colonial rule. “This is the purpose of games in children’s institutions, of psychodramas in group therapy, and, in a more general way, of illustrated

magazines for children—each type of society, of course, requiring its own specific kind of catharsis” (Fanon 113). These comic books and cartoons included in the teaching sensation represent imperialist ideologies with the intention of maintaining those ideologies in succeeding generations as these are “put together by white men for little white men” (146). Comic books and the magazines inclusion represent a superior image of white men and affixes negative characteristics to the colonized black men. “In the magazines the Wolf, the Devil, the Evil Spirit, the Bad Man, the Savage are always symbolized by Negroes or Indians; [...] the little Negro, quite as easily as the little white boy, becomes an explorer, an adventurer, a missionary” (Fanon 113).

Yet the colonized schoolchildren as well as the white children identify themselves with the explorer or adventurer who is white and who brings white truth to the so-called savages who read them. White people are represented with the capabilities of exploring and saving the savages from their ill doom. With all these notions of goodness related to the white color inculcated into the black children, there exists into them the craving for subjectivity to adopt the white man’s attitude. For that reason when black children are repeatedly exposed to such derogatory terms associated with the black color, they experience a psychological trauma and eventually distance themselves from those figures. What becomes most ironic in the lives of these Negroes is that they adapt the attitude of looking into matters as white men do and does not relate themselves anymore to the Negroes.

Because the Antillean does not think of himself as a black man; [...] The Negro lies in Africa. Subjectively, intellectually, the Antillean conducts himself like a white man. But he is a Negro. That he will learn once he goes to Europe and when he hears Negroes mentioned he would recognize that the word includes himself as well as the Senegalese. (Fanon 115)

Fanon in *Black Skin, White Masks* exposes the complexity between language and identity for the Caribbean in Europe and for the Antillean’s in French colonies. Speaking foreign language for the colonized masses was a license to break ties with their obnoxious past and to avoid the unexpected prejudice. To be a part of foreign colony it was important to speak foreign language because language being fundamental to identity involves an assumption

of its culture. In the foreword to the 2008 edition of *Black Skin, White Masks* Ziauddin Sardar writes:

The black man speaks with a European language. He becomes proportionately whiter in direct ratio to his mastery of the French language; or indeed, any western language, nowadays most particularly English. So, almost immediately, the black man is presented with a problem: how to posit a “black self” in a language and discourse in which blackness itself is at best a figure of absence, or worse a total reversion? (xv)

In the first chapter of *Black Skin, White Masks* entitled “The Negro and Language” Fanon states that “To speak means [...] above all to assume a culture, to support the weight of civilization” (17-18). Fanon argues that this is a potentially dangerous claim as “this weight may be a heavy burden to bear in the colonial and postcolonial world” (Ramone 103). Fanon suggests that this is the factor of life for all colonized people “Every colonized people [...] find itself face to face with the language of the civilizing nation; (Mother Country) The colonized is elevated above his jungle status in proportion to his adoption of the mother country’s cultural standards” (18).

Fanon ends *Black Skin, White Masks* with a message of positivity. He opens up and exemplifies his independence and his power by saying, “I am not the slave of the slavery that dehumanized my ancestors” (Fanon 179). He calls for equality that puts aside and defeats the past or whatever existing by claiming that both black and white men must go beyond the horizons of their ancestors and at the end of the day must communicate a new manifesto. “It is through the effort to recapture the self and to scrutinize the self; it is through the lasting tension of their freedom that men will be able to create the ideal conditions of existence for a human world” (Fanon 181). For so doing, Fanon says that this requires an intellectual effort as he writes, “I want the world to recognize, with me, the open door of every consciousness” (Fanon 181). At the end of the book he pleads the reader to become a person to question, because, he believes that ability to question equals a power to change as written in the very last line of the book “Oh my body, make of me always a man who questions” (Fanon 181).

Writings of Frantz Fanon holds much significance in the postcolonial literature especially *The Wretched of the Earth* and *Black Skin, White Masks*. *The*

*Wretched of the Earth* offers an effective reason to the subjugated masses to unite and decolonize themselves from the colonial system. This text underneath its skin reveals how decolonization in reality is a violent process and shows how the colonizers have actually imbibed this violence displayed by the colonized masses into them. In this text, Fanon represents an altogether different perception to his fellow comrades by articulating them to change the ways of their living and stop following the Europeans. This new method will possibly subvert the existing prototypes and come up with different and positive alternatives for the colonized masses.

While as in *Black Skin, White Masks* Fanon exposes how the Europeans used the discourse of color and language as a means to dominate and prove themselves superior over the people belonging to the different countries of Asia, Africa and the Caribbean. This text brings to surface the different psychological impacts in the lives of the black color people whose color has been charged with negative connotations. Moreover, this text exposes the rhetoric of French language in earlier times and English language in present times as elements of power and a label of superiority. In an overwhelming manner, this text foregrounds how the local inhabitants separated themselves from their own local languages tried their best to gain proficiency in either French or English language to prove themselves civilized. However, gaining the capability to speak the foreign language does not make them foreigners because, the color of their body was unchangeable and they have been discriminated mostly because of their color.

### **Edward Said's *Orientalism* (1978)**

Another writer whose writing is considered important regarding the recognition of the self and space to the colonized people that were largely distorted by the First World European representation is Edward Said. His book *Orientalism* (1978) is regarded profoundly significant because it helped to construct entire new fields of study such as postcolonial theory and other influential disciplines like English, Cultural Studies, History and many more. "It connotes the high-handed executive attitude of nineteenth-century and early-twentieth-century European colonialism" (Said 2). This book tries to answer the questions regarding the predetermined notion of images framed about the Orient. Before delineation of Orientalism by Edward Said, it was a term that once simply identified the Orientalists. This was

because of the western scholars who studied Oriental art, literature, history, archeology and languages framed the term for their own identification. Edward Said writes:

Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring and having authority over the Orient. (3)

However, Edward Said reconsiders this work to reveal the ideological basis on which it operated and described how the figure of the other, the desired, however, disgusted foreign other was constructed. This book demonstrates with greater subtlety how “European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self” (Said 3). As unfolded in *Orientalism* Edward Said writes “Because of Orientalism the Orient was not (and is not) a free subject of thought or action” (3). Said’s central argument in this book is how Western countries represented the cracked image of the people from colonized countries. He exposes how colonizers did so by using a lens called “Orientalism” through which they disfigured the actual reality about the places as well as the people and represented them as strange and threatening.

This book renders the repertory of the images that kept coming up in form of the sensual women who is just there for the purpose of seduction and East as a mystery place filled with many secrets that need to be revealed. What actually this book reveals is whatever representation of the East was done was not realistic in any form of art whether that is Painting, Literature or Music and was just a construction of the colonizers own insightfulness. The images that have been created, regarding the flexible geographical zone of the East in relation to West, including the countries like India, China, Middle East and many more could be negative and derogatory or just as sometimes romantic and positive. Whether negative or positive both ways they tended to draw on a supply of depressing stereotypes about the qualities and character of the non-western people and in a way stretched this knowledge regarding the orient across scholarly and popular mediums. Stuart C. Aitken and Gill Valentine write that Edward Said argued in his book *Orientalism* and in all of his subsequent works that “Orientalism amounted to

a stock of knowledge that continued to provide resources to be mobilized in support of contemporary western geopolitical strategies” (167).

*Orientalism* has come to act as the focal point of discussion precisely because; it is a text in which the critique of colonial and imperial knowledge is brought into troubled communication with poststructuralist theory. There have been certain means for the emergence of the postcolonial theory and one such means was through the increasingly theoretical debates over issues of representation of identity and power. In addition, another way in which postcolonial theory considered to have emerged is through a process of practical application of Said’s original emphasis on knowledge and power. In *Orientalism* Said referred to Orientalism as a form of imagination. He claims that the representation of the Orientalist’s was completely self-generating projection of Western desire and was represented the way it pleased them not based on any authentic knowledge of different cultures and societies. Regarding how the Orient was supposed to be divided between the European Powers, he writes “For despite their differences, the British and the French saw the Orient as a geographical, cultural, political, demographical, sociological, and historical-entity over whose destiny they believed themselves to have traditional entitlement” (Said 221).

*Orientalism* turns out to be of vital significance in the development of postcolonialism as a strand of an academic interdisciplinary work and postcolonial space as an arena for resistance and expression. This book “offered an important route through which geographers [...] debate with historians, anthropologists, cultural theorists and others with similar interests in questions of space, territory and identity” (Barnett 172). Colonial discourse analysis has been the priority and the prominent facet of postcolonial theory that eventually attributed in the process of “*decolonizing the mind*” (Ngugi 1986). It resisted against the Western sovereign, which was an authentic entity that has characteristics to determine and direct the colonised masses, and indulged in questioning regarding the formation of historical and cultural constructions that were once universalised by the colonialists. Apart from institutionalized knowledge that the Westerners circulated to their countries in the form of magazines, pamphlets and journals, there was another method of knowing and managing the Orient in the West. This method was widely employed at that moment and is employed in the present-day

conditions “was the result of an important convergence” (Said 221) where the Eastern and the Western people met.

Edward Said concludes *Orientalism* with an assertion that the existing situation of Orientalism has a quite strong platform in the Eastern regions by inculcating the strategies in the form of politics and modernization. The contemporary situation denotes the accomplishments of Orientalism, to an extent even Orientals themselves start to speak the languages of Orientalism. Nevertheless, within all this oriental triumph in the present day situations there is a ray of hope in the critical thinking in modern academies where sufficient information is offered “to provide the contemporary scholar with insights, methods, and ideas that could dispense with racial, ideological, and imperialist stereotypes of the sort provided during its historical ascendancy by Orientalism” (Said 328).

Edward Said ends this book with a quite prophetic vision of overcoming whatever has been implied upon to construct the image of Orientals. Said with a greater dexterity propounds that “the worldwide hegemony of Orientalism and all it stands for now can be challenged” (Said 328) by just paying attention to “benefit properly from the general twentieth-century rise to political and historical awareness of so many of the earth's peoples” (328). In the very ending lines, he represents the credibility of this book by asserting: “If this book has any future use, it will be as a modest contribution to that challenge, and as a warning: that systems of thought like Orientalism [...] are all too easily made, applied, and guarded” (Said 328).

*Orientalism* acts as a lens for the orientals to know about their condition that was in reality concealed underneath the camouflaged monologues narrated by the Europeans. Edward Said deconstructs the disparity regarding east as a mystery place and West as a chance that was crafted by the Europeans with a very preconceived notion. This text offers an opportunity to the Eastern masses to recognise their dignity and unravel the archetypes that represent them with an undignified approach. Said foregrounds an important element regarding the geographies of the East and exposes that the space they live in belongs to them and the European ruling over that space was just an intention and not a natural phenomenon. In this book, he acknowledges the eastern masses to use their geographies to resist against the Europeans who are trying to represent

themselves as natural inheritors of their spaces and prove their ruling as myth and not a reality.

### **Gayatri Chakravorty Spivak's "Can the Subaltern Speak?" (1983)**

Another intellectual who lend her hand in exposing the colonial hegemony in different forms is Gayatri Chakravorty Spivak who is known for her essay "Can the Subaltern Speak"? This essay perhaps best demonstrates her concern for the underlying principle and a thoughtful process whereby postcolonial studies ironically practise neo-colonial essentials or strategies of political domination, economic exploitation and cultural erasure. The term 'subaltern' was first used by Antonio Gramsci in his "political writings to refer to working class people who were subordinated by hegemonic power and therefore disadvantaged politically and socially" (Ramone 146). However, in postcolonial context 'subaltern' represent the marginalised social groups including peasant labourers, rural workers and working class peasant or lower caste woman all of whom share a marginal status and lack a voice to represent themselves. The subaltern studies group founded by Ranajit Guha first took on the adaption of this term in postcolonial context. Gayatri Spivak was involved in this group and her essay "Can the Subaltern Speak" established her voice prominently in the debate.

Gayatri Spivak takes a step ahead than Gramsci's specific definition regarding the subaltern figure and extends its horizon by including categories like "subsistence farmers, unorganised peasant labour; the tribals and figures of the subaltern woman" (Spivak; emphasis on original). This essay is an attempt of taking into consideration the subaltern subject and subsequently attempts in questioning the role of academics regarding the representation of the subaltern subject. Gayatri Spivak raises these questions not without firm bases but takes into consideration a number of theories delineating power especially that of Karl Marx, Michel Foucault, Gilles Deleuze and Jacques Derrida with special reference to Sigmund Freud and Subaltern Studies Group. Spivak tries to contend in this essay an ironic statement regarding the nature of postcolonialism. She questions whether postcolonialism is in guise a colonial agenda that on the surface level pretends to dismantle the colonial based stereotypes or is it just a colonial strategy to know about the Third World nations with greater comprehension for ruling further. Keeping in mind the pitfalls of the term postcolonialism, she states



that the first aim of her essay is as Jenni Ramone writes, “To question the place of the investigator while remaining aware that there can be no satisfactory position from which an academic can speak for someone who they have defined as subaltern” (146). Moreover, Spivak tries to focus on the “manner in which western discourse has encountered the third-world subject” (146).

Spivak suggests that the notion of transparency (representation without camouflaging) that has its footing on the assumptions of the intellectual capability to go beyond the material values is not well expressed. This lack of expression is quite visible in much Western literary and cultural theory in the works of progressive thinkers like Michel Foucault and Gilles Deleuze. Starting with the critique of Foucault and Deleuze, Spivak argues that the negligence of their own position as an intellectual makes them at certain points blind to the role of ideology in reproducing oppressive and hegemonic social relations of production between West and the rest of the world. Spivak particularly focuses on the fact that when intellectuals take the task of representing the “subaltern” they represent them by their own perception and imagination. These intellectuals pretend their perceptions and imaginations to be “Transparent” i.e. they make believe to be speaking for the oppressed groups. Moving further Spivak takes on Karl Marx’s description of a subject and defines that “Marx is not working to create an undivided subject where desire and interest coincide” (71) but rather a “divided and dislocated subject whose parts are not continuous or coherent with each other” (71). Taking into consideration the definition of Mark, Subjectivity, therefore, is neither individual nor is it collective as Spivak writes, “The historical-political phenomenon (executive control) - imply a critique of the subject as individual agent but a critique even of the subjectivity of a collective agency” (73).

Spivak explains if economic conditions are the paradigms that determine the formation of a class as a socio-economic category, without adding to its existence as a political-cultural category, the organisations administering currently and the so-called intellectuals step in and proceed to represent this particular class. Spivak asserts that within this whole set up they accomplish their own benefit, pretending to represent the subaltern, completely forget that it is not them to whom they represent because, they entirely fail to acknowledge that this class still does not have its own interests. Spivak therefore, attacks the totality promoted in the contemporary critical theory and points out from the “Foucault-Deleuze” (74)

conversation that there is no representation of the oppressed and the oppressed cannot know and speak for themselves. She opines that “this reintroduces the constitutive subject on at least two levels: The Subject of desire and power as an irreducible methodological presupposition; and the self-proximate, if not self-identical, subject of the oppressed” (74).

She writes that the intellectuals who represent the subjects do so without having a real knowledge. They represent them without the real transparency because these intellectuals always report on the non-represented subject and start analysing the workings of power and desire. In the end, Spivak describes that this role of a judge and referee without knowing the real situation is what I absolutely refuse to adapt. In response to the assumption put forward by Foucault and Deleuze that the oppressed or the marginalised can speak and know their conditions when they are in a position of unity and if they have been given the chance to form such an alliance, Spivak asks and asks repeatedly, ‘can the subaltern speak?’ If the subaltern must be first represented by somebody Spivak says that this is not the fair chance for the subalterns to speak for themselves. She claims that the subalterns must be un-represent-able and this is the only way to prove that the subaltern can know and represent himself or herself.

Probing into the works of Foucault and Deleuze, Spivak claims that these intellectuals with such a greater apprehension have deep roots in socialized and institutionalized capital and their emphasis on discourses and ignoring of the role of economics, class warfare, etc. is quite misleading. She sees the problem of this “blindness” (75) in the fact that European (and a priori American) philosophers belong to “the exploiters side of the international division of labor” (75) and their intellectual baggage is part of European production of the other, so their writing only reinforces “the constitution of the Subject as Europe” (75). In this process, they stood on the side of West as a kind of oppressor of the rest of the world, in the way that they participated in taking away the original forms of speaking from colonized nations.

To prevail over the predisposed Western prejudice in present scenario and for the recuperation of what reality is, Spivak recommends Derrida’s approach to textual analysis. “The question is how to keep the ethnocentric Subject from establishing itself by selectively defining an Other” (87). This is because; Derrida offers an insight of how the “Other” is formed by the European ethnocentric

tradition. What is important about Derrida's insightfulness is that he unveils the European administering policies regarding how geographical and historical position of European intellectuals does not allow them for transparency no matter how hard forces are used behind the whole scenario of fair representation. He writes, "yet the assumption and construction of a consciousness or subject sustains such work and will, in the long run, cohere with the work of imperialist subject-constitution, mingling epistemic violence with the advantage of learning and civilization" (90). Spivak concludes her essay by asserting that to engage with the subaltern, an academic would need to decentre him or herself as an expert and should represent the real experiences of the subaltern. Spivak focuses on the interest of the common masses that she represents by using a term "subaltern". She asserts that the main intention of the postcolonial theorists in the modern day circumstances should be to confer a voice to the marginalised people who cannot represent themselves. What she intends in this essay is that she want the contemporary postcolonial writers to decentre themselves from their statures and understand the problems of the common masses to represent the real situation rather than exaggerating the situations as per their own bent of mind. Spivak initiates for real transparency and emphasises that the contemporary writers whether living in their inborn spaces or as postcolonial migrants should reckon the fair chances to those who are un-represent-able.

**Ngugi wa Thiongo's *Decolonizing the Mind: The Politics of Language in African Literature* (1986)**

Ngugi in earlier years of his life wrote in English language and his novels were published under the name James Ngugi. However, in the 1970s he took a bold step, resisted against the English language, and "became involved in the production of popular theatre using Gikuyu, the most indigenous language in Kenya" (Barnett 165). Ngugi writes:

I believe that my writing in Gikuyu language, a Kenyan language, an African language, is part of the anti-imperialistic struggles of Kenyan and African people. In schools and universities, our Kenyan languages [...] were associated with many qualities of backwardness, underdevelopment, humiliation and punishment [...] I do not want to see Kenyan children growing up in that imperialistic-

imposed tradition [...] I want them to transcend colonial alienation.  
(Ngugi 28)

This step landed him into the jail but his will became stauncher, he became more committed, and out of this commitment emerged his decision to write the original works in Gikuyu language rather than in English. The sole reason in protesting against English language was a step towards inculcating the real understanding of the African culture in the psyche of the common people who do not have an access to the English language. While writing in Gikuyu he thought the local audiences with greater comprehension could easily understand works written in common language. As written in *Approaches to Human Geography: Philosophies, Theories, People and Practices*:

Ngugi's strategy was not straight forwardly aimed at recovering a lost tradition of indigenous, authentic narratives. It is rather more an act of postcolonial invention, fusing together genres and forms from different narrative traditions both western and non-western. His work is one example of an attempt to inscribe an alternative modernity into global networks of cultural representation. (Aitken 165)

One of his prominent works entitled *Decolonizing the Mind* written in 1986 is a revolutionary example of postcolonial invention. This book is a manifestation regarding the fortune of the African people and it outlines in its lines the richness and the deftness of indigenous culture and language. In this book, Ngugi highlights the issue regarding the possibility of constructing a distinct African identity and culture by continuing to use English as the language of instruction in schools. He categorically argues about the impossibility of constructing a different and separate Africa until the harmony that existed between the child and his environment is restored by sorting out the language issue. He argues that native languages must be spoken to recover what is important for the understanding of indigenous tradition. These languages must be transferred from the current generation to the upcoming ones because; Ngugi asserts the significance of language by representing it as an embodiment of culture and communication:

Languages as communication and as culture are then products of each other. Communication creates culture: culture is a means of communication. Language carries culture, and culture carries, particularly through orator and literature, the entire body of values by

which we come to perceive ourselves and our place in the world [...] Language is thus inseparable from ourselves as a community of human beings with a specific form and character, a specific history, a specific relationship to the world. (15-16)

Moreover, Ngugi in *Decolonizing the Mind* sees language as an asset with an immediate effect that determines the human condition instead of the history or culture. He writes “The choice of language and the use of language are central to a people's definition of themselves in relation to the entire universe” (4). However, by arguing that he does not negate the importance of culture and history and manifests that communication between human beings drives the evolution of culture. Prioritizing language in this essay, he asserts that language in itself carries histories, values, and aesthetics of the culture along with it. “Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genesis [...] it's transmission from one generation to the next” (15).

Keeping in mind the importance of language (Native and the English) Ngugi claims that a native language carries in itself the history and the culture of the geography it is spoken in. He asserts that language acts as a medium that transfers the knowledge about the history, culture and the aesthetics of the native places. However, when some foreign language for instance English replaces that language, the transference of the native legacy stops all at once. The foreign language, the language of the colonialists imbibes the literature of its own culture and history and prevents the native people in understanding their own culture, history and language. Consequently, the harmony that existed between their learning and the world they lived in eventually breaks. In fact, English, as Ngugi puts it, became more than just a language, it becomes the language of domination and aspiration as well. All other languages are regarded as inferior to English and the students were actively discouraged from using their mother tongue.

Ngugi, in this book has made a very strong case for reintroducing the native languages as the medium of instruction in Kenyan schools. He demonstrates that the dominant position of English in independent Kenya was due to the colonial education imposed by the colonial administration and that the corrosive influence of this language has made educated Kenyan's strangers to their own culture. He calls for a literature in the native languages because these

are the only languages, which can reflect the rhythm of Kenyan life and the struggle of the people. Only a literature like this can restore the harmony between a child and his environment. Ngugi expresses that:

The whole uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected, and has no chance of advancing African literature and culture, and until African writers accepted that any true African literature must be written in African languages, they would merely be pursuing a dead end. (24)

Ngugi in this book shows how speaking a foreign language prohibits the colonized people to know about their own culture. The book is aptly entitled as “Decolonizing the Mind” because it exposes how the mind of the Kenyan people has been colonized by a foreign language, literature and culture that have taken them away from themselves. Because of this manipulation, Ngugi shows how colonialism persists in the mind of the Kenyan people long after power has been transferred to them. This ideology is immersed as an attitude within the subjectivities of Kenyan people and therefore to overcome this colonial persistence Ngugi asserts that it is important to first Decolonize the Mind.

### **Homi K. Bhabha's *The Location of the Culture* (1994)**

Another intellectual in postcolonial studies who debates over the condition of postcolonial migrant is Homi K. Bhabha. Bhabha coined terms like Hybridity, Mimicry, Difference and Ambivalence and his criticism to colonialism has a great influence regarding the redefinition of postcolonial condition and the cultures that are marginalised largely. He wrote a pioneering work entitled *The Location of Culture* (1994) in which he demands that we as postcolonial citizens along with the postcolonial literary critics of the postcolonial nations should recognise differences within our societies that are based on the hybridity formed within the due course of history. He writes, “The very concepts of homogenous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic communities -as the grounds of cultural comparativism - are in a profound process of redefinition” (Bhabha 5). Bhabha claims that the postcolonial citizens should not any more classify groups of people on pure and already existing characteristics attributed, instead they should investigate the differences

created meanwhile between time and space or spanning between two different periods. Bhabha emphasizes that the characteristics of people are not confined to their ethnic heritage but are rather subject to change and transformation through experience. Bhabha discusses the relationships formed between interactions with people of different cultures as well as those formed in the private and public spaces.

The idea of the shifting borderlines or stepping into an ambivalent space is fundamental to Bhabha's concept of hybridity. He defines hybridity with a positive note by illustrating it "as a mechanism by which the alienated subject is enabled to challenge oppressive authority" (162). Bhabha has developed the postcolonial concept of hybridity and he takes it to an altogether different state with the possibilities of subverting for whatever is regarded as pure and fixed. Although the term has been defined and disputed by others, including Robert Young who highlights the terms origin in colonial racist discourse, but it is Bhabha's definition, which has been most prominent in shaping the current thinking. Bhabha in *The Location of Culture* illustrates that "Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination" (112).

The discourse of hybridity typically falls within the aura of postcolonial theory and emerges with a gust of critical attitude to the cultural imperialism. Bhabha defines hybridity with characteristics of ambiguity whose temperament appears as an anxiety to the colonial absolutism. The concept of hybridity alters the colonial identity due to interactions between different cultures resulting in ambivalence that in one way or the other changes the notion of fixed colonial supremacy. Bhabha writes that:

Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative. Hybridity represents that ambivalent 'turn' of the discriminated subject into the terrifying, exorbitant object of paranoid classification - a disturbing questioning of the images and presences of authority. (113)

Bhabha claims that the main reason behind the formulation of hybridity is to subvert the colonial inflexibility. Theoretically, hybridity is not supposed to

juxtapose the different binaries like coloniser-colonised, East West and Us-Them but it aims to deconstruct them to offer equalities between the citizens of different spaces where the concept of superiority and inferiority is somewhat eliminated. Bhabha asserts, "Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal [...] its rules of recognition" (114). Bhabha's main motive behind the use of hybridity is to challenge the colonial position, to expose its weaknesses and render it questionable and flawed. He writes, "The voice of command is interrupted by questions that arise from these heterogeneous sites and circuits of power [...] The paranoid threat from the hybrid is finally uncontainable because it breaks down the symmetry and duality of self/other, inside/outside" (115).

Homi K. Bhabha in *The Location of Culture* formulates the concept of hybridity that provides an opportunity for the colonized people to change their fixed notion of identity framed by the colonizers. This acts as a threat to the colonial fixity because it attempts to subvert whatever has been represented as inflexible. The concept of hybridity proved very congenial to the immigrants from different nations who have very staunch notion of their identity. This provided them a different scenario to understand the host country culture for their existential purposes. Bhabha asserts that the reason to formulate the concept of hybridity is to provide equalities to the people of different nations where the superior inferior complexities are prevalent.

Writing of these anti-colonial thinkers whether written before, during and immediately after the end of the European rule share an intuition that unless and until the relations of colonial subordination are embedded in the cultural systems of identity and representation, the formal end of the colonialism would not mean the end of the colonial forms of power. What these writers suggest is the "Decolonization of Mind" (Ngugi 1986) because it is "concerned in working through the embedded modes of reasoning, thinking and evaluating that secretes assumptions about privilege, normality and superiority" (Sidaway 2000). Clive Barnett in "Postcolonialism: Space, Textuality, and Power" writes, "The invocation of 'authentic' traditions [...] has been one of the most problematic ways in which postcolonial elites have continued to wield political power [...] And the critique of appeal of this sort of authenticity is one of the animating themes of postcolonial studies" (164-165).



These writers, no matter belonging to different nations, on a collective note foreground the different tactics and strategies that colonialism hinged upon to prove its superiority. They expose how the colour, the language, the geography and the cultural traits of the eastern people have been marked with negative connotations and were used as a tool to dominate them. What is important about these writers is that they provided different alternatives for in the form of resistance and hybridity to challenge the fixed notions constructed by the colonisers. Moreover, these writers depicted the complexities regarding the acceptance of immigrants in the host nations. In this regard, postcolonial diasporic literature exposes largely the problems what immigrants face after migration. Texts like *Brick Lane* by Monica Ali and *Queen of Dreams* Chitra Divakaruni displays the positive response in the lives of Nazneen and Rakhi by adapting the hybrid stance to continue their life as immigrants in the modernised spheres of London and New York respectively. However, text like *The Inheritance of Loss* by Kiran Desai depicts the undesirable nuances of racism that had created a very uncongenial condition in the lives of Jemubhai Patel and Biju while living in London and America respectively. Postcolonial diasporic texts from the Pakistani writers like Mohsin Hamid and H.M. Naqvi exemplifies in their novels like *The Reluctant Fundamentalist* and *Home Boy* the different effects of the geographies where the culture and religion are very different. What becomes paradoxical here after going through the writings of the above-mentioned postcolonial writers is that their writings seem more practical in the present times than the times they were written and the postcolonial diasporic texts become testimonies to prove their viability.

### **Postcolonial Space: Platform for Writing Back**

Going through the works of the above-discussed intellectuals it became obvious that each one of them in a diplomatic and intellectual approach has taken an audacious step of resistance against the colonial hegemony. They seem “to both reflect real-world events, and play a part in their development, by encouraging spatial transformation as a viable, valuable tactic against oppression” (Upstone 183). Every profounder of postcolonialism now and then has contributed in constructing the postcolonial space and present it as a platform for resistance and a place for empowerment. Within this space, the colonized people are provided

with freedom to characterize themselves according to their own choice and will. Sara Upstone in *Spatial Politics in the Postcolonial Novel* writes, "In postcolonial space the colonized is given the opportunity to write back, to express a clear sense of agency, and the possibility of overturning" (15). Aime Cesaire in *Discourse on Colonialism* exposes the tricky and deceiving principles the European and Western Civilizations based themselves upon to continue their ruling.

Since the last decade, the focus on issue of describing space in postcolonial context has increased exponentially because colonialism other than economic exploitation and political subordination was after all a geographical project. "The colonial achievement was often judged in terms of the magnitude of space acquired, and, as secondary concerns, the subsequent productivity and political stability of this space" (Upstone 4). Colonialist's main agenda was to justify their presence in the countries of the colonized people because to be there and make their footing firm they could easily control their economics, politics and the whole social set up. The colony that the colonizers constructed not only represent the number of people of a community settled there, but also symbolizes the demarcation with an embodiment of a territory occupied by that community. Elleke Boehmer writes that:

Africans, Indians, Black West, Aborigines etc as unfit to rule or manage their own resources was one such ideological mechanism, or framework of mechanisms, one that worked with particular pervasiveness. According to this approach the naming of other peoples - as irrational, barbarian, Indian, animal like, childlike, effeminate, - was simultaneously an act of evaluation, usually of downgrading. In certain colonial descriptions, the presence of native people was entirely erased from the land they occupied. (76)

As colonizers start wreaking power swiftly over the natives, the natives become intolerant and start resisting against the ruthless reign. Due to this resistance, they eventually reclaimed their own space and began to do things as per their own choice and start writing narratives by their own perception. Writing with authentication in a postcolonial space rejects the colonial hegemony and demonstrates that "the colonial conception of space is only ever a myth, is exploited to indicate that dissenting voices can never be completely silenced"

(Upstone 15). The latter postcolonials remake the colonial space in their own terms as Gulsum Baydar Nalbantoglu and Wong Chong Thai write:

Postcolonial space is both a reminder of a colonial past and a salutary gesture towards the future. It conveys both a negative moment that displays and displaces binary constructions and fixed categories and a positive one of a promise of becoming for new languages, new subject positions and new modes of spatiality. (7)

Living in postcolonial space exemplifies the sense, that colonial utilization of space was largely based on a myth because, it was in absolute terms an imagination, a fantasy of a human mind, regarding space of being ordered. Colonialists consciously tried to fulfill their fantasy by demarking the natural territory with geographical landmarks in order to secure power. The colonialist's intention of acquiring of space was clearly a planning to have a total control that actually was never fulfilled because of its inherent unnatural order. Sara Upstone writes:

Colonial spatial order is not natural. Rather it is a conscious act, a purchase of an imaginary, on the part of the colonizer in order to secure power. The power of being aware of this mythical nature cannot be overestimated. For it means that such 'order' is always incomplete; it is always gesturing towards a totality that can never be achieved [...] (6)

Many postcolonial theorists like bell hooks, Homi K. Bhabha and Sara Upstone have described postcolonial space from their own perspectives and put forward numerous expressions to the certainty of order claimed by the colonizers. As it has been revealed that domination with violence eventually results back in fighting especially at the moment of reclamation of own space. Offering in terms of bell hooks "spaces where we begin the process or re-vision" (145) this optional spatiality and a contradiction against the dominating ruling power is merged with miscellaneous voices and varied experiences that particularly emphasizes on difference and subjectivity. Sara Upstone writes that, "In such *postcolonial spaces*, oppression seemingly becomes marvellously transformed into resistance offering new radical perspectives [...] from which the colonial representation of territory can be excised and, perhaps, overcome" (13).

Colonialists for their continuous rule used textual representation as a sense of territory to hide the existing diversity by maintaining order. The colonisers write, erase, and replace everything with their own bent of mind. The author of *The Postcolonial Studies Reader* in the introduction to the section of the reader, dealing with place asserts, "Places are continually being written and over written by coloniser" (392). New texts are written over the old ones by the colonisers but somehow there exist different traces related to the silences of the written texts and these ineradicable "traces expose how unreal, how unachievable, is the order and homogeneity that the colonial division of space projects" (6). Postcolonial space provides access to the colonized people to know about their past and acts as a space of intrusion into the setting of architectural constructionists (Colonizers) who created predisposed narratives about them. Postcolonial space presents an opportunity to define the colonized people in their own terms with a clear sense, plays a prolific role in deconstructing the binaries constructed by the colonialists and plays an influential role in bestowing the new and authentic characteristics to colonized people. In other words, this space offers a possibility for the oppressed people to rise against the colonial hegemony and create their own territories. Regarding this Sara Upstone writes that, "Postcolonial space refuses to follow the colonial in denying the fact that the territory is everywhere constructed [...] Instead space must be reclaimed for its inherent diversity and for the possibilities for moving beyond colonial experience" (3).

Colonial ordering in spatial contexts obscures a more chaotic reality. Exposing the concept of total control over the spaces in reality is incomplete and this incompleteness continually reveals an underlying fluidity of space. Space before the settling of colonizers was a natural openness and colonial absolutism was an implied natural response to this natural openness. Colonial enterprise claimed to overcome the unproductiveness that the space was immersed with, to make it beneficial for the natives, however, ironically obscures its own justifications of territorial appropriation. J.K. Noyes asserts that "the colonial project desperately relies upon open space to begin its imperialization of space; it needs such fluidity - its own 'myth of mobility' to justify expansion" (162). Postcolonial literature exposes how colonial regime for their own benefits employed disorder as a means to secure power. The colonialists utilize chaos to provide the mandate for settlement and political control. Bill Ashcroft illuminates how colonial forces

reproduce order to utilize a discourse of newness: “a sameness that will never be quite the same, but one in which difference will be erased” (94). The ideology of the colonized people was manipulated in such a manner that they were made to believe that everything was done for their benefit but in reality was a step of strengthening the colonizers own empire. Such awareness illuminates that “chaos may be used as much in the service of oppression as a solution to it, that colonial regimes themselves may employ disorder as a means to secure power” (Mbembe ‘Necropolitics’ 24; Gregory 258).

Postcolonial authors attempted to create the postcolonial space as a site of confrontation. They tried to represent this space as a platform of resistance by sealing the fluidity that this space was embedded with and the colonialists refused to admit the existence of. The postcolonial authors resisted against the colonizers hegemony by filling the locations with a political function and somehow ironically used the inherent fluidity to overthrow the colonial supremacy. The incorporation of new politicized version within this space brings forth the rhetoric of falsity the colonialists relied upon and shows the “fact that colonial order is not ‘natural’, but is in fact an overlaying of diverse space that is employed to reinforce colonial authority” (Upstone 11). Postcolonial spatiality foregrounds the more fluid and the chaotic nature of colonial space and the deconstruction of colonial space by alternative post-space does not mean there will be a new overlaying rather its main aim is to “return to that fluidity overwhelmed by the colonial project” (Upstone 11). Colonial myth of the spatial order based on marking the boundaries within a natural space with some locations was always an expression of obligation and postcolonial texts reveal that colonialists never achieved what actually they intended to achieve. These texts foreground colonialism as an incomplete and defeated project. Sara Upstone asserts regarding postcolonial spaces:

It re-privileges a vision of space as chaotic and fluid, it does not exoticise the colonized as ‘Other’ in its turn towards a chaotic vision of reality. Instead, in exposing colonial spatial ordering as a myth, it opens up the possibility to identify sites of intervention, space in which the colonial codification inevitably breaks down and reveals its unreality. (12)

Postcolonial space provides a glance about the emptiness of colonial spatial authority and its failure in acquiring what it craved for and powerfully

demonstrates the fact that “colonial rule didn’t represent as drastic a rupture in the history of colonial societies as is often made out” (Nederveen 2). Postcolonial space presents itself as a fluid space; however, the usages of such fluidity have nothing to do with the breaking of order and create some sort of turmoil. This fluidity and chaos helps in describing the postcolonial reimagining of space, because, chaos is used not in a very straightforward manner but a means for the exploration of new horizons by breaking the fixities the colonial empire constructed. It is used as an attempt to illuminate that all noticeable instabilities cannot be identified under negative terms as sometimes the assumption of certain unconstructive terms may be used as much in the facility of backing up to remove whatever is made obligatory. Sara Upstone unfolds that “In postcolonial reimagining of space when chaos is employed, it is [...] not as a complete breakdown of all stability, but rather as a removal of the fixed, to open up new patterns of understanding and experiences” (12). Chaos in postcolonial space is identified as an approach not holding an endless order but is defined as a destabilization that itself ultimately offers meaning. “This chaos acts not only to capture the postcolonial experience of trauma and confusion, but also to gesture towards the possibility of a subversion of all that, in its colonial reading, order and linearity come to represent” (Upstone 183). It is represented with negative attitude but with signs of positivity. Achille Mbembe defines in *On the Postcolony* that:

Chaos in the postcolonial world is juxtaposed with more positive statements of fluidity. Fluctuations and indeterminacy [...] do not necessarily amount to a lack of order. Every representation of an unstable world cannot automatically be subsumed under the heading chaos. (8)

The challenging of the colonial legacies in one way or the other is prevalent in the postcolonial space and the colonial ways of thinking is central to the postcolonial experience. However, postcolonial literature does so by keeping in mind the recognition and the continuous importance of the once colonized populations for their survival in the wake of colonial disruption. In the last decade of the 20<sup>th</sup> century various postcolonial theorists dealt with chaos and fluidity in postcolonial space but more than any other postcolonial theorist it is the Caribbean theorist Edouard Glissant who emphasizes this approach in a book *The Poetics of Relation* (1997). He offers a clear description of the potential of this

chaotic intervention by the development of the term “chaos-monde” (94) and signifies a chaos that is not “chaotic”. However, its hidden order does not “presuppose hierarchies” (94). Glissant explains that the fluidity present in the space in a way offers a power of transformation situated in an “intermixing of cultures” (138) that challenges the colonial discourse of purity and clear domination by difference and uncertainties. Having close relationship with the Caribbean slave plantation he defines that such chaos is inherently spatial and bestows power and directly confronts the absolute space of colonialism as it “renounces linearity’s potent grip” (137).

Another theorist Antonio Benitez-Rojo in *The Repeating Island: The Caribbean and the Postmodern Perspective* redefine the Caribbean scenario by counting on different academic fields. His point of departure is the chaos theory, which illustrates that the terms like “order and disorder” (356) are not just binaries but are quite proportionately a mutual experience in producing meaning. Benitez-Rojo argues that within the obvious turmoil in the Caribbean and heterogeneity at its bay, there is a production of an extensive group of islands repeating itself with a certain socio-cultural stance. Benitez-Rojo explains that meaning is to be found in the Caribbean colonies not in spite of their tumult but instead precisely because of the diversity, the chaos within the islands. For him, there is existence of the “dynamic regularities-not results-within the disorder that exists beyond the world of predictable pathways” (36). Situating postcolonial space exactly in the position against the colonial empire that ascribed insignificant status to the colonized people in one way or the other and alienated them, eventually, turns in a movement as Trinh T. Minha’s proclaims that “margins, our sites of survival, become our fighting grounds” (330). The changing of status of once colonized space from which the postcolonial speaks now revolutionizes the assigned “colonial identity as victim into the postcolonial interrogatory voice and reversed gaze” (Upstone 13).

Postcolonial space as a fluid conceptual space of the marginalized locations “overcomes the given grounds of opposition and opens up a space of translation: a place of hybridity” (Bhabha 25). Within this space, the question is not simply the resistance between colonizers and colonized that does disperse the existing order but rather to break the constructed binaries with an altogether different third alternative “a political object that is new, neither the one nor the

other” (Bhabha 25). Standing against the colonial fixities with fluidity and order what emerges is a space of resistance embedded with “postcolonial plurality: a site of marvelous realities that is fragmented, multicultural and constituted of both the real and the imagined” (Upstone 14). Postcolonial space emerges with diverse cultural backgrounds celebrating the commonality within the differences where no longer the subjects are represented by the predisposed narratives that largely disgraced their self.

Fluidity has a very specific connection to space because it exposes reality and brings forth the prejudice used against the margin. This interconnectedness between space and fluidity is affirmed in the writings of some postmodern and poststructuralist geographers who deal with postcolonial and political concerns. The notion of the “chaotic re-visioning” (Upstone 14) is evident in the writings of Edward Soja who in his book *Thirdspace* asserts, “space hinges on his own notion of Third Space” (Upstone 14). This space denies whatever was taken for-granted and celebrates the diversity refusing the existing order in favor of juxtaposing new cross cultures for the emergence of new complex space. This space created by the postcolonial citizens is neither negative nor positive but absolutely relies upon the chaotic experiences that simply exist in space. “The trace of chaos is ever-present, in all spaces” (Upstone 11). Monica Germana in her article “From Hijab to Sweatshops: Segregated bodies and contested space in Monica Ali’s *Brick Lane*” writes, “although, colonialism imposes ideological order and structure on the ‘natural’ fluidity on the colonized space, traces of the underlying chaos emerge in various cultural forms of resistance, including the postcolonial novel” (69).

Postcolonial citizens during colonial period were compelled to accept absolutism of the colonial ordering of space. However, the transformation from being defined to define themselves is seen in writings of Michel Foucault. Earlier in 1975, Michel Foucault exemplified a similarity of colonial project with the structure of the panopticon, a vision of “this enclosed, segmented space, and observed at every point, in which individuals are inserted in a fixed place” (197). However, later in 1984 in *Of Other Spaces: Utopias and Heterotopias* Foucault represents an altogether different notion of space with diverse connotations: “One that encapsulates the postcolonial space of interrogation and multiple interpretations [...] called heterotopia that blending the real and unreal” (Upstone



14). Postcolonial space with such diverse connotations appears to be a space of transformation, a platform for real resistance and ultimately a fluid space. This space is “capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible” (25). Therefore, postcolonial space is open to a constant set of changes for the betterment of the postcolonial condition and offers suggestions for exploring new opportunities.

Colonialism has a long-standing impact on the lives of colonized communities and the only way to overcome the disabling effect of colonialism was to subvert the ideological nuances of colonizers because subversion facilitates a movement different from the impacts of colonialism. Oppression imposed upon the colonized communities by the colonizers went beyond the range of tolerance and with the result; chaotic scenario was created within the colonized communities to overcome the tyranny. The chaotic scenario created within the postcolonial space alters the notion of authority of absolute control of space. Sara Upstone in *Spatial Politics in the Postcolonial Novel* writes, “Chaos is invoked by the postcolonial citizen gathered from the very sources of oppression and used against the colonial power in order to disrupt totalizations [...] it in fact provides powerful resistance” (15).

As a result, if in official western writing of the history there is an interruption at the center regarding the subversions of generalizations narrated about the colonized masses, it is for the reason of chaos, because, postcolonial space as a mixed bag of chaotic space questions colonial ordering of any geographical location. Postcolonial space possesses a chaotic sense of spatial on all scales that has the tendency of interrogation and this tendency ultimately becomes a resource towards the re-visioning of the postcolonial position in the society as well the negotiation about the consequent issues of identity. This re-visioning of the spatiality is certain because of “the possibilities inherent in postcolonial spaces as a direct result of their hybrid histories” (Upstone 15).

Now the question that arises is how such a space moves beyond colonial use of space to suggest order and beyond the conventional definitions discussed in the earlier section of this chapter. It is because the postcolonial space is hybrid, diverse, heterogeneous, shifting and quite insightful of the complicated relationships that construct our sense of place in the contemporary world. “The central assertion upon which postcolonial space relies is its metaphoric function

where [...] chaos becomes survival, resistance, and even celebration” (Upstone 15). Doreen Massey makes a clear critique regarding the spatial by asserting that:

It is popular today to revel in the glorious random mixity of it all. It is taken to be a form of rebellion against over-rationalisation and the dominance of closed structures [...] too often, though; it is a weak and confused rebellion. For one thing, what may look to you like randomness and chaos may be someone else’s order. (111)

Postcolonial space explores itself beyond the definitions of third space defined by Homi K. Bhabha (imagined) and Edward Soja (real). This space continuously puts forward an authenticity where transformation in space does not stop with a shift in consciousness but instead marks this perception as a point to produce some outcome that involves resistance and material change. These shifts or movements in spatial representation have some artistic characteristics and thus provide a reason to postcolonial communities to go beyond the marks marked by colonialists and therefore to surpass their existence of their being as only “critical strategy or aesthetic” (Upstone 16). With the result, the postcolonial space admits the presence of chaos inherent in both theoretical space and in material places. Therefore, the space that emerges is an amalgamation of chaos, fluidity, diversity and hybridity and all this heterogeneity adds to it in a positive manner. The spatial transformation in a way denies the colonial absolutism and provides a scenario free of distress and pain. Postcolonial space is a chaotic space and it is this chaos that maintains system or order in it because the chaos bestows strength to the postcolonial communities to overcome whatever was imposed on them.

Bill Ashcroft in *On Post-Colonial Futures* (2001) writes “possibility and transformation finds a specific context in the Caribbean sugar industry [...] sees such industry as exemplifying real change, defining what postcolonial transformation actually means in the lives of colonised peoples” (67). Postcolonial space encapsulates the concept as a re-configuring of traumatic locations into geographies of possibility, the belief that, “because sugar is the reason for the most traumatised and disrupted colonial populations; it is also the focus of the most revolutionary cultural developments” (Ashcroft 73). Colonialists settled their colonies in the spaces that were rich in reserves and exploited the local people by perpetuating numerous atrocities over them. They tried hard to largely vandalise the locals to have total control over the reserves. However, what appears ironic

here is that while extracting materials from the colonised spaces they allowed the local labours to work with them. These labourers even though working with the colonialist's become-known to the strategies they used to synchronize them. The violence that has been unleashed upon the local residents who work in such industries eventually imbibe it into themselves and ultimately used it against the oppressors to overcome the dominating period of influence. Another example that shows how a situation of possibility to overcome the colonial legacy within a specific space offers the promise of postcolonial space is what Achille Mbembe defines. Mbembe has emphasised "contemporary relations continue to be caught in process of spatial ordering both intimately related to colonial practices, but also extending beyond them" (261).

The relevance of postcolonial space stays truly postcolonial by exploring its horizons into the existing colonial forms as they continue to circulate through the way space is both created and negotiated. In the modern world, it holds its significance by asking the question to which extent we as postcolonial citizens have yet to fight against the colonial traits that circulate in the form of neo-colonialism, imperialism, capitalism and globalization. What concerns here to the theorists is not enough to be interested in a theoretical notion of space but they must also be interested in how this theoretical space can be illuminated into the concern for the very real violence and oppression that exist within postcolonial contexts. Postcolonial space contains certain "dangers of fluidity" (Upstone 18) however; these intrinsic dangers and uncertainties confer the equal potential to challenge the continued ordering of colonialism. Mbembe defines in *On the Postcolony*

What defines the post-colonized subject is the ability to engage in baroque practices fundamentally ambiguous, fluid and modifiable even where there are clear written and precise rules. These simultaneous yet apparently contradictory practices ratify, de facto, the status of fetish that state power so forcefully claims as its right. And by the same token they maintain, even while drawing upon officialise [...] *the possibility of altering* the place and time of this ratification. (129)

Postcolonial space possesses the possibility to control and harness the fluidity, as it is a space emerging continuously. Moreover, it acts as a space that is

well established not solely with disorder and reasonless but “emerges from a gust, with its languages, its way of summing up the world” (Mbembe 242). Emerging from such things is not really going against the fluidity that this space is composed of but instead a kind of negotiation arouses to ponder over the reality. Sara Upstone quoting Mbembe asserts regarding the postcolonial space “What is this, if not the positive disruption of intensely physical locations- the emergence of the real world positivity through trauma- which postcolonial space represents” (19). Postcolonial space presents itself with the connotations of the nation. Like the concept of nation that has the ability to unite the people of different ideologies, the concept of postcolonial space falls under this spectrum, which yokes the people from different nations to resist against any foreign infiltration.

The concept of nationalism was used to unite the colonised people to resist against the colonial empire and the notion of Nation acted as a resource providing an absolute space necessary for the opposition of a large and more powerful colonial empire. This notion of a nation as a predetermined arena, more importantly, as an institution to challenge the foreign infiltration is seen as an approach to deconstruct the absolute authority and to expose the colonial myth upon which colonialism relied upon. Nation aimed at subsuming the diversity or difference to a uniformity as the population of a nation cannot be naturally homogeneous, they encouraged seeing themselves as such avoiding or discouraging the cultural differences. This strategy of uniting is clearly a central paradigm to the importance of the nation for anti-colonial resistance as it represents a sense of a nation that has the capability of breaking the absolutes of colonial discourse. Postcolonial space here interrelates itself with the concept of nation as this space originally is based on the notion of unification and celebrating commonality within diversity. However, from the poststructuralist point of view the notion of absolute nation has been eroded as Sara Upstone in *Spatial Politics in the Postcolonial Novel*:

In the wake of the post-structuralist interrogation of reality and a wider postmodern concern with revising conventional histories, the absolute nation no longer holds. Instead, its credentials have been deconstructed in a similar way to the deconstruction of the order of colonial rule. It is now common to conceive of nationalism as a

discourse constructed to achieve specific political aims rather than a reflection of a communal feeling or spirit. (28)

After the descriptions lay down by the post structuralists there are some other prominent writers who have described the nation in denotative sense. Benedict Anderson in *Imagined Communities* defines nations are “cultural artefacts” (4), Eric Hobsbawm defines in *Inventing* “the nation is invented” (14), and Homi K. Bhabha emphasises that the “nation is always a narration at odds with its myth of timelessness” (1). The model of nation as a uniting platform is no more valuable and it has been reduced to the political discourse of nationalism that behaves like a nation but in reality beguiles the inhabitants of their belongings. This kind of nation does not reflect and respect the emotions, feelings and loyalties of the inhabitants. This nation is based on a false consciousness, an illusory mythical past.

As defined above that the colonial space has been continually incapable of achieving what it desired for and was incapable of being maintained on absolute terms, so is the national political strategy, weakening the nation’s process of creation. Like colonialism, therefore, nationalism depends upon the ordering of space and obscures the chaos and hybridity beneath the organisation of space with the simple and logical arrangement. In the same manner, postcolonial space is composed of this fluidity. Therefore, chaos that presents order and diversity in reality proliferate the hostility amidst the space. Achille Mbembe in *At the Edge of the World: Boundaries, Territoriality and Sovereignty in Africa* writes:

The post colony only increases regimes of order: there has been movement only towards violence rather than peace, with conflicts over land ownership leading both to newly ordered national territories and spaces under militia control with no official government representation. (155)

What is important here in the postcolonial space is not only to trace out the neo-colonial influences but rather the realisation of that continued mentality and practices which Frantz Fanon in *The Wretched of Earth* warned against so strongly that “the independent nation becomes its colonial antagonist, even when that antagonist has ceased in simple terms to even exist” (14). For exploring the nature of postcolonial space, I have chosen five novels from South-Asian postcolonial diasporic literature. These novels in themselves are embodiments

that offer divergent strategies to challenge the imperial absolutes. Edward Said emphasises on in *Culture and Imperialism*, “That the processes of Imperialism occurred beyond the level of economic laws and political decisions [...] and were manifested at the level of national culture” (12). As postcolonial space is embedded with politics, literary texts that delineate it do not compromise with its political niche because, “literature is always central to the political strategy of postcolonial citizen, a reflection of how storytelling is central to the narration of the place as a text to be read” (Ashcroft 103). Moreover, literature always moves towards illuminating the original traces even though attempts has been made to conceal it underneath some new predisposed narratives. Literature endeavours to expose chaos the postcolonial space is embedded with in both negative as well as in positive ways.

As chaos is used against the colonial space to dilapidate it in order to give birth to a new space, however, the reflection of the new space in the novel must be counteracted with different formulations and reformulations. Rather than aiming to assert the right to secure freedom once achieved, postcolonial literature with great interest should aim to explore the limits and consequences of this freedom. In this manner, the postcolonial citizens will know about the tactics and strategies used for achieving freedom and they should know what new trends must be adapted to keep this freedom maintained. Edward Said in *Culture and Imperialism* asserts that “the 19th century novel participated in creating ‘structures of feeling’ which supported, elaborated, and consolidated the practices of empire” (52).

As anti-colonial nationalism is concerned with reclaiming colonised territory, postcolonial literature must be concerned in exploring the marginal identity that resulted when the coloniser leaves. Focusing on the diasporic qualities of postcolonial fiction it must capture colonial aftermaths that exist in any location against the immigrants of once colonised nations. By choosing writers from three different countries of the postcolonial space for my research, my prior endeavour is to make an effort “to offer a reading of postcolonial space as a representational concern that may constitute a trans-geographic counter-discourse” (Upstone 22). These writers expose in their writings the different subtleties of space in both postcolonial spatial contexts as well as in postcolonial diasporic contexts. They show the different effects on the lives of the characters who are immigrants from

the different countries of the postcolonial space. They make efforts to show how history no matter written in predisposed manner becomes a determinant to characterise the particular people in different situations. What is important about these writers is that they take ideas from the classical postcolonial writings like *The Wretched of the Earth*, *Black Skin, White Masks* and *Orientalism*, and compare the colonial status of earlier times with the current situations and disclosures the different strategies that are used by the new emerging imperialists to continue their supremacy.

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## CHAPTER 2

### **Locating Identity in Relation to Space: Defining the Politics in Constructing Postcolonial Bodies**

Delineating identity is a very complex phenomenon because identity has many factors contributing to its development. Identities are subject to discourses, subject positions and practices, they are part of a history in which they evolve and are subject to constant change and transformation. Negotiation of identity takes place between self and society in the paradigms of space where it gets continuously modified. Space plays an important role in shaping the identity of an individual because identity is “simultaneously subjective and social, and is constituted in and through culture” (Brah 21). Within many cultural contexts, the concept of identity is based on a differentiation of self and what is believed to be not self. Self of an individual gets influenced within a society through the actions and through the shared language and culture. At one occasion in life, the notion of identity is quite prevalent to a common culture. However, when the commonality, which leads to the construction of particular identity of an individual, encounters within the multicultural societies the need of negotiation arises involuntarily based on the interaction within the differences. Therefore, with the emergence of multiculturalism the concept of identity has proliferated to such an extent that it is being vigorously debated in almost every discipline of social sciences and humanities.

In general sense, identity is a social category that is defined by the fact of being a member of a group adhering to the rules and the characteristics that are inherently part of something or someone. In other words, identity is a socially distinguishing feature that an individual takes a special pride in “by having unique identifying characteristics held by no other person or thing” (Oxford Dictionary) and views this uniqueness as unalterable but socially significant and important. The above-mentioned notion of identity that was considered to impart the legitimacy and a core component to stabilize the social order for so long has declined now by giving birth to the new fluid notion of identities. This notion gives rise to fragmentation as well as the breakup of a unified and single identity in the modern subject. This fragmentation and the breaking up of the stability within the modern subject create a crisis in identity eventually heading to a wider process of change. It further dislocates the central structures and process of modern

societies and erodes the base or foundation that provides individuals the established platform in the social world. By taking into consideration the above explanations, it can be said that identity is always in process of making and subject to alterations as Stuart Hall in "Cultural identity and Diaspora" writes:

Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead, of identity as a 'production', which is never complete, always in process, and always constituted within, not outside, representation. (222)

Modern identities are disintegrating, moving towards structural changes that transform the modern societies. This notion results in the dispersion of the paradigms like cultural landscape, class, gender, ethnicity, race and above all nationality, which ascribe the characters to the individuals to be recognized as an element of a particular society. It marks a shift in the personal identities and diminishes the notion of our self as a unified subject. This dispersion of the stability and the creation of doubt and uncertainties regarding unique notion of identity dislocate and de-center the subject from both his place in the social and cultural world and especially from themselves finally constitute a crisis. As a cultural critic Kobena Mercer writes "identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (43).

### **Notion of Identity from Traditional, Modern to the Post-Modern Era**

Stuart Hall describes the process of change in identity from the traditional, modern and finally to the postmodern world. In an essay entitled "Modernity: An Introduction to Modern Societies" he writes that we as individuals of the post-modern world are also "post" (Hall 597) because, as products of the modern time we alter ourselves with the changing situations. The conventional, the unalterable concept of identity that explains what we were and which denote the very core of existence is transformed with the passage of time. Regarding this assertion Stuart Hall distinguishes three different concepts of identity: Enlightenment Subject, Sociological Subject and the Post-Modern Subject. Besides that, in this essay he depicts how identity changes due to the process of change known as globalization and how globalization effects on the cultural identity as well.

Beginning with the enlightenment subject it was complete in itself, embodied as a unified whole from the very birth and throughout its whole existence. The individual was the center as it sticks together endowed with rationality, realization and the power of perceiving things. The enlightenment subject did not change itself with the changing time, remained same throughout his whole life, as the essential center of the self was a person's identity. However, the problem with this subject was the very essence of its individuality and its male centeredness.

Then defining the concept of sociological subject, it deciphers the proliferation and quality of multifarious nature of the modern times. This subject exemplifies that the central foundation was not confined to the persona of a single individual but in reality was the outcome of relation with others who brought about and incorporated different values into the subject. The sociological subject is considered to have emerged from the interactions between self and the society. The identity of the sociological subject is solely believed to be an offshoot of self and the interactions within the society. What is important in the sociological subject is that it possessed the center, a paradigm that defines his essence. However, this self and the essence of the sociological subject is altered, modified and remodeled in a continuous dialogue between the members of the society the individual is part of. What is interesting about the sociological subject is that it acts as an association between the internal and the external worlds, between the individual and the rest of the society.

With the passing of time, whatever relation, the subject and the society shared with each other is now assumed to be shifting. Until now, the subject was supposed to be holding a stable and a cohered identity but this cohesive identity is now believed to be rupturing. This identity is not believed to be a formation of a single parameter but a construction of different parameters with conflicting and uncertain elements. The identity in this scenario that was supposed to "compose the social landscapes "out there", and which ensured our subjective conformity with the objective "needs" of the culture, are breaking up as a result of structural and institutional change" (Hall 598). The whole gamut of identification that was a determining factor by which the individual projected himself is now undetermined, fluctuating and quite enigmatic.

The uncertainties created due to the de-centring of the centre produces a post-modern subject characterised as having no stability, fixity and above all permanency. "Identity becomes a "moveable feast" formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us" (Hall 277, 1987). The individual or the subject begins to have different identities at different times, but these identities are not affiliated around a reasoned self. Instead, the subject becomes juxtaposed with different components that take him to different directions and with the result, identities are continuously changing. Unified, stable and coherent identities within this conception become a mere imagination. Ultimately, as the system we are part now multiplies our identities to become more scattered and incomprehensible. If by chance any of the subjects of this post-modern world identifies him-self with it, it is believed to be only in temporal sense.

### **Identity in Postcolonial Context**

Representation of colonised people in the form of art, painting or literature was largely based on the coloniser's perception. Whatever was written about the colonised people was written with a very preconceived notion; their identities were largely annihilated and were made to lose the sense of their self. They were considered non-human things and were compelled to see themselves as pagan and evil. However, postcolonial literature initiates to remove the tags that have been labelled against the colonised masses and helps them to revisit, remember, and interrogate the colonial past and represent themselves by their own perception. Colonialism other than a geographical project perhaps more than in human experience has been a project centred upon manipulation and appropriation of body. The colonial body was considered as both a territory and a source to continue oppression to grasp more and more land. For anthropologist Mary Douglas:

The body is a model, which can stand for any bounded system. Its boundaries can represent any boundaries, which are threatened or precarious. The body is a complex structure. The functions of its different parts and their relation afford a source of symbols for other complex structures. (116)



Colonialists classified the whole population in particular racial mixes and types. Controlling the body of colonised people signifies the manoeuvring of totalities because power relations are invested within the body of the colonised people. Michel Foucault in one of his famous statements in *Discipline and Punishment: The Birth of the Prison* writes, "It is always the body that is at issue—the body and its forces, their utility and their docility, their distribution and their submission" (25). The focus on manipulating bodies of the colonised people not only by means of violence but also by ideological perspective was the main agenda of colonial discourse. The colonial manoeuvring of the colonised bodies depicts the proliferation of bodily norms through writing, education and administrative practices. Important mediums supposed for the betterment of the colonised people was in reality the propagation of their body. Valarie Baisnee asserts Michel Foucault's notion from the first volume of *History of Sexuality* (1978):

[...] offers a model of power relations that is not reduced to the oppressor versus oppressed model. Foucault's model of power is spatial. Power is exercised in multiple and complex ways, what he calls its "capillary forms": no single group or individual yield power; rather, they occupy various and shifting positions of power and resistance within a network of relations. Within that model, the body is the primary site on which power is exercised. (13)

Achille Mbembe has rightly asserted, "To study colonial power is to engage directly with the maintenance and manipulation of bodies in diverse and complex ways" (11-40). Whatever knowledge is acquired about the postcolonial body reveals that it is not an autonomous entity but a body that is characterised or marked by the colonial past? Valérie Baisnée writes in "Bodies Revisited: Representations of The Embodied Self in Janet Frame's and Lauris Edmond's Autobiographies" that "The body can be defined as a space, registering and representing various social and discursive relations [...] The physical body thus represents the body politic" (12). Colonialism as a project seized the body of colonised people and considered it as their own property to a great degree. Atrocities were perpetuated by the colonisers on the colonised people and "The atrocities perpetuated under colonialism are too numerous to note; attempting to capture the scale of such violence through a few examples would only undervalue

the reality of such aggression” (Upstone 149). Colonialism was in reality a corporal process within which the control of physical landscape was a control on the colonised body. The power of the colonial project was maintained by manipulating these colonised bodies, which in turn signify the control of the physical spaces. Due to the reason the body of the colonised masses was made largely miserable and to overcome this misery the colonised masses made certain efforts to assimilate into the colonial paradigms which, however, unfortunately resulted in the more control of their bodies. “As one body (the colonial body) is extended, so the other (the colonised body) is narrowed, its meanings and possibilities are reduced” (Upstone 150). John Lye writes:

In postcolonial theory the concept of otherness includes double-ness "both identity and difference, so that every other, every different than and excluded by is dialectically created and includes the values and meaning of the colonizing culture even as it rejects its power to define". (114)

Postcolonialism tries to foreground the discrimination and exploitation of the colonized people. It invokes the idea of social justice and notion of liberation in order to oppose oppressive structures in the form of racial discrimination and economic exploitation. “Postcolonial studies is the examination of the processes through which the native has been rendered as marginalised subject, with little agency or identity” (Nayar 168). Peter Barry writes about postcolonial writers as “They create pre-colonial version of their own nation, rejecting the modern and, the contemporary, which is tainted with the colonial status of their countries” (194).

Postcolonial theorists like Frantz Fanon, Edward Said, Aime Cesaire, Amilcar Cabral, and Homi K. Bhabha expose the traumatic and psychological effects of colonialism perpetuated on the colonised people. Texts written by the authors of the postcolonial space represent the arguments about the issue of identity in the postcolonial world. Contemporary writers like Homi K. Bhabha, Aijaz Ahmad, Gayatri Spivak and Salman Rushdie exemplify the plight of immigrants from once colonised countries who suffer as diasporic subjects and depict the difficulties of the diasporic subjects in constructing their identity. Due to the emergence of the postcolonialism the issue of identity floated on the surface because the postcolonial identity is believed to be based on the cultural interactions between different cultural, ethnic, class based and gendered

identities. Moreover, the body of the postcolonial citizens is believed bearing traits of colonialism, because the colonisers manipulated the body of the colonised masses by their own choice. Concept of identity is not clear and is not fixed as it may be imagined. The act of decolonization i.e. the liberation of nations from colonialism provoked a noteworthy move in the direction of recreating social and individual identities. Decolonization as a movement demanded redefinition of identity of the colonised people that was until then defined by the perspective of the colonisers. Edward Said asserts that “it is a historical truth that nationalism, restoration of the people, declaration of identity, coming out of new cultural practices as a mobilized political power initiated and then raised the struggle against western authority in the non-European world” (218). Identity in general terms is who or what a person or thing is but the identity of an individual, group or a nation in postcolonial terms is linked to the “other” as a way of describing themselves “Us” with the presence of “them”. Otherness was a feature ascribed to grant identity in postcolonial era, which was actually twofold, identity with a difference. Hans Bertens writes:

West and East form a binary opposition in which the two poles define each other, the inferiority that orientalism attributes to the east simultaneously serves to construct the West’s superiority. The sensuality, irrationality, primitiveness, and despotism of the East construct the West as rational, democratic, and progressive and so on. (205)

The binary relation (Us and Other) created a kind of identity politics that eventually paved the way for a hierarchical situation. The national identity that is formed in the postcolonial states is always in a changing mode in accordance with environment and the presence of inhabitants existing in different cultures with different backgrounds. Moreover, because of the transference/conversion and sometimes of sovereignty this leads to the confusion of identity. Institutions, policies and other important national administrative set up to some extent help in the formation of identity of an individual. Since identity is not stable and fixed Stuart Hall asserts that “identity emerges as a kind of unsettled space or an unresolved question in that space, between a number of intersecting discourses” (10). The impact of colonialism was multi-dimensional and in spite of different dire consequences of colonialism in different locations, the issue of identity emerged in

different shapes and forms. Individual and collective identities are always different, as the notion of identity is not simply imposed. It is chosen and actively used but within particular social contexts and constraints. The effect of the colonial past on the identity of the postcolonial citizens somehow still exists. Regarding this Mahmood Mamdani in “Political Identity, Citizenship and Ethnicity in Post-Colonial Africa” writes that “Colonialism was not just about the identity of governors, that they were white or European; it was even more so about the institutions they created to enable a minority to rule over a majority” (16).

One of the dire issues that postcolonial theorists deal in the contemporary times is the issue of identity crisis. In present-day world, with the juxtaposing of people from different backgrounds, there is an increase in immigration to the developed nations which results in the formation of hybrid nations and hybrid identities. Frantz Fanon in *Black Skin, White Masks* delineates in a theoretical argument about the consequences of colonialism and the changes produced due to immigration. Fanon describes how citizens of the once colonised nations have to wear a white mask on their black skin to go to Europe to be recognised there. They have to characterise themselves accordingly and leave their own identity in order to appear to the coloniser free of all taints of primitivism and barbarism. In a very slightly different manner, Edward Said’s notion regarding the construction of identity is based on the “ability to resist, and recreate one’s self as a postcolonial subject” (Ashcroft and Ahluwalia 112). This re-creation or the re-embodiment of self that was until then defined by others by their own choice in the form of binaries like us and Them, East and West, Orient and Occident need to be contextualised within the new spaces with different definitions. Edward Said in *Orientalism* asserts that:

In building our own identities we all face the problem of “internalising” (rather than demonising) the other, not to assimilate the other but to establish an on-going conversation, since identity is constructed through a constant dynamic and dialectic “interpretation and re-interpretation” of selves and others, both at individual and institutional or collective level. (332)

Edward Said’s interpretation about the recreation of the self is an initiative for a postcolonial subject to define him/herself in own terms. This provides a position of freedom to the postcolonial subject from the discourse that defined

him/her in offensive terms as Bill Ashcroft and Ahluwalia write, "It is the construction of identity that constitutes freedom, because, human beings are what they make themselves, even if they are subjects of repressive discourse" (112). Another postcolonial theorist Homi K. Bhabha develops a theory and presents it in his book *The Location of Culture*. Shifting from the binary opposition like Us and Them, Eastern and Western, Orient and Occident presented by Edward Said that he based on power and knowledge, Bhabha presents a concept of hybridity. Bhabha claims that a "new hybrid identity eventually emerges in the interweaving of elements between the colonizers and the colonized, a position that challenges the validity and authenticity of any essentialist view of cultural identity" (Yousfi 396). Hybridity is positioned as antidote to essentialism or "the belief in invariable and fixed properties which define the 'whatness' of a given entity" (Fuss xi). In postcolonial discourse, there is not any notion of fixity and stability and any such notion that claims the fixity and stability of culture or identity as pure or essential is disputable. Cristina Voicu in her article "Crossing Borders of Hybridity beyond Marginality and Identity" unfolds the idea regarding the problematic scenario of inflexibilities. She asserts that how "Bhabha himself is aware of the dangers of fixity and fetishism of identities within binary colonial thinking" (178) and argues that, "All forms of culture are continually in a process of hybridity" (Rutherford 211). However, Sudesh Mishra in his book *Diaspora Criticism* (2006) illustrates very different perspectives about the subject of various diasporas and unearths the scenario regarding the diasporic subjects who have experiences of multiple diasporas by asserting that their notion of ambivalence fluctuates about the space of inheritance. He writes that:

Entering the fray on the side of hybridity, Mishra thinks of this ambivalence in relation to what he calls the 'semantics of the hyphen'(Vijay Mishra: 1996a, 431) whereby the diaspora subject is simultaneously sundered from sutured to its various psycho territories. Here the subject rhizomatically experiences, at the one and the same time, the double movement of deterritorialization and reterritorialization. (17)

Bhabha's concept of hybridity replaces the established pattern of fixity with a common and changeable representation with a cultural difference that is positioned between the colonizers and colonized. Bhabha posits hybridity as such

a form of liminal or in-between space, where the “cutting edge of translation and negotiation” (Bhabha 32) occurs and which he terms the third space. This is a “space intrinsically critical of essentialist positions of identity and a conceptualization of original culture” (Meredith 3), Rutherford opines, “For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘Third Space’, which enables other positions to emerge” (211). Consequently, the Third Space acts as an arena of articulation with the possibilities of constructing the new productive space. For Bhabha it represents itself as an “interruptive, interrogative, and enunciative” (Bhabha 238) space with the entirely novel cultural meanings and production by blurring the confinements of whatever is existing. In a very lucid manner, it calls into question the established notions of culture and identity, which base themselves on the rigidity and the inflexibilities.

In Bhabha’s viewpoint this Third Hybrid space is actually an ambivalent scenario where the staunch and customary meaning attached to culture and the representation within the cultural spheres have no “primordial unity or fixity: that even the same signs can be appropriated, translated, re-historicized and read anew” (Bhabha 37). The notion of Third Space is presented with an important feature to explore the “enunciation, transgression and subversion of dualistic categories going beyond the realm of colonial binary thinking and oppositional positioning” (Law 107-123). “Despite the exposure of the Third Space to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion” (Meredith 3) that according to Bhabha “initiates new signs of identity and innovative sites of collaboration and contestation” (Bhabha 1). For Bhabha this space acts as a platform with a paradoxical tinge where on the surface it materializes some possibilities of breaking the predetermined and conventional codes of living standards. This space bestows a chance to those who are caught between past and present to find an altogether different caucus to continue their life.

### **Re-imagining Women’s Spatial Boundaries**

Postcolonial literature explored the issue of gender on a much broader and complex level. This literature delineates relationship between gender and space and re-imagines women’s spatial boundaries largely. Elizabeth Jackson in

“Gender and space in postcolonial fiction: South Asian novelist’s re-imaginings women’s spatial boundaries” writes that “Spatial segregation usually equals lower status for women [...] and [...] feminist geographers have found that women’s status is lowest in societies with highly differentiated public and private spheres” (58). Postcolonialism focuses on the regaining of cultural and national identity in literature produced by the people of current or former colonies but some postcolonial authors delve into the issue of gender while expressing their ideas about postcolonialism. In a chapter entitled “Gender and Space in Postcolonial Fiction: South Asian Novelists re-imagining Women’s Spatial Boundaries” Elizabeth Jackson writes that:

Many women all over the world have been relegated to spaces separate from those of men. Spatial segregation in terms of gender is not universal, but in the many cultures in which it occurs, it is associated with lower status for women, the negative association being the greatest when segregation reduces women’s access to knowledge highly valued in the public realm. (58)

Some segments of this research work attempts to illuminate the questions regarding "women’s identities and bodies" (Ruiz). These questions have their points of reference in the colonial past. They find expression not only in the literary productions of that past, but also in the reformulation of these issues in contemporary literature as well as in the current analysis of historical facts. This research project primary source as postcolonial diasporic texts manifest a “forum of discussion of the history and culture of colonial and postcolonial women, having their bodies at the center of debate, both as sites of abuse, discrimination and violence on the one hand” (Ruiz 1), and moreover “knowledge and cultural production on the other” (Ruiz 1). In this research, whatever conventional clichés marked in relation to the women bodies and the formation of their identities are being debated through the analysis of “female bodies as repositories of history and memory” (Ruiz 1), as well as the “performance of gender, as the object of regulation and control, as sufferers of sexual exploitation and murder” (Ruiz 1). Besides all this the women bodies will be at the same time seen as “healing bodies, as migrant and hybrid bodies, as maternal bodies, creating new identities for women that defy traditional essentialist ones” (Ruiz 1) and moreover notions

regarding the mobility of women bodies that actually minimizes their movement will be deconstructed. Valérie Baisnée writes that:

Societies, however, are not static structures. Power relations also pervade them. The body gains meaning within discourse only in the context of multiple power/knowledge relations. These are part of the spatial relations that assign a specific “place” to the body according to its gender, class and race, using a code of binary oppositions.  
(13)

Identity in past times was not quite problematic because in past there was one shared culture, limited transportation, limited communication facilities and one common society but in late modern times due to the emergence of multiculturalism and globalization the notion of identity is being continuously challenged. Identity is not a stable phenomenon because it is fashioned in a society. It is a discursive product and therefore holds the possibility to get remodeled in new and innovative ways. Being a part of a society, the society affects upon both the individual and groups because it is composed of different elements that play an influential role in its formation. As defined by Bonisch-Brendich that “Rather than being something fixed and universal, identity is a multi-faceted and often contradictory process situationally deployed that must be continuously negotiated and which is ever-changing” (3-4).

### **Identity and Postcolonial Space**

Every profounder of postcolonialism now and then with diplomatic and intellectual deftness has contributed in the construction of postcolonial space for the postcolonial people. This space provides some possibilities to the postcolonial people to characterise themselves without adhering to the colonial past. So being in the middle of this space it-self indicates the end or conclusion of the colonization in the colonies that were once colonized. With the result the termination of such totalisation in the colony not only impacts on the “physical locality and the civil rights of the native population, but also acts to support particular construction of identity” (Upstone 5). Space and body share a direct relation with each other as captured in Maurice Merleau-Ponty’s *Phenomenology of Perception* that “We are conscious of the world through our bodies, and where particular attention must be paid to ‘Spatiality’” (98). Andrew Teverson and Sara



Upstone in *Postcolonial Spaces* describe, “The idea of the place plays a significant role in how one defines one’s own identity and, equally, how that identity is defined by others” (2).

At the center of the postcolonial space, identity gains an important stature. Therefore, the declaration of the fact that what is really negotiated in the rewriting of the space is the right to reincarnate the identity of the postcolonial citizens. The right to be in the postcolonial space should be seen as a key to very real representation because it is the postcolonial space that helps in constructing identity for the colonized people. Sara Upstone in *Spatial Politics in the Postcolonial Novel* writes “the identity created in such a space quite often portrays the indigenous citizen as an absolute space also, with a body marked by characteristics that can quite easily not be his or her own” (6). The colonialists in earlier times made efforts to form the colonies in the colonised lands, but the greed in them proliferated largely. With the result, they did not restrict themselves to the formation of the colonies but involved in constructing the identity of the colonised people by their own insights.

Colonialists manage to take on almost all individuals of the whole communities that were colonised as their own properties. They manipulated the colonised people in a way to propel order, which in reality was the demarcation of the colonised individual’s human body. The colonialist has reduced the worth of colonised subjects and treated them as mere objects that need to be defined at every stage of their life. They manoeuvred them as per their own will and made themselves aware of the colonised individuals’s reality. Sara Upstone asserts that “status of belonging to one empire or another is accorded not on the basis of community, but on the basis of an imperial perception: a fixed boundary and a foreign language” (6). Language plays an influential role in granting identity to an individual as discussed by Frantz Fanon in his book *Black Skin, White Masks* by asserting “To speak a language is to appropriate its world and culture” (Fanon 21). Sara Upstone writes, “In the colonial appropriation of space it is identity that risks being lost, as the imposition of an absolute threatens to oppress all it subsumes” (6). Clive Barnett in “Postcolonialism: Space, Textuality and Power” describes:

Authentic and essentialist conceptions of identity are often associated with exclusivist claims to territory and space. In turn, this

geographical imagination of identity leads to the persistent understanding of colonialism in terms of simple opposition between colonizers and colonized. (153)

Identity of a postcolonial citizen in the postcolonial space becomes a challenging task to deal with because identities keep on varying as Homi K. Bhabha in *The Location of Culture* opines that “identities are ever-changing and impossible to fix: the need to negotiate identities is therefore constant” (73). Postcolonial space in a realistic sense is a space of transformation where real resistance occurs, a fluid space where different personalities with different ideological sets juxtapose altogether, which in an authentic sense is incompatible. Regarding this Gulsum Baydar Nalbantoglu opines, “Postcolonial space, which is inscribed by differential identities challenges perpetual and formalist modes of the narratives [...] and negotiates with the very concepts posited by architecture as its natural epistemological grounds” (8). The postcolonial space in the postcolonial context becomes a possible platform to reincarnate the identity for the once destitute people who do not have authentic identities. This space actually becomes an arena that holds the possibility of providing the colonized people a reliable identity. Sara Upstone writes “such a space, taken up in postcolonial contexts, moves towards the possibility of positive new identities in such a way that comes to define what may be seen as a process of growth” (15). The members of the postcolonial space with unparalleled or diverse identities represent themselves in response to the common experience of identity crisis in the same manner as Stuart Hall in *New Ethnicities* considers the way in which members of the “Black British Diaspora have represented themselves in response to the common experience of racism and marginalization in Britain” (441).

Individual and collective identities are things which we fashion for ourselves to a degree but the space we live in affects more immensely whether we like it or not. Space is used as a way of uniting people of different ethnic and cultural backgrounds that organizes them in unified communities of resistance against any infiltration. In asserting the common experience of identity crisis, the postcolonial subjects create a single and unifying framework based on the building up of identity across ethnic and cultural difference between the different communities from any colonized part. As long as the postcolonial subjects emphasize on a common goal, they remain unified but these unified modes of representation

become contested from within the space as individuals begin to question the existence and purpose of believing in an essential subject. This inner tension creates a challenge for identifying the postcolonial subject in postcolonial space. Stuart Hall describes:

How can a politics be constructed which works with and through difference, which is able to build those forms of solidarity and identification which makes common struggle and resistance possible but without suppressing the real heterogeneity of interests and identities? (444)

Mostly in case of diasporic subjects, the concept of identity has become a very complicated issue because the immigrants have to leave their homeland to start living in some new postcolonial space of migration where the culture, nation and ethnicity is very different. In the lives of immigrants under such circumstances as Jasbir Jain in her book, *The Diaspora Writes Home: Subcontinental Narratives* writes about the notion of space as:

Space becomes an important category through a double process— one of experience, the other of memory [...] The recollected space is defined through a process of selection or through an experiential reality, which too has undergone a transformation through a sifting and an evaluatory hindsight [...] Memories work through spatial images as wide-ranging and houses, landscapes, battlefields and innerscapes. And even as they work through time, they are non-synchronous in time with contrary images clashing with each other. (9)

With the emergence of the postcolonialism and the linking of space in postcolonial contexts, the concept of identity became rather a complex issue. Postcolonial space in reality is a juxtaposition of irreconcilable subjects living with different ideologies. Therefore, the notion of identity within such spheres appears a production that is never complete, and is always-in process of becoming.

### **Politics of Identity Construction: Depiction from Postcolonial Diasporic Texts**

Novelists like Monica Ali, Chitra Banerjee Divakaruni, Kiran Desai, Mohsin Hamid and H.M. Naqvi from the once colonised nations have captured the attention of

the readers largely. Their novels are of variegated nature, particularly focuses on the struggle of once colonised people after decolonization to establish their identity, to have their own space besides the instability of economics and cultural patterns. Their novels are embedded with the questions regarding identity construction in postcolonial space and postcolonial space in diasporic contexts. In current time, migration occurs at excessive progression and with the result migration as a theoretical term refers not as an act but a condition of human life. Novels like *Brick Lane*, *Queen of Dreams*, *The Inheritance of Loss*, *The Reluctant Fundamentalist*, and *Home Boy* opted for this research endeavour to redefine the identity of postcolonial people in spatial contexts. The novelists depict the problems regarding immigrant identity as diasporic subjects and as subjects in their own space of birth when they come back due to the uncongenial circumstances in “space of migrancy” (Graham 112).

Postcolonial diasporic space turns out sometimes advantageous for some immigrants as depicted in the novel *Brick Lane* that “ends optimistically with Nazneen as a main female character gaining a sense of physical and hence psychic freedom” (Jackson 66). However, it turns out quite enigmatic for other immigrants as depicted in novels like *Queen of Dreams*, *The Reluctant Fundamentalist*, *The Inheritance of Loss* and *Home Boy*. My focus in this chapter is to show the negotiation of identity in both male and female characters in different contours of space. Moreover, my focus will be to investigate the ways in which postcolonial writers seek to re-imagine immigrant spatial boundaries for their assimilation.

### **Monica Ali’s *Brick Lane***

*Brick Lane* by Monica Ali illustrates that the relationship between gender (male-female), identity and space can be a complex issue for South Asian immigrants especially for women living in the west. This novel shows how domesticity, where migrant women are kept with the impression of security and authority actually turns out quite claustrophobic for them. Under such circumstances, feminists are concerned about the politics of space for a very particular reason, as they believe space as central to both masculine power and feminine resistance. They argue that the role of the society regarding the construction of gender differences assign some private spaces to women and the public spaces to men which in turn

strengthen the power politics of gendered identity. Space and individual behaviour share a very sophisticated relation and are complexly linked with each other. Sara Upstone in “Last Scale: Postcolonial Bodies” encapsulates that:

Spatial scales are read through their impact upon the body and, conversely, on the body’s role in their construction. In this way, the reduction to smaller scales [...] of both domestic and urban space, displaced onto buildings and even rooms and containers, has a missing final stage, in which these structures are deferred to a more intimate and personal space: that of the body. (148)

Not only the visible boundaries but also the invisible ones like boundaries closing the marginalised spaces affect the human behaviour and segregate them from the mainstream. The picture of brick lane as a space presented in the novel is associated with certain ambiguous complexities that are conceived as a segregated space for the underprivileged. Situated in the middle of the city of London and surrounded by the iconic first world financial sectors this place is completely isolated for the only reason of being a home to so many immigrants, refugees from the underdeveloped countries like Bangladesh, Malta, Somalia and the Caribbean. Andrew Teverson writes:

The Bangladeshi is currently by far the largest of these groups, in part due to an influx of migrant workers who arrived from Dhaka in the late 1960s in the hope of finding work in the textile factories [...] Brick Lane has also become a site of cultural conflict, and the number of racist attacks has continued to grow. In addition, the area has seen a sharp rise in radical Islam, as the community seeks its own identity in an attempt to fight back against discrimination and prejudice. (64)

In addition, of depicting the brick lane as a physical space the narrator of the novel steps inside it and initiates to describe the minute details of Nazneen, the main protagonist who comes to London as a bride in an arranged marriage. Nazneen thinks of this popular western land as a land of great opportunities to explore and move beyond her repressed status that she have in Bangladesh i.e. the country of her birth. However, what she witnesses here is the more enclosed domesticity than it was in Bangladesh. In a matter of fact Nazneen’s childhood is not narrated in the novel and it is only her married life that is narrated; shown

restricted in space, in decision making, in freedom and finally in creating and utilising the opportunities to define herself. Nazneen's space is shown with some constraints during the very first years of her married life and everything outside her domestic space looks so exotic to her. "She looked and she saw that she was trapped inside this body, inside this room, inside this flat, inside this concrete slab of entombed humanity" (Ali 61). Regarding the condition of Nazneen, Elizabeth Jackson defines that:

The narrator continues to elaborate minutely on the material contents and physical attributes of this domestic interior because it constitutes Nazneen's world, and her neighbourhood seems to have an invisible boundary, which she rarely crosses because the world outside this boundary is so alien to her. (Jackson 65)

*Brick Lane* as a novel becomes a trendsetter by questioning the established notions regarding domestic space as a space of security for women and by rejecting the accepted view of working outside the premises of home as liberating and empowering women's status. Regarding this argument Elizabeth Jackson states that "The very division into public and private spheres has been seen as a tool for upholding patriarchy itself, with one sphere seen as an expansive male territory and the other a domain of female constriction" (58). There are some examples depicted in the novel but one most important example is that of Hasina when she acknowledges "Working outside house is like a cure" (107) as it bestows her independence and a new self. However, as time passes things get worse in her life and those who in earlier times seem generous to her turns out to be exploiters of women body. This situation is well emphasized by Fatima Mernissi in her work *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (1975) by asserting that "Muslim sexuality is territorial: its regulatory mechanism consists primarily in a strict allocation of space to each sex [...] arising from the inevitable intersections of spaces" (489).

This novel highlights the problems of women regarding the possession of spaces and portrays the sagacity of dislocation in a different society and culture. It exposes how the constructed relationships between gender, social class and ethnicity in spatial restrictions always work for the disadvantage of women. Elizabeth Jackson writes that "Indian feminists have drawn attention to the fact that women's mobility in public spaces is still curtailed by ideologies of

respectability, as well as the apparently widespread practice of sexual harassment” (58). For example, in case of Nazneen, the main reason behind her immobility in brick lane is based on her living standards. She lives in a very segregated and economically disadvantaged space. Nonetheless, she is imbued with the capabilities to explore herself in this exotic land but the possibilities of flourishing are seen none because she does not possess the essentials that are required to flourish in a different space where the language and culture are totally different.

However, living in brick lane in such unfeasible conditions she gradually understands the tactics of what this exotic land is composed of and eventually begins to perceive the possibilities for taking control of her own life. She begins to re-imagine her spatial boundaries, which are actually the offshoot of her gender and her cultural identity as an immigrant. Sonia Bhardwaj writes in an article entitled “Redefining Home and Identity in Monica Ali’s *Brick Lane*” that Nazneen assimilates in the “fabric of the once host nation and Bangladesh forms the part of her fond memories not of longing. The notion of home now represents Brick Lane where she independently lives with her daughters and friends” (71). By breaking all the rules and transcending those boundaries she is effectively renegotiating them for her existence and recognition as Sara Mills has pointed out “Social structures should not be seen as necessarily determining particular spatial relations; indeed, it is much more of a two-way process” (Mills 25). What this above argument denotes is that, men, women negotiate their positions in space first by examining, and then by interrogating their respective social positions. These spaces and positions are always in a possibility of renegotiation in context of postcolonial space. Sara Upstone in her insightful analysis of postcolonial space denotes:

The body as the ultimate frontier of the politics shapes postcolonial spaces. The body is the contested site of apparently conflicting discourses: in resisting colonial order and discipline, the colonised body does not nevertheless fall back on Cartesian dualism, which would reject the body in order to privilege anti-corporeal discourses. On the contrary, [...] the colonised body can in fact be reclaimed not in terms of the stereotype that denigrated it, but in terms of a celebratory discourse that will celebrate. (174)

*Brick Lane* “focuses on the politics of postcolonial space in relation to the negotiations that occur through and on the female body and its sartorial appearance” (German 67). It unveils how the *Hijab* as a piece of cloth turned out to be a symbol of identity. The characteristics assigned to the Muslim dress after the 9/11 attacks demean the Muslim women stature and were seen with the eyes of suspicion. The postcolonial space of London that was seen with the possibilities of proliferation for the Muslim immigrants turned out to be a focal point of attacks against them. Monica Germana in “From *hijab* to sweatshops: Segregated bodies and contested space in Monica Ali’s *Brick Lane*” asserts:

It analyses the complex spatial issues that emerge from the practice of veiling and the ideological implications of female Muslim dress. Within the Muslim context, the main questions will refer to notions of spatial segregation, which the veil or *hijab*, is associated with; within the postcolonial and Diasporic contexts of migration, dress becomes an even more problematic hub of intersecting questions of identity, involving trajectories of integration and assimilation, or resistance to either processes. (67)

Elizabeth Jackson in one of her chapters entitled “Gender and Space in Postcolonial Fiction: South Asian Novelists re-imagining Women’s Spatial Boundaries” pronounces the different dynamics of the *hijab* and asserts “Purdah practices have varied over time and between regions, ranging from minor restrictions on women’s mobility to total incarceration within the home” (Jackson 58). It is to be asserted that the idea regarding the alienation from the mainstream plays an important role in negotiating the identity politics amid the unknown spaces of migration and this gets more relevance especially in case of the Muslim dress after the 9/11 attacks. However, delving into the theoretical and aesthetic discourse of the novel what comes to the surface is “the treatment of Muslim dress as a powerful tool of identity negotiation” (Germana 72) in the postcolonial space like London. Yasmin Hussain observes “with a discourse of locality, a sense of place which embraces networks of families and friends and signifies a specific space, both geographically and psychologically, that is experienced in terms of neighbourhood” (97).

Generational gaps arouse between the immigrants as the first generation immigrants like to stick to their traditions while the second-generation immigrants



strongly resist the traditional values and try to assimilate into the new existing ones. Characters such as Razia and Mrs Azad adhere to their traditional values whereas Shahana, Nazneen's daughter offers a critical resistance to whatever Bengali things are imposed on her. She always expresses her dislike of Bengali classical music and language, strongly rebels against it and eventually cherishes to assimilate into the modernised space of London. "She wanted to wear jeans. She hated her kameez and spoiled her entire wardrobe by pouring paint on them" (Ali 180). She wants her lips pierced and a tattoo and she strongly argues, "It is my body" (Ali 292). When Nazneen suffers from a health problem, "she takes advantage of Chanu's distraction and wears her tight jeans" (Ali 327).

However, after the traumatic event of 9/11, brick lane as a physical space becomes a space of question and contestation because of the sartorial appearance of the immigrants. Due to which Bangladeshi community in brick lane became the hub of racial and religious tensions. As a result, after the 9/11 attacks within the postcolonial space of London the Muslim clothing has always been seen with some negative implications. Elizabeth Jackson writes that "As the area has become more and more densely populated by Bangladeshi's [...] Brick Lane has become a site of cultural conflict and the number of racist attacks has continued to grow" (64). For immigrants, working in the sweatshops and garment factories became an issue because on one hand these commercial places allow women to earn money while on the other hand the prejudiced nature attached to the factory workers destabilizes and undermines their positions. However, for Nazneen the re-appropriation or the working in the garment industry turned out to be positive space because at the end she is seen acquiring the language and eventually stabilises herself economically to decide things for herself as well as for her daughters.

While concluding this novel, issues related to the segregation and further exploitation of the immigrant women body become visible in commercial ventures as well as in domestic arenas. Sartorial appearance of migrant women becomes centre of attention and sometimes even offensive signs are attached to it. This novel emphasizes on the issues of how women are reduced to the confinements of domesticity and how they are exploited in the public domains. However, with all the pessimistic traits entrenched in the novel there is a character of Nazneen who at the end of the novel is portrayed as gaining freedom from all constraints and

starts living life on her own in the postcolonial space in London. “The secondary status of women and the objectification of women body are ridiculed by Ali in her novel” (Bhardwaj 71). Novels like this as per Maria Isabel Romero Ruiz in *Women’s Identities and Bodies in Colonial and Postcolonial History and Literature* assert that “Allow women to rewrite their history through their bodies and identities, walking towards a future of equality within the context of multiculturalism, multiethnicity and globalization” (1-2).

### **Chitra Banerjee Divakaruni’s *Queen of Dreams***

Chitra Banerjee Divakaruni’s *Queen of Dreams* defines the immigrant’s dream of adhering themselves to the American space that they think offers them enormous possibilities to explore their horizons for better future and recognition as American citizens. It depicts the difficulties the immigrants have to pass by for achieving the goal of settlement in host countries and finally being accepted by the local residents, as they believe that there are more chances and benefits than risks and vulnerabilities within the American space. *Queen of Dreams* defines the plight of Rakhi’s identity constructed within the American space who considers herself as an American citizen because of her birth. This text shows how her notion of identity i.e. thinking of herself as an American citizen fluctuates within the location of the particular migrant space because of the limits of acceptance of immigrants into the host countries.

This text unmistakably describes the vulnerability regarding those immigrants who are “placed alongside the Americans who have already undergone the first stage of settlement and transformation” (Bharathi 53) but pushed aside at time of national crisis. It depicts the problems of the people immigrating to America and thoughts of living a prosperous life that appeals them to leave their homeland and go there, as they believe that America is a space that is free from all restrictions and “holds out to them the promise of a bright future” (Bharathi 53). This text deals with the different shades of identity crisis faced by the different generation immigrants in America. Difficulties that the first generation immigrants feel because of their roots and the flexibility the second-generation immigrants feel because of been born and living in the host countries. Monica Germana in “Segregated bodies and contested space in Monica Ali’s *Brick Lane*” writes that:

Similar concerns surface, too, in Hanief Kureishi's *The Buddha of Suburbia* (1990) and Zadie Smith's *White Teeth* (2000), novels that document the problematic negotiation of the liminal spaces occupied by second-generation immigrants and the mixed-raced children of the first generation immigrants through sub-cultural trends. (74)

Mrs Gupta, Rakhi's mother being a first generation immigrant maintains her culture by mostly cooking Indian food and "clad herself as Indians do either with a sari or salwar kameez" (Bharathi 57). As Rakhi says, "At home we rarely ate anything but Indian, that was the one way in which my mother kept her culture" (Divakaruni 7). Mrs Gupta being aware of her past follows both the strategy of segregation and integration in order to put into effect an existentialist sense of identity. For her, the question of identity while living in America is not of a great issue because of her awareness about the Indian culture and Indian traditions. While living in America that is revolutionized every moment Mrs. Gupta remains gentle and accepts every alteration but does not let these alterations affect her personality. In fact, she constructs a different notion of identity for herself and at times remains constrained to it and particularly live in her dream world, which she never allows anyone to enter not even her dear ones.

Mrs Gupta's mystic past and her secret working of interpreting dreams in the present are "brought to light through her dream journals after her death posthumously" (Bharathi 57). These journals are especially her yearning for the recollections of her "past life spend in the caves with the elders that actually establish her cultural identity" (Bharathi 57) and act as a medium to mediate between the family members to expose the mystery of Mrs Gupta, which she never revealed while alive. As Mr Gupta, Rakhi's father starts translating the journals to Rakhi she comes to terms with her mother's death and slowly rediscovers her father's uniqueness and his talents. Moreover, whatever confusions Rakhi has had about her mother's death are cleared and meanwhile her father starts cooperating with Rakhi to save her coffee shop that was to an extent in shambles. Within the translation process, the mother's journals reveal many secrets to make Rakhi understand the different tactics and trends of living in a foreign land. Subsequently the father's stories too contribute to Rakhi's basic need for helping her to construct a sense of an ethnic identity.

As a second-generation immigrant, Rakhi falls into the void of uncertainties where she witnesses different cultures one, which she sees in public domain (American Culture), and the other inside her domesticity (Indian Culture). She “faces a sense of alienation in the sense of ‘insider’, ‘outsider’” (Divakaruni 32). Although, born and brought up in America, Rakhi wishes to be accepted as a citizen of American nation. However, the Indian cultural traits that she acquired through blood constantly compel her to visit India, which possibly she cannot make. Not aware of any knowledge about the bits and pieces of her parental home she only has a distorted image of what actually India is. Kurten says, "It is often the racism and prejudice of the majority that maintains the diasporic subjects' sense of not belonging, rather than the individual 'diasporic' identity which maintains the ties to a real or imaginary homeland elsewhere" (47). With the result, a dire necessity arouses in Rakhi's life where she requires knowing about her ancestral culture, when the name of the coffee shop is changed to Kurma Shop. So living with her father, he not only shares his cooking experiences to her but also imbibes in her the true knowledge of Indian culture and traditions. Maldwyn Allen Jones comments:

The strange and often hostile environment in which they found themselves sharpened the nostalgia of immigrants for their homelands, led them to cherish old loyalties, and drove them in upon themselves. The most obvious expression of immigrant yearnings for the familiar was the tendency to congregate in distinct areas. (115)

In the United States, the devastation caused by the terrorists on September 11, 2001 shattered all self-satisfaction and Chitra Banerjee gives a fabricated response through literature to this catastrophe and foregrounds the consequences in a very delicate manner. The viciousness propagated in American Nation by bombing the World Trade Centre created commotion and finally resulted in the problematic scenario for the immigrants especially of the South Asian countries. In *Queen of Dreams* Rakhi and her customers are attacked by the local residents who called themselves as patriots in the Kurma shop. “Branded as terrorists for keeping the shop open they are thrown into a nightmare where they start questioning their identity” (Bharathi 64). Offensive language is used against them “Looked in the mirror lately? One of them spits. You ain't no American! Its fuckers

like you who planned this attack on the innocent people of this country. Time someone taught you faggots a lesson” (Divakaruni 267). Pondering over the language used at them, Rakhi thinks, “if I wasn’t American then what was I?” (Divakaruni 271). On that day, when most people lost their lives the immigrants built in feeling of being American is snatched from them and finally compelled to think who they are and where do they really belong to. “And people like us seeing ourselves darkly through the eyes of stranger who lost a sense of belonging” (Divakaruni 272). M.Q. Khan and Bijay Kumar Das quoting Meena Alexander and Bharati Mujherjee in *Studies in Postcolonial Literature* after taking their common notion assert that:

Acculturation and adoption of changes in external behavior begin early but assimilation or the ability to react instinctively and emotionally to a culture is a far slower process. Breaking away from one’s ethnicity and absorbing a new culture is the only way of survival. (82)

Unaccepted by the America nation Rakhi ultimately becomes sufferer of locating herself and is compelled by the consequences to adhere to something that could bestow her stable anchorage. “Though born in America, America does not provide her recognition of being an American” (Bharathi 64). She falls in a void of recognising herself because whatever notion she lived with until now has eventually broke into pieces. C. Bharathi and S. Kalamani in “A Study of Family Relationships in Chitra Banerjee Divakaruni’s *Queen of Dreams*” write that:

Her mother’s journals and her father’s culinary stories, the band’s cosmopolitan music and the Indian-American paintings provide Rakhi with alternative ways of self-definition. It is therefore through these meaningful exchanges with others like her father, her mother’s Journals and the people who visit their Kurma Shop that she realizes that there is more than one legitimate way to be an ethnic or Indian American. (65)

*Queen of Dreams* represents the opportunities for establishing hybrid identity in spite of Mrs. Gupta’s early reluctance to break ties with her own Indian culture, which she took her first breathes into. Rakhi’s self can be defined in the following lines of Bonnie Hover Braendlin quoted by Zhou, Xiaojing, and Samina Najmi, eds. *Form and Transformation in Asian American Literature*:

The Bildungsroman of these disenfranchised Americans expresses their struggle for individuation and a part in the American dream, which society simultaneously offers and denies to them. This new Bildungsroman asserts an identity defined by the outsiders themselves or by their own cultures, not by the patriarchal Anglo-American power structure: it evinces revaluation, a trans-valuation of traditional Bildung by new standards and perspectives. (75)

The hybrid identity that Rakhi finally adheres to allows her to re-define the ethnic individual as a capable subject with a power to represent herself with an individuality. Rakhi discards the staunch Western notion of identity and tries to reinterpret the Indian culture and traditions, which are imbibed in her through the stories told by his father and stories from her mother's journals. C. Bharathi and S. Kalamani write that "Rakhi succeeds in developing her unique painting style and starts creating authentic works of art that relate to her Indian-American experience" (65).

### **Kiran Desai's *The Inheritance of Loss***

Kiran Desai's *The Inheritance of Loss* is immersed with themes of inheritance and disinheritance that emerged with the emergence of multiculturalism and globalization. This text describes the effect of the physical space on individuals who are misfits and who leave their inherited space to settle in some unfamiliar spaces. This text emphasizes a very crucial issue of adapting western traditions and inculcating them in some unusual spaces with different scenarios than that of the west. This shows how an alien space proving an unfeasible platform disturbs the psychological balance of an individual. This text portrays a cross section of Indian society with a group of characters that are all inheritors of loss in one way or the other and crave for identification as well as stability in their lives.

Starting with Jemubhai Patel who is a retired judge and a resentful person wounded by his past because of the bitter memories he was compelled to undergo in England. In earlier years of his life, he was send to England by his family to study Law. As soon as Jemubhai landed there, he was denied accommodation because of the background he came from. He was ridiculed in England for the way he looked and the way he talked and due to this reason, "he

retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and it crushed him into a shadow” (Desai 39).

Jemubhai living such a detestable life in England starts idealizing and admiring the English people for being superior and civilized. When taunted everywhere this resulted in an inferior status and to wipe it off he started mimicking the British people. The real reason behind mimicking was to be like them. Living there and to survive he imitated them and this imitation became a sole reason for this ridiculous nature because when he came back to his birth place and started living in Kalimpong he could not identify himself with his native culture. With the result, he often beat his wife and eventually sends her back to her family. Jacques Lacan in “The Line and the Light” writes:

Mimicry reveals something as far as it is distinct from what might be called in itself that is behind. The effect of mimicry is camouflage [...] It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled - exactly like the technique of camouflage practiced in human warfare. (125)

In colonial era, the Britisher’s developed only those areas which were rich in resources and from where they could get some benefit. With the result, they did not stepped into those places that were not rich in resources and therefore whole places during the foreign rule were not developed uniformly. As soon as they left, colonized nations went through an abrupt economic depression and for the poor people to change their poor status they started to migrate to some developed countries. Fulfilling such pursuit from these poor places is a character called Biju son of a poor cook who somehow manages to reach American embassy and avails a visa to go to America for the sole reason to lift his poor status. Contrary to his imagination to earn in foreign currency and live like a westerner, he is dragged into such disastrous situations where he wishes to come back to his own space of inheritance.

Working in America for some time as a documented immigrant Biju eventually becomes undocumented and eventually an illegal immigrant because of overstaying there. To avoid the official consequences, he lets himself being exploited and works illegally in some basements and detested restaurants. Initially he was taken to America as a mechanic but ends up as a waiter in a restaurant to eventually live with cockroaches and rats. Thinking of raising the standard of his

life, he is left behind the counters wounded with no one to help. For Biju, America does not prove to be a land of possibilities but it turns out to be a prison embedded with frustrations and sheer hopelessness. As an immigrant, he becomes very nostalgic about his homeland and dreams about it every time. Biju displays the despair of all the immigrants, who live a diasporic life away from their homeland agonized by a state of psychological exile. Looking at the hens in America always reminds him of his village, “every now and then Biju saw it scratching in a homey manner in the dirt and felt a pang for village life” (81). Biju’s heart remains in India, he misses his father and family ties even when he is meagrely earning dollars. Edward Said in his essay “The Mind of Winter: Reflections on a life in Exile” asserts that:

Exile is the un-healable rift forced between a human being and a native place, between the self and its true home. The essential sadness of the break can never be surmounted. It is true that there are stories portraying exile as a condition that produces heroic, romantic, glorious, even triumphant episodes in a person’s life. But these are no more than stories, efforts to overcome the crippling sorrow of estrangement. The achievements of any exile are permanently undermined by his or her sense of loss. (49)

Biju’s father boasts about his son for being a manager in America, but is unaware of the fact how Biju’s body is tormented each day for being an illegal immigrant, discriminated for his colour, his nationality his accent and the way he looks. Valérie Baisnée represents that the “body may symbolize a society, and the dangers facing a society can be compared with the dangers threatening the body” (12). Adding to the statement Sidonie Smith notes, “The body categorized as abnormal, for instance, becomes associated with those forces threatening the stability of the body politic. It becomes a pollutant” (270).

Similarly, in case of Gyan, the tutor of Sai, whose spatial links with the poor nation becomes an exclusive barrier in his romantic relation with Sai. Born in Nepal and raised in India makes him a foreigner in India. Not only Gyan there are many more Nepalese Indians who want their separate country or state to be identified in. While living in India, they had fought wars with native Indians to thrash out the colonisers but unfortunately were not given the status they think they deserve. The Gorkha’s consider it their birthright to fight for a separate



homeland. Due to this reason, the Indian Nepalese youth formed a Gorkha National Liberation Front, as “They want their own country or at least their own state in which to manage their own affairs” (9). Gyan belongs to different ethnic background slips into identity crisis when he has to decide between Sai’s love and love for his own nation. Gyan does not want to be a part of that nation where status, ethnicity and class are the determining factors to gain mobility in the mainstream. He chooses to be identified with Nepalese rather with the Indians because of the exploitative attitude towards them shown by Indians even after fighting wars shoulder to shoulder along with Indians against the Britishers.

### **Mohsin Hamid’s *The Reluctant Fundamentalist***

Mohsin Hamid’s *The Reluctant Fundamentalist* depicts the craving for stable identity for both the immigrants and the native residents of America. The main protagonist Changez who is portrayed as an immigrant in this novel desires to be identified himself within the spheres of American space where he has spent the precious years of his life. This text asserts the yearning for what was once the immigrants and the Native Americans possessed in their respective spaces. Changez, the main protagonist of the novel after living very crucial moments of his life in New York thinks of himself as a New Yorker. He asserts “I was in four and a half years never an American: I was immediately a New Yorker” (33) has been compelled by the circumstances to leave the New York migrancy space and go back to his place of birth. Erica, Changez’s girlfriend for whom he took a persona of a dead boy to be affectionate with has always been shown nostalgic about her dead boyfriend Chris as she utters in a very melancholic tone, “So I kind of miss home, too, “Except my home was a guy with long, skinny fingers” (28). The name Chris and Erica has been interpreted as Christopher Columbus and America respectively. Erica representing America has always shown as longing for the stability of earlier times.

Changez after living in his own postcolonial space in Pakistan Lahore is always shown longing about the years he spent in space of America (New York) as he thought he belonged there “I was a New Yorker with the city at my feet” (45). Moreover, when for the first time he meets the American he utters with great desperation that “Do not be frightened by my beard: I am lover of America” (1). My experience is substantial: I spent four and a half years in your country. Where? “I

worked in New York and before that attended college in New Jersey” (3). Coming back from the dreamland was not his choice but the choice he was compelled to make by the circumstances after the attacks on Twin Towers in September 2001. Living in Pakistan, his own space of inheritance he feels being haunted and says, “Since then, I have felt rather like a Kurtz waiting for his Marlow. I have endeavoured to live normally, as though nothing has changed, but as I have been plagued by paranoia, by an intermittent sense that I am being observed” (183). Changez says that when I came back I realised why we as globalised students were sourced from around the globe and what we were expected to do in return. He asserts that:

Looking back now, I see the power of that system, pragmatic and effective, like so much else in America. we international students were sifted [...] not only by well-honed standardized tests but by painstakingly customised evaluations-interviews essays recommendations --- until the best and the brightest of us has been identified [...] in return we were expected to contribute our talents to your society, the society we were joining. (Hamid 4)

Changez’s identity in both America and Pakistan has always been questionable, as living in America; he was never accepted as an American because of his roots and was at certain instances after the 9/11 attacks made stripped. When he came back in his own inborn space, the space he actually belonged, he has been labelled as an anti-American because of the attitude he showed against the Americans. In the meanwhile, Changez realises that “Something of us is now outside, and something of the outside is now within us” (Hamid 174). Jasbir Jain unfolds that Changez “locates the struggle for national identity in a power struggle, as a result of the dangerous game of the power politics” (Jain 20). Changez in Pakistan had in the meanwhile gotten a job as a university lecturer and because of what he was made to suffer in America he “made it his mission on campus to advocate a disengagement from your country by mine” (179). He became very popular among the students because in a very practical manner he persuaded to the students the “merits of participating in demonstrations for greater independence in Pakistan’s domestic and international affairs” (179) which in the meantime were labelled as anti-American by the foreign press. Changez does not hold his resentfulness against the xenophobia of

America that he witnessed there keeps talking against it in open terms in both national and international networks.

When the international television news networks came to our campus, I stated to them among other things that no country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away, as America. I was perhaps more forceful on this topic than I was intended. (182)

Changez attains a fundamental attitude and this attitude in views of Jasbir Jain defines the existential necessity in Changez's life as she asserts that:

Fundamentalism resurfaces as a measure of self-defence, as resistance to being entirely taken over by the alienness, or being incorporated in a larger whole or slotted in a marginal role. In Changez's case, it is the impact of exteriority on the making of his self. The encroachment of outer space into his inner being leads him to realise that boundaries cannot be restored, once they have been blurred. (20)

Due to this whole scenario, Changez was believed to be part of the military academia that imparts anti-American notions into the citizens of his place of birth. Since Changez believed to be an initiator to go against all the atrocities that were inflicted over him by the Americans his persona in postcolonial space, (Pakistan) became a prominent figure to create a chaotic resentment of whatever was taken for-granted. The chaos that is first created in own space finally leads to fight against whatever is inappropriate and therefore results in creating the best for entirely postcolonial space. Stature like that of Changez compels the ones who make efforts to rule into other spaces to think about the resistance and finally the consequences.

### **H.M. Naqvi's *Home Boy***

H.M. Naqvi's *Home Boy* delineates with how the dreadful 9/11 attacks on the twin towers changed the whole scenario of the American city and exposes the constructed rhetoric of America as a multicultural nation with capability of accepting people from every culture as forged. This novel shows how immigrants from South Asia willingly enter into the American homogeneous society gets spanked and labelled as terrorists purely because of their ethnicity and religiosity.

The immigrants who consider themselves as bonafide Americans are compelled to change their notion as the religion they belong to is regarded as a stereotype for elevating terrorism. This text bases its argument on how it feels for the people who are not accepted within the premises of a space they consider themselves part of. This text represents the story of three Pakistani expatriates. The narrator Chuck in the very first sentence of the novel defines, “We’d become Japs, Jews, Niggers. We were not before. We fancied ourselves boulevardiers, raconteurs, renaissance men, AC, Jimbo and me. We were self-invented and self-made and certain, we had our fingers on the pulse of the great global dialectic” (1).

This text classifies two different notions of identities regarding the immigrants in America i.e. before and after 9/11 attacks. In the first part, the immigrants consider themselves as a part of the great American land with a control on the great global dialect. While the other part delineates about the shattering of their dreams along with how the notion of their identities individually and collectively undergoes a radical transformation. Shehzad (Chuck) the narrator of the text witnesses the direct impact of the attacks on his self as he loses control over constructing his own identity. Not only had this changed but his notion of identifying himself with reference to the American society also changes. Before the attacks, America presented herself as a land of reformation and full of opportunities open to all South Asian immigrants irrespective of their religion and ethnic background. However, just after the attacks, all these immigrants along with the narrator are seen with the eyes of suspicion as their religion and ethnicity comes under the radar of questioning.

Chuck in the first portion of the text presents himself as an American dude assimilating himself completely by attaining the attributes of the host country people especially that of the New York “I’d since claimed the city and the city had claimed me” (Naqvi 3). Nevertheless, he cannot disentangle himself completely with the customs and qualities that he shares with his home country as he narrates:

[...] We listened to Nusrat and the new generation of native rockers, as well as old school gangsta rap, so much so that we were known to spontaneously break into *Straight outta Compton, from a gang called Niggaz with Attitude* but were overwhelmed by hip-hop’s hegemony [...] Though we shared a common denominator and were

told half-jokingly, *Oh, all you Pakistanis are alike*, we were not the same. (Naqvi 2)

If in a particular society the paradigms determining social and political infrastructure changes or undergoes transformation the notion of identity changes too and especially to those who come from different backgrounds. An attack on the Twin Towers was one such incident that brought havoc in the American society as Asma Mansoor in her article "Post 9/11 Identity Crisis in H.M. Naqvi's *Home Boy*" presents that:

It was not merely the geo-political infrastructure of the world that underwent deliquescence; the idea of the self, when placed in a world of massive unpredictability and inveterate fear, underwent a drastic alteration. Ethnicity and religious identity came under the microscope as people were labelled "terrorists" on the basis of racial and religious affiliations. (8)

Chuck after the Ipanema girl incident always wishes to negotiate his identity as per the American dream because the Ipanema tells Chuck that she is American "They take all Papa's houses. We are leaving. We are American" (Naqvi 13) and Chuck also thinks that by marrying her he "too would become a bonafide American. In a sense, we were peas on a pod, she and I, denizens of the Third World turned economic refugees turns scenesters by fate, by historical caprice" (Naqvi 13). However, whatever notion Chuck possesses before the attacks, regarding adapting and adopting, the American society drastically changes and by the existing circumstances, he is compelled to redefine his own notion of identity. This re-definition of his identity is not based on his own perception or motivation but is forced by the political and religious circumstances.

Some incidents occur in the course of this novel where Chuck has to brood over who he really is. The first incident happens in the Jake's bar when Chuck is beaten up by the bar brawlers and are called "*A-rabs*" (Naqvi 23). Chuck narrates here that we could have sorted everything "gone home unscathed, and slept like babies" (Naqvi 23) but we could have stopped ourselves could controlled ourselves because, at this moment "it was almost like we weren't just contending with each other but with the crushing momentum of history" (Naqvi 23). This incident resulted in the transformation of Chuck's self as he realises "things were

changing” (Naqvi 25) and some inner force has compelled him to react and strike back physically:

Repeating the word in my head, I realized it was the first time I'd heard it spoken that way, like a dagger thrust and turned, the first time anything like this had happened to us at all [...] This was different. 'We're not the same,' Jimbo protested.

'Moslems, Mohi-cans, whatever,' Brawler No.2 snapped [...]

Then for some reason that remains inscrutable to me, I rose as if I had just been asked to deliver an after-dinner speech [...] with uncharacteristic chutzpah, proclaimed, 'Prudence suggests you boys best return to your barstools \_\_\_ 'Then there was a flash, like a light bulb shattering, a ringing in my ears, the metallic taste of blood in my mouth. I didn't quite see the fist that knocked me flat on my back. (Naqvi 24)

Another incident that happened was the arresting of Chuck when looking for his friend Mohammad Shah (Shaman). These two incidents created an identity crisis in Chuck's life. After the arrest Chuck asks the officers "I know my rights" (Naqvi 107) and I want to make phone call and the answer of the officer puzzled him ever more when he yells at him "You aren't American he fired back. You got no fucking rights", "You will be illegal in a week [...] and someday we will put you on a plane- a one ticket back to Bumfuckistan" "we can and will deport you [...] and deport your pals" (Naqvi 107). So ruminating over all these situations and incidents and what he thought he was and what he had become results in identity crisis and Chuck utters "I don't know where or who I was" (Naqvi 26).

The harassment, the disliking of foreigners and racial intolerance against the immigrants particularly among the Pakistani Muslims guides them to a formation of a particular form of identity. Due to this reasons number of Pakistani immigrants residing in America either permanently or temporary altered their status in the so-called American multicultural society that has completely changed due to down fall of the twin towers. Within such model of dominance, the human body becomes the site upon which all repressions are exerted to construct a docile and meek character.

## Conclusion

While concluding this chapter it becomes clear that space and identity shares a sophisticated relationship. Identity of an individual gets affected and eventually falls into the realm of crisis because, of the dislocation of known and inherited spaces. Mostly in case of immigrants, who endeavour to fulfil their ascribed dreams leaves either by their will or by some other compulsions their own space of inheritance fall into the void of identity crisis after their un-acceptance in the foreign spaces? However, there are some references from the above-discussed texts where the unknown geographical space for some immigrants become a space of proliferation and their formation of identity signifies the possibility of positivity. Like in case of Nazneen in *Brick Lane* who flourished by gaining a sense of physical and psychic freedom. While in the other novels like *Queen of Dreams*, *The Inheritance of Loss*, *The Reluctant Fundamentalist*, and *Home Boy* the immigrants namely Rakhi, Biju, Changez and Chuck respectively are left confused about their identity and are thrown into nightmare because of the background and the religion they belong to. However, among all the characters mentioned from each text there is a character named Jemubhai Patel (the Former Judge) who is tormented by the natives while living in England finally mimics them for being superior and civilized. While coming back Jemubhai does not find psychological balance in the place of his birth unwittingly showing the effect of the former space. These characters are represented as exiled heroes running purposelessly torturing themselves to attain an impossible dream in a maze of uncertainties. On an ending note it becomes clear that the people who are dislocated from their space of inhabitancy are seen crying out for their stable identity and claim for some grounds for their own individual existence to be recognized as a part of a particular nation.

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## CHAPTER 3

### **Identity as Central to the Discourse of Diaspora: Representation from South Asian Diasporic Fiction**

Concept of identity being quite a challenging and non-transparent phenomenon has received a reasonably great impulse in the postcolonial diasporic contexts. Identity of a postcolonial subject appears to be of different perception in postcolonial conditions because of the known language and familiar cultural values, however, changes altogether as the subject falls into the domain of diaspora. In the discourse of diaspora identity is of central prominence, because, identity attained and maintained by the dispersed or scattered people (in contemporary time as immigrants) in their homeland becomes problematic in the new environment where the cultural standards and institutions are very different from their space of inheritance. Moreover, there are limits of assimilation regarding the acceptance of immigrants in the new lands because it is not the immigrants will that is considered an aspect for acceptance but it depends on host countries approval that turns out to be a determinant for accepting the diasporic subjects in the spaces of migrancy. Therefore, the aim of this chapter is to explore the questions regarding identity crisis in diaspora and whether crisis of identity exists and if yes then what it consists of. In addition to that, my focus in this chapter will be to find out how identity is central to the discourse of diaspora. To validate my argument, I will take excerpts from the texts of some postcolonial diasporic scholars and from the South Asian diasporic novels mentioned in the introduction of my thesis.

#### **Diaspora and Identity**

Identity/identities of past times, considered as an aspect for stabilizing the world order in present times are declining by “giving rise to new identities and fragmenting the modern individual as a unified subject” (Hall 596). This fragmentation creates a crisis of identity, which results in dislocating the center of modern individual that provides “stable anchorage in the social world” (Hall 596). Some theorists believe that “Modern identities are believed to be breaking up” (Pink 367) because a “distinctive type of structural change is transforming the modern societies and these transformations shift our personal identities by undermining the sense of our self as integrated subject” (Pink 367). With the result

of these transformations, there occurs a loss of stability of self, which in turn leads to the dislocation or de-centering of the subject. The subject is doubly displaced; “one from the place in the social and cultural world and the other from themselves, eventually giving rise to the crisis of identity” (Hall 596). The crisis of identity arises mainly when there is dispersal in the established institution and the individuals have to move from their homeland because of the unfeasible conditions to live somewhere else in a new geographical space. This dispersion occurs mainly due to some natural catastrophe or by some human endeavor. This dispersion or scattering of established institutions is generally termed as diaspora. Paul Gilroy writes that “Diaspora identifies a relational network, characteristically produced by forced dispersal and reluctant scattering [...] Under this sign, push factors are a dominant influence” (292). The word “Diaspora” in simple terms is defined as the dispersal of the people from their homeland. Until some last decades, the term was most closely associated with the dispersion of the Jewish People, although, there are also extensive historiographies of Armenian, Greek, and African Diasporas. Since the 1980s, usage of the word has become so widespread that it needs now a different perspective to reassess its meaning.

To avoid the confusions about who is and who is not a Diaspora, William Safran in his article “Diasporas in Modern Societies: Myths of Homeland and Return” has listed six characteristics of contemporary diaspora. For him, the term should apply to those who share at least the six characteristics as follows: “dispersal, collective memory, alienation, respect and longing for the homeland, a belief in its restoration, and a self-definition with this homeland” (83-84). Later Robin Cohen in his book *Global Diaspora: An Introduction* also provided the classification of Diaspora. He gives the following types of Diaspora as “Victim Diasporas, Labour Diasporas, Imperial Diasporas, Trade Diasporas, Homeland Diasporas, and Cultural Diasporas” (18). “As the term ‘diaspora’ has proliferated in the last decade, its meaning has stretched to various directions” (Brubaker 1) to accommodate the intellectual, cultural and political agendas in the service of which it has enlisted. It became so comprehensive that even who migrate willingly is defined in relation to it, because, the willing immigrants also face discrimination and prejudice in the form of cultural assault and racial predisposition. Due to the result, a vast number of literatures have been written on Asian-American and British-Asian diasporas which constitutes a significant part of the postcolonial

diasporic literature. William Safran has noted in “Concepts, Theories and Challenges of Diaspora: A Panoptic Approach” (2007) that “Diaspora, while once ‘an object of suspicion, has [now] become one of fascination’, moving from being a ‘historically and politically loaded concept’ to a neutral and ‘catch all’ one” (1).

It has been witnessed that majority of the Asian-American and British-Asian literature written from the last few decades is entrenched with the themes like immigration, assimilation, racial discrimination and most important about identity crisis. The present age is the age of globalization, multiculturalism, political upheavals, uneven economic flow and collateral damages; the issue of identity has become an unavoidable theme that most of the texts deal with it as a primary theme. Almost in all postcolonial diasporic texts, the issue of identity is included and dealt with the utmost seriousness. Moreover, elements that are important and play an incredible role in the formation and shaping of identity like the culture, history and ethnicity are at bay of every text. Kathryn Woodward in *Identity and Differences* describes, “Identities are produced, consumed and regulated within culture-creating meaning through symbolic systems of representation about the identity positions which we might adopt” (2).

As human beings, we are always part of some particular place that has its history and culture within which eventually our self emerges. We express ourselves through writing and speaking “from a particular place and time, from a history and a culture which is specific. What we say is always within a specific context *positioned*” (Hall 222). We always share everything with everyone within the context and the cultural identities that emerge echoes the traits of commonality. The historical experiences and ethnic codes signify us as one community with stability by bestowing us an authentic position and significance within that particular place. Stuart Hall in “Cultural Identity and Diaspora” defines that there are at least two different ways of thinking about cultural identity. “The first position defines ‘cultural identity’ in terms of one shared culture, a sort of collective ‘one true self’, hiding inside the many other, more superficial or artificially imposed ‘selves’, which people with a shared history and ancestry hold in common” (223). The second sense that Stuart Hall defines regarding the cultural identity is “A matter of ‘becoming’ as well as of ‘being’. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture” (225).

As an immigrant and living in some different space, the context of commonality changes and with this change, concept of identity changes too. The stability turns into instability because at present the individual is now part of that world where different identities with different cultural backgrounds immerse on a single platform. The concept of homogeneity is all of a sudden questioned when different cultures encounter. With the result, the quest of identity is pondered over because there are also critical points of deep and significant difference, which constitute what we really are or rather since history has intervened what we have become. There is always continuity and we cannot speak for very long with any exactness of one experience, one identity, without acknowledging its other side. Stuart Hall writes that “Cultural identities come from somewhere have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power” (225).

An example for both types of cultural identity is found in the novels *Brick Lane* and *Queen of Dreams*. In Monica Ali's *Brick Lane* Nazneen the protagonist, a Bangladeshi woman immigrates to London with her husband Chanu who is much older than Nazneen. Nazneen although born in Bangladesh in the village of Mymensingh district where patriarchy was largely dominant, forbids her to express her discomfort on her husband's failure and accepts the subordination within the confines of her concrete apartment dominated by the patriarchal standards. Nazneen's life as a woman in *Brick Lane* is depicted as a fixity where she cannot cross the boundaries marked by the patriarchal system. Her husband never gave her an opportunity to express herself or to speak up her mind and feelings.

Likewise, in Chitra Divakaruni's *Queen of Dreams* Mrs. Gupta, Rakhi's mother, a first generation Indian immigrant sticks herself to Indian traditionalistic agendas and in a way holds on too much to her Indian roots. Her sartorial appearance is always Indian and “she usually restricts herself within the confinements of her home and only ventures out to pass the message of her dreams to her clients” (Bharathi 57). Mrs Gupta always yearned about her past and her husband brings this to light through her dream journals posthumously read. “Mrs Gupta instead of reminiscing about her past of India remains reticent about it” (Bharathi 58). She does not reveal her thoughts and feelings to her family members especially to her daughter for the only reason to prevent her “from

experiencing an inevitable split between her Indian and American identity” (Bharathi 58).

However in both cases due to the change in the commonality and the situation of new environment with introduction of multi-ethnic and multicultural scenario there are some immigrants on the one hand who use these existing paradigms in order to break the stereotypes of orthodoxy and move on to hybridise themselves for their existential purposes. On the other hand there are some immigrants who assimilate into the new environment without breaking the complete ties with their past. *Brick Lane* is such a novel that portrays immigrants like Nazneen through whom “the author pronounces the dynamic notions of home where the diaspora is no longer looking backward to the lost shores of mother nation but is making strides in the adopted nation” (Bhardwaj 1).

The subsistence and different impressions of the memories of ancestral home within the host countries while living life as a diasporic subject appears with an altogether different notion of home that is not merely a place to settle down but appears to be a platform with the possibilities of framing a different persona. Living in a multicultural city like London, the different character and the atmosphere of that place bestows an opportunity to Nazneen to challenge the unusual tactics and strategies of the prevailing hegemonic structures to adapt whatever is beneficial for her living. While in *Queen of Dreams* “What is most important about Mrs. Gupta is her spirit of solving others problems by not overthrowing her old culture and adjusts herself within the surroundings of USA and her relationship with her family members” (Bharathi 53). Mrs. Gupta remains gentle throughout her life spent in America. She examines the alterations in the American society and acknowledges these alterations to the maximum that keep on revolutionizing the American multicultural scenario. However, living there as a first generation immigrant she does not get much affected by the changes because of her past memories about her inborn space. Although, her stance of adapting (without assimilating) to these alterations on the surface level breaks her normal familial life but it becomes the medium for her to build up the home of all diversity that has Indian-American experience juxtaposed within its spheres.



## Identity Crisis in Diaspora

Identification in diasporic spaces becomes a very complex process because identification like the concept of identity itself is a multifaceted phenomenon. It is not a fixed or complete thing but a process that is always in continuity. In simple terms, identification is understood with recognition to some common characteristics or shared history that keep people bound to a system of belief or ideals. This needs continuous material and symbolic sustenance, which makes it conditional and time being and one may change to identify himself with different things with the passing time. Thus, if we try to understand the concept of identity in this context, it appears strategic and escapes essentialist tendencies. Identities are subject to discourses, subject positions and practices. They are part of a history in which they evolve and are subject to constant change and transformation. Stuart Hall in an article "Who Needs Identity" writes that we need to understand identities in their historical context "Precisely because identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies" (17).

Another essential aspect related to the notion of identity is that it is understood in a context with comparison i.e. identity is seen in relation with some differences. Identity is meaningless in isolation and need others to be compared with and it is the other that provides identity the viability. Stuart Hall in his essay "Who Needs Identity" writes "The unity, the internal homogeneity, which identity treats as foundational is not a natural, but a constructed form of closure, every identity naming as its necessary, even if silenced and unspoken other, which it lacks" (18). Avtar Brah in her book *Cartographies of Diaspora: Contesting Identities* observes that:

The idea of identity like that of culture is singularly elusive. We speak of this identity and that identity. We know from our daily experience that what we call 'I' or 'me' is not same in every situation [...] we are all constantly changing, but this changing illusion is what we precisely see as real and concrete about ourselves and others. And this seeing is both a social and psychological process. Identity then is an enigma, which by its very nature defies a precise definition. (20)

Culture plays an important role in constructing identity, because there are many factors like race, ethnicity, gender and class that help in shaping the cultural identities. Culture as an embodiment of different histories creates differences in identities as these differences encapsulate the recognition to the individuals they are part of that particular culture.

### **Identity and Colonialism**

Question of identity is a debatable issue in not only the current globalised world but it also holds its roots right from the settling of the colonisers. Colonialism was such a project that largely vandalised the colonised subject. They manipulated the colonised masses as per their own choices and rendered them almost obsolete. Having observed black psychology in Martinique, Frantz Fanon in *Black Skin, White Masks* defines “identity is so seriously affected by the colonial encounter that it is in fact customary in Martinique to dream of a form of a salvation that consists of magically turning white” (44). Colonialists after presenting their standards of life somehow created a scenario where they cracked the colonised self as something pointless. They imbibed an ideology amidst the colonised people as white being superior and manipulated them to follow their footsteps in order to free themselves from the primitive taints. Fanon describes this dichotomy as “A Negro behaves differently with a white man and with another Negro. That this self-division is a direct result of colonialist subjugation is beyond question” (8).

The colonisers captured the colonised masses with such subtlety that they were made to believe the colonial standards as superior whether that is language, culture or the colour. Due to this reason, the colonised people started mimicking the colonisers and tried to be like them in every respect. The colonised imitated the colonisers but unfortunately could not become the same. To be like the colonialist, the urge in the colonised people become stauncher, they try their level best to look exactly like them. Homi K. Bhabha one of the promoters of postcolonial literature in his article “Of Mimicry and Man” writes that “Colonial mimicry is the desire for a reformed, recognizable ‘Other’, as a subject of difference that is almost the same, but not quite” (89). If we analyse the majority of the British-Asian and Asian-American literature most of the characters that come across are involved in the acts of mimicry. They harbour the desire to sever the ties with their own self so that they can move more in the direction of the other.

As unfolded in Kiran Desai's novel *The Inheritance of Loss*, Jemubhai Patel, while living in London was always fascinated by the norms of the English people and while he came back to India, he tried to mimic them and become one like them. However, the mimicking landed him nowhere because he could not identify himself with the inherent culture and finally a kind of confusion was created in his life. Other characters in the novel who imitate the Western manners were Lola and Noni who live and eat like the Westerners and find them superior and worth imitating. They keep their ties with the west, and show off about knowing all western related mannerisms.

To be recognised in life is an immense obsession but to be recognised with some definite identity is even a stronger one. Blacks when ridiculed in the western nations were almost degraded in stature and to earn their recognition they started resisting against the westerners. Negritude by Aime Cesaire and Leopold Sedar Senghor and Harlem renaissance in Harlem New York were such moments where they made their presence felt in order to be recognised with some dignity. With the decline of the colonial empire and the end of impositions by them, the colonised people had the opportunity to come to the mainstream to define themselves in their own terms and conditions. However, the shifting of momentum from the label of the colonised to the postcolonial, which is actually merged with differential identities, needs to be negotiated. This is because the identity of the postcolonial subject is believed encompassing some traits of colonialism, as colonial impacts on identity did not surpass instantly as they evacuated the colonises from the colonised lands. Identity of the postcolonial citizen becomes even more debatable when they migrate from their homelands into other geographical spaces. The new identity that is constructed for the diasporic subject is mostly viewed with suspicion and in negative terms. However, Salman Rushdie sees some positives that can be gained from this position. In his book *Imaginary Homelands*, he writes, "Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately to the notion that something can also be gained" (1).

Rushdie argues that though an immigrant has to suffer immeasurably in terms of loss, but his position as someone between two cultures and two countries offers him a kind of platform to view the world from a different angle. As he is bereft of the specific cultural codes and belonging, he can have a rich insight into

both cultures, that make up his hybrid identity and his unique perception. However, regarding the nostalgia the diasporic subjects face and the memories that keep on haunting them, Salman Rushdie accepts this truth very candidly in his book *Imaginary Homelands* about the possibility of creating actual fictions in his works. He writes, “We will not be capable of reclaiming precisely the thing that was lost; that we will in short create fictions, not of actual cities or villages, but invisible ones, imaginary homelands, India’s of the mind” (10).

Diaspora becomes a platform for the immigrants where they remain always indebted to their past through remembering their homelands. The yearning, the sickness and the melancholy turns out to be a reason of the presence of the past amidst the immigrant lives. While peeking inside the diaspora community what becomes evident is their struggle and imagination to preserve what was part of their past lives. However, during the course of the time and living in some different scenario they pick different bits and pieces from both their past as well as their present to form a new identity. These newly formed identities determine their relation with their homeland as well as their host society. Kezia Doris asserts, “Man is known as a social animal that needs some home, love of parents, friends and relatives. But when he is unhoused he loses the sense of belongingness and thus suffers from a sense of insecurity and identity crisis” (53).

Living there, adapting and adopting the changes the immigrants fall into the domain of what we call hybrid identities, which is an amalgamation of both the past as well as the present. Formulated by Homi K. Bhabha this concept of identity deflates the solitary nature of culture as well as the views that culture has unchanging features. The notion of permanency was inculcated into the colonised people by colonisers for the reason of avoiding resistance by them. Hybridity is a site of cultural and political negotiation that takes place between colonised and the coloniser. As opposed to views propagated by west regarding the purity of culture, hybridity shows that no culture is pure and mixing up is an attribute of every culture. Thus what Fanon believed that the colonised subjects always follow the culture of his coloniser also receives a setback as hybridity shows that both the cultures of the coloniser and the colonised are present in each other and depend on each other for recognition. When we talk about diaspora, it evokes feelings of poignancy due to the element of displacement of people but those feelings loose

that poignancy due to the effect of hybridity. Hybridity in a way bridges the gap between the eastern and western cultures, the past and the present.

Nation like culture plays an important role in constructing the identities of people. As people say, they belong to this nation and that nation. Nation becomes an epitome of identification because it holds an authenticity of constructing the identity of the people that they are part of. Nation as an ideology demands the loyalties and allegiances of its people. Benedict Anderson defines nations as, “an imagined political community and imagined as both inherently limited and sovereign” (7). He asserts that it is imagined in the sense that members of even a small nation would not know each other by face. As we talked about it in the previous pages, there is an irony that even in a nation it is the dominant culture whose identity is imposed on the minor cultures. Homi K. Bhabha provides following views about the nation in his book *Nation and Narration*:

A Nation is a soul, a spiritual principle. Two things, which in truth are but one, constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present-day consent, the desire to live together, the will to perpetuate the value of heritage that one has received in an undivided form. (19)

The First World colonialists represented themselves to colonised masses with greater intelligence and presented their ethics of life as something superior and worth following. However, the colonised masses in that pursuit of following the coloniser's criterions trapped themselves and eventually plunged in the problematic scenarios. The mimicking of the coloniser's values not only was prevalent in colonial times but it also made its manifestation in the postcolonial times as well as in the diasporic contexts. People who migrate to the First World Countries start following them because they think the standards and morals of the European people are superior and finally exceptional to be imitated to make themselves civilized.

### **Representation of Identity Crisis in Postcolonial Diasporic Fiction**

Identity crisis or search for identity has received an impetus in the Postcolonial diasporic literature. Postcolonial English fiction deals at length with the problems rising due to multiculturalism and intercultural interactions. Most of the South

Asian postcolonial diasporic writers have attempted to cover the whole scenario in their writings. The writers living with hybrid identities, well aware of both locales (inborn spaces and migration spaces) illustrate the reality by unravelling the notions of multiculturalism and disclose in their writings the reality regarding the tolerant myths of the Western migrancy spaces. Novels like *Brick Lane*, *The Inheritance of Loss* and *The Namesake* overtly portray the problems faced by the immigrants of South Asian regions. After 9/11 attacks, more than 1200 immigrants of foreign origin in America were illegally abducted. These immigrants were detained and tortured for the only reason of their colour and their religion. The binaries like American-Non-American, East-West, Christian-Non-Christian, and National-Anti-national grew again with its full strength. Writers from different countries expose the hypocrisy and xenophobia of residents of Americans towards South Asian immigrants in their writings. Novels like *Home Boy*, *The Reluctant Fundamentalist*, and *Queen of Dreams* mainly deal with this cataclysmic incident and its aftermath.

In case of diaspora, the immigrants feel serious problems due to the juxtaposition of multicultural and inter-racial interaction into the new geographical lands. It has been revealed that due to diaspora (dispersion or scattering), an individual is un-homed and he loses the sense of belongingness and “thus suffers from sense of insecurity, identity crisis and alienation” (Doris 53). So the identity of diasporic citizens becomes a serious issue to deal with as described by Paul Gilroy “Diasporic identities disrupt, challenge and critique essentialised conceptions of identities (as national, unchanging bestowed at birth, etc.), partly by exposing how identities are produced outside or in opposition to the nation state” (85). Identity becomes of great importance in diaspora because “Identity is central to the discourse of diaspora and, in turn, diaspora has been crucial in unshackling identity from territoriality” (Gilroy 299). Concept of identity has remained an important point of discussion in postcolonial literature because the identity of the colonised people was in a way constructed by the colonisers and in terms of postcolonial diasporic subjects it is still manifested by the westerners in their own ways as if they have the legacy of doing so. As Ella Shohat in her article, "Notes on the Post-Colonial," writes "The hegemonic structures and conceptual frameworks generated over the last five hundred years cannot be vanquished by waving the magical wand of the "post-colonial" (105).

Authors from different regions of South Asia have quiet remarkably portrayed several characters (representing first or second generation immigrants) into their novels who after migration from their homelands have felt serious problems in identifying themselves. *Born Confused* by Tanuja Desai, *Queen of Dreams* by Chitra Divakaruni, *Jasmine* by Bharti Mukherjee, *The Namesake* by Jhumpa Lahiri and *The Reluctant Fundamentalist* by Mohsin Hamid depict first and second-generation immigrants who remain bewildered about their identities throughout their lives. The second-generation immigrants portrayed in these novels think themselves as part of new land but are not accepted because of their parental roots. To an extent, the first generation immigrants remain attached to their roots of native land, to some extent adapt and adopt the changes around them. Likewise, the second-generation immigrants try to create their own spaces into the new geographical lands to get identified themselves there. They spent maximum time with the native people of the new lands and with the result they think themselves as their part. However, they are not accepted because of the limits of assimilation as it is a proportional process and does not depend only on the assimilation of immigrants but depends on the people of the host country how far they will let the immigrants get assimilate into their own spaces. As Avtar Brah asserts:

The relationship of the first generation to the place of migration is different from that of subsequent generations, mediated as it is by memories of what was recently left behind, and by the experiences of disruption and displacement as one tries to re-orientate to form new social networks, and learns to negotiate new economic, political and cultural realities. (190)

Diaspora in reality is a joining or blending in of different complexities and conflicts between assimilation and acceptance, past and present, conventional morals and contemporary wishes and more important about identity crisis. These complexities not only occur within first generation immigrants but a more chaotic scenario emerges when later generation comes to age and starts understanding the notions related to the cultures, traditions and the most important about identity. The problem arises mainly because there are differences between first generation and second-generation immigrants. As in the case of first generation immigrants, they somehow feel captivated about their past life while as the later

generations for whom the new land has never been new are currently living the memories of the parental homeland appear to them more fragmented and scattered. John McLeod in *Beginning Postcolonialism* claims that “Children born to migrant people in Britain may automatically qualify for a British Passport, but their sense of identity borne from living in diaspora community will be influenced by the ‘past migration history’ of their parents or grandparents” (207). However, “This consciousness gains different dynamics for later generations, who quite literally do not have the same starting point as those who originally migrated” (Stock 27). The “Later generations have not experienced migration and have no memories of the time before it” (Brah 194). “They are the heirs of the diasporic memories that are told and retold, re-appropriated and reinterpreted in light of here and now” (Stock 27). “Throughout their lives they construct their diasporic narratives of home and belonging out of these memories, together with their own experiences, their “migration routes” and “migrant roots”” (Kuah-Pearce and Davidson 2). “Often, for descendants of migrants the question ‘Where do I belong?’ is more pressing, and the meanings they give to home are more complex” (Blunt 217).

### **Identity Formation in Diaspora: Representation from South Asian Diasporic Fiction:**

#### **Monica Ali's *Brick Lane***

Monica Ali's *Brick Lane* as a postcolonial diasporic novel illustrates the plight of Bangladeshi immigrants in the postcolonial space of London. Bangladeshi communities start migrating in the last decade of 19<sup>th</sup> century and early years of 20<sup>th</sup> century, however, currently growing very fast in number. This novel exemplifies the different problems faced by the immigrants (racial discrimination and identity crisis), and other than that it focuses on the female body and its sartorial appearance that turns out to be a reason for their identity crisis. This novel mainly focuses on Nazneen's search for herself and her struggle for an independent life. Moreover, this novel represents Nazneen's journey adhering to the circumstances by showing whether she achieved whatever she expected or miserably failed while living as an immigrant.

Throughout the novel, Nazneen is shown struggling between her Bangladeshi traditions and the multicultural scenarios of London. As a female



immigrant, Nazneen comes from a patriarchal society and lands in the vicinities of a foreign country where she witnesses a very different scenario. Because of the differences in the modernized spaces of London, She becomes nostalgic about her past life and often yearns for her Bangladeshi home as well as the people she left there. This novel from the very beginning to the closing lines delineates with Nazneen's survival at time of her birth and her life as an immigrant in London. Moreover, it shows how her identity springs in London where everything at the end of the day appears to her naked eyes a different story. Regarding this situation Al Azawi (2013) proposes that Monica Ali's

*Brick Lane* examines the emotional effect of the experience of immigration in terms of the shock of arrival and the cultural consequences and problems resulting from moving from one place to another, all of which are important to the construction of one's identity. (144)

Living in her domestic space in the middle of London in a place called brick lane, Nazneen wishes to explore and break the confinements to step away from the walls. However, lacking the exposure to indulge in the new atmosphere as well as the language people speak there, she is depressed inside and in one way or the other; this depression intensifies her urge to walk away on her own terms to define herself within these exotic localities. While living in London Nazneen's search for her identity and expressing herself on her own stance intensifies largely. She starts to find different ways through which she can break the stereotypes regarding women to be kept confined in the four walls. This urge intensifies with a great fervor in Nazneen while watching television one day when she sees a girl ice-skating. She is delighted with the girl performing who maneuvers and controls her body, flees everywhere as per her own choice. "She stopped dead and flung her arms above her head with a look so triumphant that you knew she had conquered everything: her body, the laws of nature, and the heart of the tight-suited man, who slid over on his knees, vowing to lay down his life for her" (Ali 36).

This novel exposes the complexities of negotiation of identity within the globalized spaces of London where even the Bangladeshi men wish that female immigrant's identity must be tied to the conventional patriarchal standards. At one moment we find Nazneen's Bengali husband Chanu telling Dr. Azad about his

plans of going home before the children get spoiled “Our community is not educated about this, and much less besides. But, for my part, I do not plan to risk these things happening to my children. We will go back before they get spoiled” (Ali 32). Chanu is quite reluctant regarding the adaptation of western attitude and does not want his own son to assimilate in such state of affairs. He speaks to Dr. Azad regarding this: “I don’t want him to rot here with all the skinheads and drunks. I do not want him to grow up in this racist society. I do not want him to talk back to his mother. I want him to respect his father” (Ali 111). Dr. Azad informs Chanu: “This is another disease that afflicts us [...] I call it Going Home Syndrome” (Ali 32).

Chanu encounters racism in London at certain instances by the English people especially when he was expecting a promotion from a very long time and never got it. Leaving his job and start working as a taxi driver, he witnesses more of it and this attitude crushes him inside. “Chanu had begun, she had noticed, to talk less of promotion and more of racism. He had warned her about making friends with them” (Ali 72). However, Razia is quite reluctant about the arguments Chanu make regarding the discrimination he faces; she says, “There are good ones, and bad ones. Just like us. Moreover, some of them you can be friendly. Some are not so friendly. However, they leave us alone, and we leave them alone. That is enough for me” (Ali 73). Bearing all the prejudice in his life as an immigrant Chanu thinks of the problems regarding the acceptance in the pluralistic space like London. He expresses his whims about assimilation and the possibilities of keeping intact the own cultural values to Dr. Azad:

I am talking about the clash between western values and our own. I am talking about the struggle to assimilate and the need to preserve one’s identity and heritage. I am talking about children who do not know what their identity is. I am talking about the feeling of alienation engendered by a society where racism is prevalent. I am talking about the terrific struggle to preserve one’s sanity while striving to achieve the best for one’s family. (Ali 113)

Nostalgia and yearning for the homeland and the memories left behind are quite imperative in the lives of immigrants and it becomes relatively obvious in Nazneen’s life as an immigrant. This attraction towards her past is not just because of her husband’s daily routine of talking about going back to Bangladesh

and constructing home in there but also through the letters that her sister Hasina sends her. All these circumstances give rise to an internal struggle inside Nazneen and she is somehow tattered about the past memories and the present scenario. Monica Ali defines her situation in these lines where she is caught between the past and the present:

You can spread your soul over a paddy field, you can whisper to a mango tree, you can feel the earth beneath your toes and know that this is the place, the place where it begins and ends. But what can you tell to a pile of bricks? The bricks will not be moved. (Ali 87)

*Brick Lane* exposes the impacts of patriarchy on female immigrant lives. For instance, when Nazneen tells her husband that she wants to “learn some English” (37) as an attempt to adjust in the host society, he simply takes her for granted and tells her: “Where’s the need anyway?” (37) Another time she asks him to let her go with Razia to college to learn English. He simply ignores her and tells her that this will not be useful and she should take care of the baby and the household. Patriarchy is one of the main obstacles in Nazneen’s strife for self-discovery and independence because it is a part of her traditional origins. “The upbringing of Nazneen and the dominant notion of patriarchy forbids her to express her discomfort on Chanu’s failure and accept the subordination within the confines of her concrete apartment by patriarchal standards” (Brardwaj 62). This is apparent in her mother’s words: “If God wanted us to ask questions, he would have made us men” (80). Throughout the novel Chanu is trying to be the epitome of the patriarchal system and always imposes restrictions on his wife and his children not to go out in the areas of the western modernized spaces. Because to go there and indulge within the new environment Chanu assumes that, they will learn new trends and may be by learning these trends they will question his patriarchal supremacy. Cuevas (2008) illustrates that:

By trying to minimize their wives’ contact with British society, Chanu and other Bangladeshi men in the novel are under the delusion that this can somehow preserve their own ‘authenticity’ – even decades after migration – something they do not find inconsistent with the assimilated life they lead themselves. (390)

Turning the pages of the novel, we observe in Nazneen’s character a demanding aspiration of assimilation into the new society of London, which

apparently seems free of restrictions. Thus, we see in her the determination to be part of this new society and to create a hybrid identity where the Bangladeshi and the English culture can co-exist. At one instance when she is wandering in the streets of London for the first time exploring the outside public world, she speaks English to a stranger and says “sorry”; “she had been understood and acknowledged. It was very little. But it was something” (61). This instance and just speaking one word outside the public domain and understood confers in her an obsessive determination and ultimately a sort of an empowerment. When Chanu tells her that women are incapable of doing anything without the help of men, she simply replies:

*Anything is possible.* She wanted to shout it. Do you know what I did today? I went inside a pub [...] I walked mile upon mile; probably around the whole of London [...] I found a Bangladeshi restaurant and asked directions. See what I can do! (Ali 62- 63)

Language is an important tool for communication and to be understood in a new society like London a person needs to have an understanding of the language spoken there. For immigrants with a desire of settling in new arenas they need to learn the language spoken there. In the same manner in *Brick Lane*, learning English was the beginning of Nazneen’s endeavor to fit in this new society. By learning the language she really starts feeling as if she was trapped: “She looked and she saw that she was trapped inside this body, inside this room, inside this flat, inside this concrete slab of entombed humanity” (Ali 76). The patriarchal system, which still surrounds her, prevents Nazneen from doing whatever she wishes to and makes it difficult for her to fit in but she is determined to overcome this obstacle and to accommodate herself to the new society and its different culture.

On the other side, Chanu, while failing to achieve his dream, a certain melancholic sickness emerges inside him, a sickness of going back to his homeland. Chanu becomes disappointed with the treatment he got in London and decides to go back to Bangladesh. Living in London day-by-day, and facing racial discrimination he becomes racist. He does not allow his daughters to speak English inside the house and compels them to speak in Bengali language. “When Chanu went out, the girls frequently switched languages. Nazneen let it pass. Perhaps even encouraged it” (194). Vlasta (2015) points out “That by ignoring

Chanu's orders once he gets out Nazneen is getting closer to the new society and the new language and her daughters provide some support in this particular situation" (80). However, Chanu starts talking more about history because he believes that the effects of colonialism are still on but in an altogether different manner. He says:

All people here who look down at us as peasants know nothing of history [...] in the sixteenth century; Bengal was called the Paradise of Nations. These are our roots. Do they teach these things in the school here? Does Shahana know about the Paradise of Nations? All she knows about is flood and famine. Whole bloody country is just a bloody basket case to her. (Ali 185)

Nazneen's maximum time passes with her inner struggles and her dilemmas about the future of her family. She remains trapped with her responsibility towards her family (daughters and husband) and always feels that it is her duty to remain devoted to her family members. "She has to concentrate hard to get through each day. Sometimes she felt as if she held her breath the entire evening" (205). However, sewing garments was an altogether bold step for Nazneen towards acquiring self-confidence because this new job was overall very different for Nazneen than the ones she was familiarized of doing. Her old job i.e. working in the domestic space disparages her movement to gain self-possession. However, this new job provides her opportunities to explore herself and gain some self-confidence. The self-confidence that Nazneen acquired through this new job made her independent economically and had not to stay dependent on Chanu for the future perspectives. Moreover, Nazneen while indulging into the new "*sewing job*" (Ali 120) gets acquainted with a boy named Karim, who actually visits her house to provide her the garments to sew. "Her relationship with Karim develops and leads her to change her whole life. Being in love with him makes her face a conflict between her own beliefs and her desires" (Abu-Samra 82). Nonetheless, providing the required garments to Nazneen to sew, Karim's visits start getting frequent than expectations and due to the result Nazneen's hidden desires find a reason for expression and ultimately she starts unveiling the veils. "An internal conflict arouses inside her between falling in love with him and between the Islamic, cultural and traditional rules, which prohibit her from having any such relationship" (Abu-Samra 82) with a person other than her husband.

Relation with Karim becomes the sole reason for Nazneen to escape from the plight and frustration of imprisonment lying within herself. Meeting a different man in her life, she starts comparing him with her husband and this relation in the beginning gives her reason of learning what she lacked in the past years. For example, “Karim used to give her something to read to enlighten her” (Abu-Samra 83); on the other hand, Chanu, “had never given her anything to read” (Ali 234). Receiving different forms of reading material provided by Karim, Nazneen’s urge for reading become more firm and eventually “Reading became a sweet and melancholy secret, caressing the phrases with her eyes, feeling Karim floating there, just beyond the words” (Ali 243). Nazneen always remains preoccupied in Karim’s thoughts and been in a relation with Karim she becomes anxious of the consequences “She smelled disaster, and for the first time it occurred to her that it was not only Shahana she would have to worry about if they ever went to Dhaka” (Ali 256). Being in love with Karim she senses a different personality traits in him that differentiates him with the rest of the people when compared with.

She thought about his certainty, how he walked a straight line while others turned and stumbled. And most of all she thought of what he had that she and Hasina and Chanu sought but could not find. The thing that he had and inhabited so easily. A place in the world. (Ali 264).

In Nazneen’s character and her notion of identity, we perceive a gradual change not because of her relation with Karim or by speaking English language but because of her sartorial appearance. Her dressing plays a significant role in indicating her cultural identity. “Nazneen starts looking differently at her reflection on the dressing-table mirror” (Abu-Samra 83): “She was gripped by the idea that if she changed her clothes her entire life would change as well [...] for a glorious moment it was clear that clothes, not fate, made her life” (Ali 277-278). By wearing dresses like English girls do, she starts feeling herself as a part of that community and wishes completely to be like them in every respect, “She imagined herself swinging a handbag like the white girls: She pulled the skirt higher, and examined her legs in the mirror” (Ali 141).

Not only Nazneen assimilates into the British culture and adapts the changes around her but we also observe this change in the Razia’s character who starts wearing English dresses: “Since gaining her British passport she had

acquired a sweatshirt with a large Union Jack printed on the front” (Ali 188). Change in the dressing shows her adaptation of the new culture. Razia in one way or the other turns out to be an inspiration for Nazneen because she helps her to make her capable to behave in the new society. Al Mamun in “*Brick Lane: Mirroring Nazneen’s Metamorphosis*” (2014) explains:

Nazneen’s close friend Razia positively influences the process of Nazneen’s self – awakening. Razia quickly realizes the potential of her new home country and decides to live independently. This process can be attributed not only to her husband’s death but mainly to Razia’s strong character. She begins learning English, then she cuts her hair short and stops wearing sari. Nazneen tries to do something similar but without completely losing her traditional way of life while trying to assimilate in the new culture. (513)

Chanu remains stuck in his resentful attitude against the British people because of not getting what he desired for and what he thought he deserves. On a trip with his family, he thinks that he is completely broken inside and makes some generalized statements about the whole London. Ironically, this is his first time they tour around in London: “I’ve spent more than half my life here [...] but I hardly left these few streets” (Ali 289). Chanu is suffering from a going home syndrome. Diaspora subjects in accordance with Jasbir Jain whether first generation or second-generation unquestionably feels nostalgic about their home and does lament about it in a direct manner in case of first generation immigrants and in deviant tenor in case of second generation immigrants. She represents the forte of writing home as per the stipulation of diasporic subjects in her book *The Diaspora Writes Home: Subcontinental Narratives* and asserts that:

The diaspora ‘writes’ home to fulfill its many psychological, emotional and historical needs; it also feels free to comment on the political or religious happenings that push the nation into orthodoxies, fundamentalism and closed spaces [...] it writes home to be ‘visible’ in the host culture not as a waif but a person with a meaningful, valuable past. (21)

Cuevas (2008) clarifies that this particular trip with Chanu “being a tourist expresses his refusal to be identified with the British society because he actually suffers from ‘Going Home Syndrome’” (391). Obviously, the task for Chanu to

accommodate in London becomes too difficult to the extent that he finds it better to go back home in order to find himself there. As Tongur (2013) explains:

He [Chanu] cannot find any permanent solutions to his familial, social and financial problems in Britain. After his failure at work, failure in society, failure in family matters, Bangladesh is the only safe haven he can dream of and the sole place where he can regain his dignity. (260)

Nazneen finally acquires some characteristics that help her to be attached to the new multicultural spheres of London after her intimate relationship with Karim. This transformation in her behavior i.e. from a woman living in the confined walls of a flat with no access to the outer world, to the woman with a commanding position inside her domesticity shows Nazneen developing in an independent self. She is seen liberating from the confinements of patriarchy as well as the conventional traditions that delimited her freedom. "This event proves to be a turning point in the self-actualization of Nazneen who crosses the social limitation and patriarchal image of docile and mute female and emerges empowered for her family and future" (Bhardwaj 70).

At the end of the novel Nazneen's character formation is seen attaining some characteristics towards positivity and independence and ultimately she starts to have a world of her own where she decides things as per own choice. She asserts that while living in this so called exotic world "I will decide what to do. I will say what happens to me. I will be the one" (Ali 405). Many situations are shown in the ending chapters of this novel where she is represented having a voice to speak up with. The first one is when she leaves Karim because she did not find much difference between her husband and Karim as both of them have the niche of patriarchy submerged underneath their self. Secondly, she starts to stand up for Mrs. Islam who takes advantage of Nazneen and of her family. This role empowers her, makes her strong enough to stay with her daughters in London, and begins to view London as her new home. In the ongoing process, we can also see her dancing and singing, (impossible under the patriarchal rule), as an evidence for her independency and her happiness. Eventually, she does the thing that she has always desired to do. Razia and her daughters prepare for her a surprise to go ice-skating and Razia Adds: "This is England [...] You can do whatever you like" (492).



Oliva Espin in *Women Crossing Boundaries: A Psychology of Immigration and Transformations of Sexuality* writes “The degree of integration of the women [...] rather than the integration and/or success of men- indicates the significance of transformation occurring in the immigrant community. It signals their adaptation to the new life” (4). Espin demonstrates the possibilities for women to assimilate in the new host societies. She shows how the notion of immigration opens up different possibilities for women especially who migrate from the very conservative societies where patriarchy is hovering over their heads every time. However, women who migrate to other developed countries witness different scenarios to explore their horizons and break the shackles off to start a new life. Within this regard, the above-mentioned incidents indicate that Nazneen while living in London has the opportunity to do whatever she wishes to do. She utilizes these opportunities to her utmost strength and ultimately reaches to a state where she has an opportunity to adapt a hybrid stance, where new and the old cultures co-exist. As a result, we can say that Nazneen explores her possibilities by overcoming the hindrances that the patriarchal system showered over her and succeeds gradually by entering in a new world of liberty and authority to find a true self.

### **Chitra Banerjee Divakaruni’s *Queen of Dreams***

Question of identity becomes a debatable issue in the lives of diasporic subjects because of their past from where they migrate to the new lands either by their own will or by some other compulsion. Leaving their inherited lands behind their shoulders and moving into a different space is quite a problematic stage. For first generation immigrants it is more challenging because of their cultural affinities and the memories of their home they left behind while as for the second-generation immigrants it becomes little easier to assimilate and acculturate into this new environment, as they do not have any sharp memories of their ancestry. This novel foregrounds the puzzling scenario of what happens in the lives of these second generation immigrants who think of themselves as part of the new spaces however are not accepted and are left bewildered about their existence. This novel exposes the chauvinistic approach of American society against the immigrants and the xenophobia they show at times of national crisis. *Queen of Dreams* is a depiction of a reality regarding the identity crisis of immigrants who

were abused and whose identity has been snatched from them after the 9/11 attacks.

With the fall of the twin towers, it was not only the iconic infrastructure of the American society that changed but it also changed with it the notion of the thousands of the immigrants living in that so called multicultural society. Rakhi lives in Berkeley, California and being a second-generation immigrant, after the 9/11, attacks on the World Trade Centre, she remains disoriented whether she is American or Indian. Not only is she disoriented about her existence but she is also made to suffer in her business as well as her relationship with her family members. She considers America her home and in an excerpt, Rakhi in an overwhelming manner utters:

We see clips of firefighters heading into the blaze; we see the buildings collapsing under the weight of their own rubble -- We look at them all, then at each other in disbelief. How could this have happened -- here, at home, in a time of peace? In America?  
(Divakaruni 255)

Rakhi is quite intimate with her Indian friend Belle “since they were roommates during their freshman year at Berkeley” (Divakaruni 15). They have accompanied each other in every moment of their life whether happy or troubled ones. “They’ve nursed each other through romantic troubles, failing grades, bouts of flu and the pressures that only Indian parents know to apply to their offspring” (Divakaruni 15). They have shared precious moments of each other’s lives, confessed to each other things that they have never dared to tell anyone before, and seen themselves newly through each other’s lives. “Without Belle, Rakhi doesn’t think she could have survived her divorce. Belle knows her weak points, her stubbornness, her suspicions, her passion for her art, and her fear that she’ll never be good enough at it” (Divakaruni 15). Both Rakhi and Belle are sometimes thinking where they actually belong to and what did they feel themselves “They’ve stayed up night’s talking about how Rakhi sometimes feels too American, how Belle would love to shed the last vestiges of her desiness” (Divakaruni 15).

Rakhi owns a shop named Chai House that is shown totally in a miserable condition. This shop is shown at depths of despair and even the regular customers are not seen coming there. Everybody is visiting the Java, which has opened recently opposite to the Chai House. The whole thing in the Chai House is

getting down and it makes Rakhi very nervous. So being in a worried state Rakhi finally calls her mother for help. Her mother tells her that it is obvious you are losing customers to Java, because the manager of the Java is providing customers what she is without mixing up things in an uneven manner. Young in *Intersecting Voices: Dilemmas of Gender, Political Philosophy and Policy* says “This process of homemaking, of preserving objects and their meanings, gives ‘material support to the identity of whose home it is’ and must be recognised as central to dwelling” (151). She is not mingling one thing with the other and that is the sole reason customers are seen in abundance there, and if you want to take over her business, you have to provide customers what you are, and may be if you can do so you have the chances of endurance:

The reason you do not have enough power to fight that woman there is that she knows exactly who she is, and you do not. This isn't a real cha shop'--- she pronounces the word in the Bengali way-- 'but mishmash, a Westerner's notion of what's Indian. May be that is the problem. May be if you can make it into something authentic, you will survive. (Divakaruni 89)

Therefore, in order to continue the business again and to make best out of Chai House they decided to change the name and thought of making those things that will reveal their identity. Mr Gupta tells Rakhi that she should not think the manager of Java as her rival anymore because both of them occupy their own spaces. They place the new name as Kurma House and Rakhi thinks that the manager of Java has her own space and she has her own “I shouldn't think of her as a rival anymore. At Kurma House, we are doing something unique that she should never imitate. She has her space; I mine” (197).

The space not only shapes the personalities of the characters but also reveals their identities. However, “in the wake of the terrorist attacks of 11 September 2001 Rakhi and her friends are compelled to deal with dark new complexities about their acculturation” (Bharathi 54). Their notion of being American citizen is questioned largely because of their different colour and this racism haunts them throughout their lives. “The violence unleashed in the American society because of the bombing of the World Trade Centre takes a great toll on the lives of the immigrants” (Bharathi 67). The immigrants living in America are seen with suspicion. Rakhi and her family members are branded as

terrorists for keeping the shop open during those troubled times. They are thrown into a nightmare where they start to question their identity.

Rakhi's husband Sonny tells them not to open the shop because the people of the America will think that they do not care about the folks who died or America being attacked. They will think that all they cared about is making money in these tense conditions. Argument goes on in between Sonny, Rakhi, Belle and Mr. Gupta and finally it is decided that they will open the shop to provide valuable community service. As soon as they open the shop, they are labelled as the terrorists and obscene words are hurled at them:

'Looked in a mirror lately?' One of them spits. 'You ain't no American! Fuckers like you planned this attack on the innocent people of this country. Time someone taught you faggots a lesson.'  
(267)

Ruminating over these words which the young man threw upon the people in the shop Rakhi begins to think upon her identity as she gets bemused and thinks that "But if I wasn't American, then what was I?" (271).

"All the built in feeling of being American is lost. Rakhi suffers from multiple stresses and is forced to construct a gender identity where she has to locate herself" (Bharathi 67). Until now, Rakhi was thinking of herself as an American but this identity is snatched from her in a very skimpy time. Moreover, it looks like that she is standing in the middle of the crowded room, screaming at the top of her lungs and no one even look up. She utters, "I nod. I think of the people in the towers and in the airplanes, who lost their lives [...] and people like us, seeing ourselves darkly through the eyes of the strangers, who lost a sense of belonging" (272).

In her life, Rakhi largely wishes to gain success in her life especially as a painter or a productive shop owner. However living in America as a second-generation immigrant, Rakhi as a "diasporic subject is compelled to live in a perpetual state of tension and irresolution because she is unable to sever her ties with the imaginary homeland though she has accommodated into the host culture" (Bharathi 58). Despite the fact that the second-generation Indian immigrants spend their whole lives in America, they are not treated as Americans. This is because of "the brown skin, the Indian features, the dark eyes with the darker

circles under them, the black crinkles of the hair” that are sometimes very “familiar and yet, suddenly, alien” (Divakaruni 271) their dream gets shattered and the question again arises in the mind of the immigrants who they are and where do they belong to.

### **Kiran Desai's *The Inheritance of Loss***

Kiran Desai's *The Inheritance of Loss* is a manifestation of problems faced by the people who migrate from the once colonized land to the colonizers land. It reveals the complexities of immigrants in assimilating into the foreign lands. This novel deals with the problems of human identities and the frustrations associated with impacts of colonialism, postcolonialism and globalization. Present age is the age of globalization when the world strives to work hand in hand. In that pursuit of balancing, the economies there are characters portrayed in this novel who desire to be identified within the foreign lands they either migrate or move for some futuristic perspective.

All characters portrayed in the novel crave for their identification in one way or the other. Beginning with the character of Jemubhai Patel, a retired judge who is completely torn out by the experience he had in England. Sent to England to complete his law degree, Jemu indulged himself in mimicking the Britishers and wanted to be like them in every respect. After his return to India, he possessed a split personality because of the differences between the Eastern and Western cultures. Whatever Jemu mimicked in England he wanted to repeat it in India but lacking the scenario Jemu epitomizes a kind of duality in his character that was actually produced through colonial education.

Jemubhai is represented as a victim of colonial domination while living in England. He faced racial discrimination, hatred and injustice within the spaces of England eventually created a drift of humiliation in his personality. Leaving India to study in England he is ridiculed for his colour, his language his religion and is considered as other. This vicious treatment, which he went through in these English places “retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and it crushed him into a shadow” (Desai 39) carrying little memories of staying in a foreign land and his attempts to acculturate into the mainstream culture.

Nevertheless, Jemubhai studied hard in England to get recognition as a native person he completely adapted the British standards in his daily life. Like the natives of England, he started taking afternoon tea every day, tried to speak English like a native speaker, covered his brown skin color with the powder puff, even though not considered as a part is always in dilemma and struggles for his identity. The whole scenario changes when Jemubhai returns to India and in India even to the members of his family, he is like a foreigner. In India, he uses the powder puff and he does not use the puff to protect his skin, but to cover his brown skin color. This is because of the racial discrimination he faced during his education at Cambridge.

On one hand, he could not find a room on rent in England for several days because people in Britain do not want to entertain people from the colonized lands. On the other hand, when he returns to India, the members of his family are perplexed because of his odd behavior. Some even mocked at him; the family faces a phenomenal struggle, especially between the judge and his wife - a sense of estrangement is set up between the judge and others. Therefore, the judge suffers a kind of double isolation as he neither is recognized by the colonial center nor by his own culture and family and a feeling of identity crisis has trapped his mind. His failure to get into the center, his isolation from the Indian culture and differentiation of his own family corners makes it a difficult task for him to form any meaningful cultural identification and thus he suffers from identity crisis.

Colonialism created a certain disparity amid the regions they colonized and only developed those regions, which would benefit them and were rich in minerals. This resulted in imbalance of economies and those left poor tried to lift their positions by migrating to the developed countries. Out of all these people who cherished to change their living standards Biju was one among them. Son of a poor cook who somehow manages to get a visa to America to change his life falls into the category of illegal immigration. Haunted by the immigration authorities and rejected everywhere for his roots he is in an identity crisis throughout the novel. He represents a personification of a diasporic subject who is abandoned and finally yearns for his homeland. Biju's trajectory is mapped as a continuous process of shifting from one restaurant to another, for he fails to manage to obtain the green card. While living in America, Biju is othered by some

of his friends who hold green cards and by the owners of the American restaurants where he worked.

Some of his friends who have already spent some time in America always regard Biju as other. Whatever his friends who have spent some time in America call Biju by some awful names, so did Biju in turn called the Pakistani's domiciled in America; called them as "pigs pigs, sons of pigs, *soor ka baccha*" (23). Looking at the desolate condition and the misfortune of these people Biju feels brave and excited and nourishes a sense of privileged superiority over those who seek his assistance for migrating to America. However, interestingly enough Biju experienced the same humiliation when he approached Nandu, who live in Queens, for help. "Nandu had also not answered the phone and had tried to hide when Biju arrived on his doorsteps, and then when he [Nandu] thought Biju had left, had opened the door and to his distress found Biju still standing there two hours later" ( Desai 98). Biju's craving for going America to lift his status symbolises the hunger of the poor people to come to mainstream. However, Kiran Desai represents the hardships and the struggle to avail the American visa in a very sophisticated manner. Reaching the United States embassy was a very great thing for Biju and at the embassy; Indian people are shown grappling each other to reach to the window to prove themselves proficient to go there:

He dusted himself off, presenting himself with the exquisite manners of a cat. I am civilized, Sir ready for the U.S., and I am civilized, mam. Biju noticed that his eyes, so alive to the foreigners, looked back at his own countrymen and women, immediately glazed over, and went dead. (183)

However, the expectations that Biju had regarding America, as land of opportunities to explore his horizons and change his fortune turns contradictory. As soon as Biju landed in America, the problems start haunting him from the very moment and eventually continued throughout his stay there. Rendered as a miserable person, Biju was continuously advised to go back where he actually came from. His persona is crashed to a mere shadow and he realises it only while working in Harish Harry's when he broke his knee. Shouting for the treatment and thought it the owner's duty to cure and call the doctor, the owner in turn shouted at him and told him to bear it all on his own because he is an illegal immigrant. "I hire you with no papers [...] Living here rent-free [...] What right do you have? Is it

my fault you don't even clean the floor? [...] Living like a pig. Am I telling you to live like a pig?" (188). Not possessing a green card and being melancholic for the whole state of affairs Biju finally become frustrated because of the pain and because of the attitude of Harish-Harry. In frustration, Biju counter-asserts strongly against the exploitation on people like him:

Without us living like pigs [...] what business, would you have? This is how you make the money, paying us nothing because you know we can't do anything, making us work day and night because you know we are illegal. Why don't you sponsor us for our green cards? (188)

Son of a poor cook Biju's stay in America not only makes his father a proud one but also confers on a different stature to his father back home. Biju has inherited the traditional virtues of a strong sense of rootedness, innocence and faithfulness. His father sent him to America so that he can find there a life better than his. The cook always thinks of Biju as:

Cooking English food [that] he had a higher position than if he were cooking Indian [...] imagined sofa TV bank account [...] Biju would make enough and the cook would retire. He would receive a daughter-in-law to serve him food, crick-crack his toes, grandchildren to swat like flies. (17)

The dream Biju's father dreams give him a sense of mooring. However, America chases Biju away, for he fails to secure a green card, as he refuses to follow the strategy of his acquaintances in that country and play the game of marrying and divorcing for a green card, which sustains their life of earning dollars. Biju is so much humiliated in America and in a way "found that he possessed an awe of white people, who arguably had done India great harm" (77). The narrator sums up Biju's ambivalence towards America, when she remarks: "Biju couldn't help but feel a flash of anger at his father for sending him alone to his country [America], but he knew he wouldn't have forgiven his father for not trying to send him, either" (82).

Living a very desolate life in America, Biju always yearns for his past. He remembers his village more often whenever he is humiliated. Displaced from his spatial inhabitancy to a land where it is quite problematic for him to make his presence, this displacement and identity crisis of Biju becomes an archetype for



the completely downtrodden people who in pursuit of their dreams are left in shambles and are considered nothing. Someway he manages to get a tourist visa and joins the crowd of Indians scrambling to reach the visa counter at the US Embassy. Living there for some time finally, he falls into the void. In the end, Biju becomes an illegal immigrant in New York doing odd jobs to survive “Biju changed jobs like a fugitive on the run” (3). The irony is that his father, the cook in the Judge’s house thinks that he is doing well and is proud of the fact that his son is in America. “He works for the Americans; the cook had reported the content of the letter to everyone in the market” (14). However, for Biju America is a world of frustration and hopelessness. Taken to America as a mechanic; he ends up as a waiter in a restaurant and sleeps in basements and sometimes with the rats in some laundry rooms. Frustrated and humiliated every now and then Biju become homesick and thinks about the village life:

He walked to the far end where the homeless man often slept in a dense chamber of green that seemed to grow not so much from soil as from a fertile city crowd. A homeless chicken also lived in the park. Every now and then Biju saw it scratching in a homey manner in the dirt and felt a pang for village life. (81)

This novel illustrates the impact of colonialism, postcolonialism, and globalization in the lives of characters who have once been colonized or who live life as immigrants or have lived their life in the First World nations. It exemplifies how different spaces have different impacts on the identity of characters portrayed in the novel who prove to be misfits in the current locations they are part of. Through Jemubhai's character, this novel explores how colonial discourse is used against the people who have colonial history and how their presence is disgraced because of the ways, they look and the way they talk. It manifests how racism continues in the Western nations against the immigrants who wish to assimilate into the modernized spheres of the western spaces. Through Biju's character, this novel spectacles how minorities are shunned in the dominating nations because of their dark histories and shows how history written by the supreme nations leave its marks that are used against the minorities at times to prove their dominance. This novel illustrates how imitating Europeans for Jemubhai Patel proves quite problematic when he comes back to India. Moreover, it shows the problematic scenarios for characters like Gyan, Lola, and Noni who mimic the Western

characteristics but feel identity crisis because of the unfeasible circumstances. This novel expresses the negative impacts of globalization on the lives of poor people who wish to come to mainstream. Through Biju's character it shows how in pursuit of earning in dollars and acquiring the green card the diasporic subjects become victims of the dominating nations where their identity is scorned and their self is largely annihilated.

### **Mohsin Hamid's *The Reluctant Fundamentalist***

This novel unfolds the identity crisis of Changez, a Pakistani immigrant living in America who thinks of himself as an American citizen. His identity crisis stems from many things for instance being a Muslim immigrant, his relation with a white woman, taking persona of a dead boy (Chris) and somewhat by the geopolitical relations. This novel deciphers how the identity and the cultural affiliation of an individual before immigration in his land of birth become problematic in the new environment where the culture, traditions and the standards is very different. The issue of identity crisis becomes more poignant for Muslim immigrants who immigrate to non-Muslim countries as their so-called fundamental Islamic code of their life clashes with the secular and more liberal ideas of the west. Prema Kurien in her book *A Place at the Multicultural Table: The Development of an American Hinduism* writes, "Religion and religious institutions often play a central role in the process of ethnic formation, particularly for immigrants to the United States" (6). This novel endeavors to analyze and discuss the factors and reasons that contribute to the protagonist's identity crisis after 9/11 attacks.

Identity being a complex constructional phenomenon has many factors contributing to its development and these factors differ from individual to individual. In immigrant lives there are chances of identity crisis and these chances emerge when their inherited identity clashes with demands of a new identity within the new geographical locations. As there are differences in identity crisis between the people of different generations and with second-generation immigrants, the identity crisis comprises of them not being aware of who they are. As most of them have never been to their parental homelands so their original identity becomes the one shaped in the new land. While majority of them become misfits everywhere i.e. in their own people as well as in the natives.

*The Reluctant Fundamentalist* as a postcolonial diasporic novel portrays the story of Pakistani born Princeton educated management consultant (Changez). It depicts his gradual fluctuation in his identity that he thinks of himself as a New Yorker and changes his perception after the attacks on the United States on September 11, 2001. “The novel pinpoints an immigrant’s identity torn between his native, pre-given self and his American, much coveted self” (Yousaf 2009). He is shown to be attaining a high stature while living in America but is deflated from zenith to the most nadir position when stripped for being a foreigner.

Living in America and talking about his brilliance in academics at Princeton, Changez narrates the whole story to the American, “I knew in my senior year I was something special. I was a perfect breast, if you will --- tan, succulent, seemingly defiant of gravity – and I was confident of getting any job I wanted” (3). The confidence of attaining any job shows the tremendous attributes of Changez and he further narrates to the listener that he was one out of many to be selected to work in Underwood Samson, an evaluating firm. As we go through the very first pages of the novel identity crisis is revealed during the meeting when Changez remembers his Princeton days and says, “Princeton made everything possible for me. But it did not, could not, make me forget such things as how much I enjoy the tea in this, the city of my birth” (9).

In immigrant lives there is always the nostalgia for the past memories and the cultural attributes always keep reminding them of their past. Same was the case with Changez when he tells the American about moving to New York, for training for job, he tells him that he felt very comfortable, due to the presence of a large number of Indians and Pakistanis there, “I was, in four and a half years, never an American; I was immediately a New Yorker” (20). Later on, he feels quite ashamed of this spatial inhabitancy because of the vast differentiation between the two nations. “Now our cities were largely unplanned, unsanitary affairs, and America had universities with individual endowments greater than our national budget for education. To be reminded of this vast disparity was for me to be ashamed” (20) and the reader senses the desire in him to assimilate in the Western culture.

As a member of Underwood Samson, Changez is sent to Manila for his first consignment to evaluate a book firm. As soon as he lands there, he realizes that his being an American is of no use because he is “subjected to indignities and

discrimination on the basis of his racial and cultural origin, at the airport and immigration counters” (44). His humiliation is so intense that he admits to his humble listener, “I did something in Manila I had never done before: I attempted to act and speak, as much as my dignity would permit, more like an American. The Filipinos we worked with seemed to look up to my American colleagues [...] and I wanted my share of that respect as well” (38). While returning from Manila he is separated from his American colleagues and is asked to stand in the line of foreigners. He is made to strip and is kept with the undignified tattooed criminals at the New York airport. His friends did not wait for him and finally he has to ride alone to Manhattan.

On his first day at training his thoughts are, as he speaks “I did not think of myself as a Pakistani, but as an Underwood Samson trainee” (21). He confesses later on, “I was the only non-American on our group, but I suspected my Pakistaniness was invisible, cloaked by my suit, by my expensive account, and --- most of all—by my companions” (42). In this way, we see his identity shifting from a Pakistani to the employee of a Western firm acting and behaving as if he is one of them. His compliments such as, “I was a young New Yorker with the city at my feet” (27) show the identity crisis within him. His real self is being masked under the new American self who has the sophisticated accent and with everything under his feet. Throughout his life, Changez imitated the Americans and tried to be like them but as evident from the roots, the past pulls him back to stick to what he is. While riding at Filipino in a limousine there is a car subsequent to him with a Filipino fellow inside it who stares at Changez with certain resentment giving birth to different thoughts in Changez’s mind. At that moment his colleague talk to him and Changez looks at him, what happens next is described in these words,

Something rather strange took place. I looked at him—at his fair hair and light eyes and, most of all, his oblivious immersion in the minutiae of our work—and thought, you are so foreign. I felt in that moment much closer to the Filipino driver than to him; I felt I was playacting. (40)

The humiliating behavior of American people towards Changez urged him to feel envious and this grew day by day with a greater intensity. Changez’s conflict reaches its extreme when the Twin Towers in America are attacked. His reaction is recorded in these words “I stared as one—and then the other—of the

twin towers of New York's World Trade Centre collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased" (43). Feeling a split second of pleasure Changez does not know the reason at this time and tries to hide his true emotions from his colleagues who are genuinely shocked. The author of the novel, also explores what he has described as the feeling of pleasure felt by Changez when U.S. was attacked,

Resentment towards America exists in lots of places around the world. Some people, I think, thought of September 11 more in symbolic terms -- as a slap in the face of America -- than in human terms -- as 3000 people being slaughtered. And I think that was the basis of that sense of pleasure that some people had. (qtd. in Tariq 240)

Resentful against the American society, Changez grows his beard in protest against the discrimination. His actions complement his internal aggression. As he says:

I had not shaved my two-week old beard. It was, perhaps, a form of protest on my part, a symbol of my identity [...] I know only that I did not wish to blend in with the army of clean shaven youngsters who were my coworkers, and that inside me, for multiple reasons, I was deeply angry. (78)

From the above excerpt of the text, it becomes clear that Changez's desire to assimilation has lost its passion. He no longer wishes to '*blend in*' the American nation that has proved very different from his expectations. Religion in immigrant contexts also defines and sustains ethnic life, therefore religion and the religious institutions play an important role in for immigrants in host countries. Prema Kurien writes:

Because of the importance of the religion and the ethnicity in defining personal identity in the United States, immigrants find that they are frequently forced to explain the meaning of their beliefs and practices to American friends and co-workers and to their own children, a process that encourages the recasting of religious doctrines to fit in with American culture and society. (7)

Nevertheless, his love for the American women compels him once again to move back and forth between his Fundamentalism and Liberalistic stance. His

love for Erica takes a different charge and he utters, “I was presumptuous enough to think that this was how my life was meant to be, that it had in some way been inevitable that I should end up rubbing shoulders with the truly wealthy in such exalted settings” (50). Changez tries his level best to assimilate again into the American standards and wishes to be recognized as a successful American. His rationality is shown with a rupture, as he is not firm of what he wishes to be. He tells the American:

I wonder now, sir, whether I believed at all in the firmness of the foundations of the new life I was attempting to construct for myself in New York. Certainly, I wanted to believe; at least I wanted to disbelieve with such intensity that I prevented myself from making the obvious connection between the crumbling of the world around me and the impending destruction of my personal American dream.  
(56)

Relation with Erica and her consent to have intercourse compels Changez to such an extent that he is willing to take the persona of a dead person. This act of pretending to be someone else (Chris) shows the extent to which Changez’s identity is challenged in the foreign setting. Living with the American people, he realizes that the dead natives are prioritized over the living immigrants. Assuming Chris’s identity, Changez makes love to Erica. His sentiments after this are “I felt at once both satiated and ashamed. My satiation was undesirable to me; my shame was more confusing. Perhaps by taking on the persona of another I had diminished myself in my own eyes” (63-64). Erica who was facing a psychological problem tried to find solace in Changez but Changez was himself psychologically disturbed and therefore could not help her. The main turning point in Changez’s thinking comes with the post 9/11 events. The threat on Pakistan and US strategy of taking a back seat hurts him the most. He feels himself to be a modern day janissary. He is ashamed of his own actions and considers himself to be “a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my own country faced the threat of war” (91).

America’s blunt treatment of making a pure America and waging a war against the Muslim countries like Pakistan and Afghanistan compelled Changez to take a U-turn and come back to his homeland. Nonetheless, he is labeled as a

terrorist at certain instances. “On returning to Pakistan, Changez strives to put his identity crisis at rest and reclaim his original identity while inclining towards fundamentalism” (Tariq 241). Jasbir Jain in her recent written book *The Diaspora Writes Home: Subcontinental Narratives* writes about the adherence of this fundamental attitude in a very sophisticated manner as:

Changez’s Fundamentalism is not religious, and it is not even cultural; it is more a question of nationhood, location and perspective, a search for freedom from serfdom and indentured labour. The blanket of suspicion subsequent to his resignation disturbs him as his whole identity, nationality and religious affiliations are under question. (20)

Changez gets a job as a university lecturer and after working there, he tells the American, “I made it my mission to advocate a disengagement from your country by mine” (108). He becomes famous among his students. When some international television news people come to his campus to interview him he tells them, “No country inflicts death so readily upon the inhabitants of other countries, frightens so many people so far away, as America” (110). From the very beginning to the end of the novel, we witness a drastic metamorphosis in the Changez’s character. Before 9/11 attacks, Changez appears to us as a liberal American citizen who by any means wishes to assimilate in the American society but just after the attacks, we see a different man with staunch fundamental Islamic traits. Regarding this Raymond Brady Williams in *Religions of Immigrants from India and Pakistan: New Threads in the American Tapestry* notes that: “Immigrants are religious—by all counts more religious than they were before home—because religion is one of the important identity markers that help them preserve individual self –awareness and cohesion in a group” (11).

This novel acts as an epitome of Changez’s transformation. Changez by attaining some Muslim attributes by growing beard and inclining to his religion by visiting religious places start frightening his colleagues in the Underwood Samson and back in Pakistan when the American listener quickly moves as he glimpses danger in Changez’s company. This novel through Changez’s character presents an identity crisis and presents his transformation as an emancipation that every immigrant wishes to move beyond the fear of the other to eventually move into a dialogue.

### **H.M. Naqvi's *Home Boy***

*Home Boy* brings forth the consequences of the 9/11 terrorist attack that almost changed the whole scenario of American nation as well as the identity of the immigrants especially South Asians who being Muslims were all categorized under the label of terrorism. This cataclysmic incident resulted in the snatching of immigrants constructed identities by American residents by producing a national discourse. This novel exposes the aftermaths of 9/11 incidents that totally discarded the Muslim immigrants out of the American nativity who otherwise have submitted themselves to this nation by their own will. This novel analyses the notion of multiculturalism that American society claimed to have and how that notion changed within a niche of time after the attacks. The rhetoric of tolerance instantly changed giving rise to threat and danger where the Muslims are consciously excluded and watched with suspicion.

*Home Boy* shows how the plural American society in a moment turned into a hub of racism where the immigrants were abused and seen with distrust on the basis of their colour. The bonafide residents created a binary where the Pakistani Muslim is/are reduced to the other who has “lost it's (their) power to signify, to negate, to initiate its historic desire, to establish its own institutional and oppositional discourse” (Bhabha 37). To stand against the completely American nation and create their own rhetoric is impossible for Pakistan as they are under the radar of surveillance. Naqvi shows how the term *Arab* is “mutated overnight” (72). This novel captures how traits of plurality, the defining feature of American society turn the tables for three Pakistani young men in the wake of 9/11. As the President of United States in television, address to the nation states that “Tonight we are a country awakened to danger and called to defend freedom. Whether we bring our enemies to justice or bring justice to our enemies' justice will be done” (Naqvi 94).

This novel gives an account of how the proceedings of 9/11 shatter the life of AC, DJ and Chuck. The three individuals who consider themselves as bonafide Americans include the narrator Chuck aka Shehzad, an expatriate who comes to New York to study literature, becomes an investment banker, gets fired due to economic recession and finally ends up as chauffeur. His friends AC aka Ali Choudary, an immigrant who pursues his 'on-and-off-again doctorate', Jimbo aka Jamshed Khan a Pashtun DJ born and bred in Jersey. The three men irrespective



of their ethnic, cultural and religious backgrounds consider themselves as Americans.

Spend ten months in Britain and not feel British, but after spending ten months in New York, you were a New Yorker, an original settler, and in no time you would be zipping uptown, downtown, cross town, wherever, strutting, jaywalking, dispensing directions to tourist like a mandarin. (Naqvi 14)

While living in New York the three Pakistani friends wilfully shed off their Pakistani traits and in a way tried to assimilate into the American spheres. In the United States by refusing to acknowledge their nationalism these, “postcolonial individuals wilfully cut themselves off from effective political action” (During 139). The three friends earlier not interested in the identity politics attempt to assimilate and anglicise their names while living in the American migrancy space. They wish to do anything that can label them American citizens. However, the roots one belong to, cannot easily wipe them off from their lives. The ancestry or the inheritance always bestow some sort of recognition as is unfolded in the novel *Home Boy* in case of Chuck, who is asked at times, why Pakistani people have American names. Jimbo listens to American music, sometimes sniffs cocaine but inside home he behaves differently and always remains cautious because of the presence of his father old Khan. AC, the settler is both, “charming and roguish, thoughtful and unhinged, a man of incongruous and incommensurable qualities” (Naqvi 175). In spite of the fact of involving themselves into certain activities that would bequeath them the recognition of Homeboys, turns quite contrary to their expectations as their recognition is defined by some other contexts. In fact, Jimbo’s girlfriend Duck shouts at him, “you guys are like one way here, like hardcore, homeboys, whatever, but when you guys go home, you become different, all proper conservative. You have to decide what you’re about” (Naqvi 71).

Immigrants after migration into some globalised spheres like America are always in quandary regarding their identities. Although living into the global spheres like America they prefer to adapt the norms of American society and try to be like Americans until the catastrophe in form of 9/11 showed up and they eventually realise that they belong to “Bumfuckistan” (Naqvi 107) and have “got no fucking rights” (Naqvi 107) in America. As the tragedy unfolds in an attempt to

defend themselves against the American establishment, they adhere firmly to their political, cultural and religious roots.

Before the 9/11 attacks United States was seen as a land of opportunities for migrants and just after the attacks, it totally altered its pose. After attacks, the completely American society was running on fumes and the three friends of Pakistani origin went to know about their Pakistani friend Mohamad Shah (Shaman). Within that pursuit, they are beaten and seen with the capability of terrorism because of their origin. As searching for him, they break into his house and though Shaman not being there they start doing cooking, watching TV and drinking. Expecting that Shaman will come home actually ends up with a different story as instead of him it is the FBI that showed up. Breaking into Shaman's apartment, which used to be a common phenomenon for them now lands them into the Manhattan Metropolitan Detention Centre. Thinking of themselves as the bonafide Americans, they try to tell the officers about their rights and Jimbo's American strategy of being loud and inquisitive. While in prison, they are all seen with the eye of suspicion only because of their cultural and religious affiliations. Although Chuck and Jimbo (with Duck's influence) are released, AC is sentenced to fifteen years of imprisonment. The torture that has been inflicted upon the three inside the detention centre has an everlasting effect on Chuck. The young man from 'Pac land' becomes paranoid and is instructed by the authorities to go home.

I was conscious of the way I looked, behaved, the way I anxiously scratched my nose, my ear. When they announced 'Please report any suspicious activity or behaviour' over the speakers, I closed my eyes like a child attempting to render himself invisible. (122)

The experiences in prison instil in him a sense of reality and make him strip the last strand of Americanness that he took pride in performing "In prison I finally got it. I understood that just like three black men were gang-bangers and three Jews a conspiracy, three Muslims had become a sleeper cell" (121).

After the attacks America pledged a pure America that must be ethnically cleansed nation free of all immigrants especially Muslims from the South Asian backgrounds. Due to this reason after the attacks the immigrants of the Pakistani origin are reduced to a colonial subject and a conscious colonial discourse which "informs the discursive and political practices of racial and cultural hierarchization" (Bhabha 70) is perpetrated. Reviewing the whole incident from the very beginning

of landing into the American society and having the notion of being an American the knowledge sought from this narrative only drives Chuck to seek solace in his religion he belongs. "Islam" becomes a means of resistance to combat with the dominated rhetoric's for the traumatised individual, "After 9/11, Muslim cabbies bore American flags [...] I wished I had something to hold on to then" (Naqvi 74). The novel which ends up with Shaman's obituary valorising him as a hero, also hints us about Chuck's transformation, "Arms folded over stomach, and positioning myself generally east, toward Mecca, recited the call to prayer" (Naqvi 214). He staunchly returns to his culture and religion for the location of cultural difference becomes "the mere phantom of a dire disciplinary struggle in which it has no space or power" (Bhabha 31).

Sometimes it becomes evident that the self (e.g. Chuck) tries to challenge the whole structure, for instance, a nation by becoming the other – a stereotypical Pakistani in case of Chuck after the attacks. However, here again we have to take into consideration that this stereotype is immersed in itself as Homi K. Bhabha writes "A complex, ambivalent, contradictory mode of representation, as anxious as it is assertive, and demands not only that we extend our critical and political objectives but that we change the object of analysis itself" (Bhabha 70). Knowing well that the stereotype may also be a "false representation of a given reality" (Bhabha 75) they resort to perform the traits of their culture because they are left with no other options. Frantz Fanon opines, "It becomes important for the minorities to assert their indigenous cultural traditions and retrieve their repressed histories" (Bhabha 9).

Chuck, DJ and AC are cast as being the insider as well as the outsiders, the terrorists as well as the terrorized. The trio sustain, resist, and question the surveillance methods of the society they are placed in. Chuck fails miserably as he tries to integrate the Muslim and American selves in the wake of 9/11; he who thought America as the "land of the free" (Naqvi 215) finally becomes schizophrenic.

Now I'm afraid of them. I'm afraid all the time. I feel like a marked man. I feel like an animal. It's no way to live. Maybe it's just a phase, maybe it'll pass, and things will return to normal, or maybe. I don't know, history will keep repeating itself [...] (Naqvi 206)

Identity remains firmly entrenched in both the subjective and the collective foundation of an individual's being. As shown in the novel from the very beginning, not all three characters bothered about the identities showered upon them like in the brawl in the pub or by the Mexican girl. However, after the attacks the three characters along with other people of Pakistani origin were merely reduced to the position of colonial subject. The completely American nation in a way stood against these South Asian immigrants whom they believed to have participated in the attacks. As a result, the nation emerges as an identity factor that one cannot escape. This novel with certain diplomatic subtlety exposes the tags of American society as multicultural, tolerant and plural open to all stratus to an intolerant and xenophobic about the immigrants especially of Muslim religions. It shows how American society creates a discourse against the Muslims as devoid of goodness and claims that you can be either a good person or Muslim but you cannot be both.

## **Conclusion**

While concluding this chapter, it becomes apparent, that from the very onset of the colonial discourse identity crisis has been an undeniable fact. During colonial period, the identity of the colonized people was constructed by colonizers perception and the traits of that colonial identity are still manifested in the postcolonial diasporic contexts. Postcolonial citizens who migrate from their inborn spaces to the First World nations face racial discrimination and identity crisis by the hands of Westerners, even after gaining political freedom, as if they have the legacy of continuing their domination. Immigrants from the postcolonial nations whether first or second-generation feel problematic in locating their identity because of the limits of assimilation and of acceptance. There are differences between first and second-generation immigrants in the process of assimilation. The first generation immigrants always feel nostalgic and melancholic about their ancestral roots; because of the sharp memories, however, the second-generation immigrants feel little less problematic regarding the assimilation in the spaces of migrancy, because of being born there and because of the warped memories about their parental home. The second-generation immigrants in earlier times feel comfortable; however, due to the un-acceptance at times of national crisis or

some other calamities they fall into the aura of identity crisis when they are related to their ancestry or parental roots, which are under the scale of questioning.

Novels like *Brick Lane*, *The Reluctant Fundamentalist*, and *Home Boy* unearth through the portrayal of their main protagonists, like Nazneen, Changez and Chuck respectively, that how for Muslim immigrants from South Asian countries, the 9/11 attacks has been a direct brunt on their identities. Their religion comes under the radar of doubt and the Muslim women dress *Hijab* after 9/11 attacks becomes the sign of suspicion and hence charged with negative connotations. While other novels like *Queen of Dreams* and *The Inheritance of Loss* show the impacts of globalization in the immigrant lives in characters like Rakhi and Biju respectively. All these above-mentioned novels manifest the traumatic scenario in the lives of immigrants who think of themselves as part of migrancy spaces, however, rejected because of their history and their religion finally fall into the labyrinth of identity crisis. These immigrants rejected after the 9/11 attacks plunge into a state of confusion about their being. The constructed identities with which the immigrants live within the foreign places are snatched from them in a very skimpy time and are left fragmented and torn into pieces.

South Asian diasporic fiction offers a representation of identity crisis of immigrants belonging to different generations. This fiction shows the plight of characters both male and female, first and second-generation who undergo serious problems in constructing their identities from facing the diaspora. In addition to fiction writers, some diasporic scholars like Olivia Espin, Paul Gilroy, Avtar Brah, Homi K. Bhabha and Jasbir Jain represent problems about the identity crisis of immigrants from South Asian nations. These scholars depict how the migrancy space affects their personalities as they come back to the inborn places. They show how Mimicry of foreign standards by immigrants (Like in case of Jemubhai Patel) becomes a sole reason of identity crisis when they come back either by will or by force to their own spaces of inheritance because of the unfeasible conditions. These diasporic scholars writing as discussed in this chapter depict how the religion and ethnicity of immigrants turns problematic because it is believed that the religion these immigrants belong to adds to their ethnicity. Therefore, in novels like *The Reluctant Fundamentalist* and *Home Boy* the Muslim immigrants are labeled as terrorists having connections with the terrorist academies for a very irresponsible claim that the 9/11 attacks were

committed by Muslims and all Muslim immigrants are capable terrorists ready to commit terrorist activities. The will, the determination and the love of Muslim immigrants towards the western migrancy spaces, to be recognized as westerners shown in the above-mentioned novels is hardly taken into consideration and ultimately the word Muslim is stigmatized with undesirable meanings leading to immigrant identity crisis.

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## CHAPTER 4

### **Colonial Continuity in Postcolonial Space: Exposing Colonial traits through Theoretical and Literary Responses**

Like all *-isms* starting with the word “post”, postcolonialism too has roused quite a great controversy among those who celebrate it and the ones who think it too celebratory. While looking into the different dynamics of colonialism, what we witness is the strategy of the European colonizers for the quest for geographical knowledge (other than Cultural and Economic), that somehow formed the core of colonialism. However, with the passage of time some transpired changes occurred in the approach of the colonizers towards the colonized masses. The earlier colonialists on the one hand were procuring control over the colonized masses by maintaining a specific gap. While on the other hand, the new ones start indulging into the daily lives, not to appreciate the colonized people but to understand their psyche. Their notion of taking control over the colonized people was based on perpetuating outrages and extract whatever is important for them in a very meager time. Edward Said in his book *Orientalism* comments on such type of Orientalists for example Thomas Edward Lawrence (Lawrence of Arabia), Edward William Lane and scholars like Louis Massignon and H.A.R Gibb who started living with the orientals and extracted information about them. With the process of coming in terms with the colonized citizens, the gap that was maintained by the former colonialists was slightly blurred. After World War II, where everything was organized was ultimately shifted from Europe to United States. With the end of the World War II, all European colonies were evacuated and therefore it was assumed that there will be no more binaries like colonizer and colonized but unfortunately, that was not the case.

No matter the First World, colonialists withdrew the administrators organizing the colonial regime in the colonized lands of the different countries of Asia, Africa and the Caribbean. However, the fact is that while going through the writings of the prominent contemporary post-colonial critics what we witness is that colonialism simultaneously and silently was leaving its ineradicable existence in the form of Academics, Neo-colonialism (Imperialism, Capitalism) and Globalization to infect affect and corrode the decades to come. In this chapter, my focus will be to point out the colonial traits that are still circulating in the postcolonial space possessing insidious effects in the lives of the postcolonial

subjects. For this purpose, I will take both the theoretical as well as literary responses that seek to address the ways in which non-European literatures, economies, geography and cultures has been largely marginalized.

Starting with Ella Shohat's assertion regarding the limitations of the term post-colonial, she writes, "The rising institutional endorsement of the term "post-colonial" and of post-colonial studies as an emergent discipline is fraught with ambiguities" (99). Therefore, opening with the notion of Academics as a western practice prevailing in postcolonial aura there are some contemporary postcolonial critics, who claim that postcolonialism may apparently characterize virtually with a contrary attitude against the new emerging orientalists. However, this contrary attitude, merely disguises its association with the ongoing domination of the common masses in the contemporary times. Critics for example Ella Shohat, Anne McClintock and Arif Dirlik fault the term "postcolonial" for concealing the antagonistic "contemporary global power relations" (Xie 7). Shaobo Xie in "Rethinking the Problem of Postcolonialism" quoting Anne McClintock writes:

She objects to the term "postcolonial" for its premature celebration of the pastness of colonialism, and to her, part of the reason for the curious ubiquity of the term is its academic marketability [...] it sounds more palatable to the authorities of universities than "third-world studies", or "studies in neo-colonialism" (7).

Likewise, Ella Shohat in "Notes on the Post-Colonial" exposes the different underlying limitations of the term post-colonialism. She apprehensively tries to foreground the effects of colonialism in economic, political and cultural spheres. In her article, she hints over the different procedures that does not directly demonstrate their insidious temperament but in an oblique manner effect more than how the direct colonialists have affected. She exemplifies that the term 'post' in the 'postcolonial' stops us as postcolonial citizens to doubt on the new institutions like globalization and global capitalism as new menacing organizations with very harsh impacts on the lives of the common postcolonial masses. She writes that:

The term "post-colonial" carries with it the implication that colonialism is now a matter of the past, undermining colonialism's economic, political, and cultural deformative-traces in the present. The "post-colonial" inadvertently glosses over the fact that global

hegemony, even in the post-cold war era, persists in forms other than overt colonial rule. (105)

There are other examples laid by postcolonial critics regarding this concept (Academics) and one good example is found in *Interrogating Post-Colonialism: Theory, Text and Context*. In its opening chapter entitled, "Interrogating Post-colonialism" Meenakshi Mukherjee points out that the main idea and composition of postcolonialism is being framed in the Western, especially American universities and does not adhere to the main problems faced by the people with history of colonialism. According to Mukherjee "Several diasporic Indians have been pioneers [...] of postcolonial theory [...] densely populated with academics in American universities [...] But as of now no major theoretical contribution has come [...] from home based Indian intellectuals" (8). In this chapter, "Interrogating Post-colonialism" she points out that the postcolonial nations are controlled again in the present-day by western academies by hitting their mark on the cultural differences.

Ella Shohat in "Notes on the Post-Colonial" illustrates that "The "post-colonial" did not emerge to fill an empty space in the language of political-cultural analysis. On the contrary, its wide adaptation during the late eighties was coincident with and dependent on the eclipse of an older paradigm, that of the "Third World"" (100). This is somehow because Samuel Huntington in his book *The Clash of Civilizations: The Remaking of the World Order* (1997) warns the American empire that in future the wars between the greatest civilizations will not be on basis of ideologies and economies but will solely be fought on basis of cultures. Being the "director of the security planning for the National Security Council in the Carter Administration and the Co-editor of *Foreign Policy* and president of the American Political Association" (Simon and Schuster), Huntington was heard with a great precision.

Postcolonial academic frame is believed to be controlled by the First World Western Nations for a very certain reason to continue their control over the Third World nations. The Western intellectuals import the literary texts produced by the postcolonial writers, whether living in their inborn spaces or as postcolonial migrants although unbranded, by using postcolonial theory. These texts are sent back to the former producers to be incorporated in the Third World academic institutions. Texts produced by the postcolonial scholars no matter written with

different touch and tones other than resistance as their main theme are actually catalogued in a very unidirectional spectrum. For instance, literature produced by the Indian writers of different genres is exclusively put under the label of postcolonialism as if this is the only enclosure to label it. Sara Upstone asserts that “it must not be taken for granted that, in postcolonial literature; resistance is to be prefixed, as is commonly the case with the national” (183). Arun P. Mukherjee similarly puts it in another essay in the collection called “Interrogating Postcolonialism: Some Uneasy Conjectures” “Much literature from India cannot be answered within the framing grid provided by postcolonial theory where readers are instructed solely on how to decode the subtle ironies and parodies directed against the departed colonizer. I think I need another theory” (20). Edward Said in *Orientalism* writes, “The point is that even if it does not survive as it once did, Orientalism lives on academically through its doctrines and thesis’s about the Orient and the Oriental” (Said 2).

Focusing on the assumptions put forth by the above intellectuals it can be assumed that postcolonialism does not stand on its own stance but in reality, is a western exercise carried out in the western spheres especially in academics and circulated in the Third World Nations. It is believed to be done with the collaboration of the postcolonial intellectual migrants who are paid handsome amounts by the western institutions. Therefore, bringing forth the unequivocal relationships between the elites of the postcolonial nations, who have somehow managed to secure lucrative positions, and the western intellectuals the existing situation resembles quite clearly to the previous colonial regime. *The Reluctant Fundamentalist* by Mohsin Hamid in this regard turns out to be an innovative literary text that portrays Changez attaining the same lucrative position, however, ends up with an extreme fundamental attitude. This text subverts the neo-colonialist constructions upon which American imperialism based on and acts as reaction to the colonial discourse from the Eastern or Third World nations. This text in itself epitomizes an empire where the author shows the resistance to prove that the east can write back.

Although, intellectuals endowed with capabilities of resistance against the conquering nations if however deprived of the language they speak and cut off from their cultures they are part off might eventually turn as representatives of the dominating nation. Afterwards their acts that embody or characterize a lucrative

position will doubtlessly attract an attention to a certain group of critics. David Diop in *Hammer blows and Other Writings* (1973) strongly emphasizing in context of African educated intellectuals however in a way represents all once colonized intellectuals by asserting that “Colonialism which, when it can no longer keep its subjects in slavery, transforms them into docile intellectual’s patterned after western literary fashions, which besides, is another subtler form of bastardization” (59).

Another problem regarding postcolonialism as a neo-colonial concern is the issue of “anti-foundationalism” (Bevir 53). “Anti-foundationalism is a doctrine in the philosophy of knowledge [...] which asserts that none of our knowledge is absolutely certain” (Bevir 53). This thought takes into account the perspectives of the major poststructuralist writers like Jacques Derrida, Michel Foucault, Gilles Deleuze, Jean Francois Lyotard and others who fall under the poststructuralist gamut and whose particular writing intent to question and deconstruct the differences between language and reality. They anticipate giving credence to language in their writings. Andrew Teverson and Sara Upstone in *Postcolonial Spaces: The Politics of Place in Contemporary Culture* write, “In critiques of postcolonial theory there is often the assumption that the influence of post structuralism on postcolonial studies has led to its detachment from ‘the real world’” (4). They provide much importance to language and consider the world as nothing more than a linguistic creation. The anti-foundationalists attribute extreme importance to language in spite of the fact that language is just a medium of communication that reflects reality.

Anti-foundationalists represent language as a core reality and goes on to an extent of calling the world as an offshoot of language. Anti-fondationalist thought largely disregards some tangible realities that function in the existing conditions in the form of economy and societal situations that in a large extent define our living standards. Instead, they say that the world is nothing more than a textual production and discard the other determining theories that explain the human behavior. They claim that “All the old grand theories or ‘grand narratives’ of knowledge [...] such as Marxism and Nationalism, have broken up, leaving us in a world of fragmented, local knowledge’s without any ‘grand narratives’ to adjudicate between them” (McLeod 251). Therefore, the arguments propounded by the anti-foundationalists seem to be confined to the institutional sites. When

viewed in the broader horizons they lack their presence because of the fact that the world is much more than a fragmentary text. In addition, such notions claimed by the anti-foundationalists confound the possibility of resistance by declaring an end to all “Meta narratives” (Dirlik 347) of knowledge. The following excerpt from Arif Dirlik’s essay “Postcolonial Aura: Third World Criticism in the age of Global Capitalism” gives a good example of the anti-foundational critique:

Within the institutional site of the first world academy, fragmentation of earlier Meta-narratives appears benign (except to hidebound conservatives) for its promise of more democratic, multicultural, and cosmopolitan epistemologies. In the world outside the academy, however, it shows in murderous ethnic conflict, continued inequalities among societies, classes, and genders, and the absence of oppositional possibilities that, always lacking in coherence, are rendered even more impotent than earlier by the fetishisation of difference, fragmentation and so on. (347)

With this regard, postcolonial theory rejects discourses like Nationalism and Marxism under those circumstances where we as postcolonial citizens in dire necessity need to use them against the emerging chaos all around the world. Arif Dirlik in his essay writes “Postcolonialism is practiced by a select few ‘Third World’ intellectuals who have taken up the ‘First World’ fashionable theory [...] This select few construct the world in their own hybridized self-image by projecting globally ‘what are but local experiences’” (345).

Fourthly is the issue of “neo-colonial temporality” of postcolonialism. In order to tackle the issue, we need to return to the prefix ‘post’ in the postcolonialism and especially the meaning it suggests. Post colonialism displays the brutal nature of colonialism and tries to displace the continuity of the colonial discourse by showing different forms of resistance. However, it is revealed by some critics that the use of the prefix ‘post’ conceals many realities that somehow get in the way to bring forth certain flexible versions that can unveil the particular representation of decolonization. In her 1992 essay “The Angel of Progress: Pitfalls of the Term “Post Colonialism”” (in *Colonial Discourse/ Postcolonial Theory*, pp. 253-66), Anne McClintock takes the problems of ‘post’ in post colonialism on following points. Firstly, by challenging the binary oppositions, ‘post’ in postcolonialism encapsulates whole phenomenon although what actually



we as postcolonial citizens need to know within a particular historical time: colonial/postcolonial. Secondly, “the prestige of history proper; colonialism is the determining marker of the history” (255).

The effect of the colonialism varied with space and time and with the result different countries decolonized at different times where others have not experienced it all. Therefore, by measuring the completely different times into one temporality i.e. postcolonial we lose the opportunity to think about the historical differences that exist between different locations and at different times. In other words, “The world's multitudinous cultures are marked, not positively what distinguishes them, but by a subordinate, retrospective relation to linear European time” (McClintock 86). The core word 'colonialism' in 'postcolonialism' becomes the determinant "where the movement forward in space" actually represents movement "backwards in time" (McClintock 85). Fredrick Cooper one of the few who draws attention to the selective mode of residing in postcolonial studies, puts it best:

One can pluck a text of a narrative from Spanish America in the sixteenth century or from the slave colonies of the West Indies in the eighteenth century, or for a moderately prosperous twentieth century cocoa planter in the Gold coast, and derive a lesson that conveys a generalizable meaning. (405)

Taking into consideration all the above statements it can be said that the 'post' in the postcolonial is too celebratory, putting an end to all things that are colonial. No matter postcolonial theory in its starting period formulated certain forms of resistance against the First World colonialists but in the contemporary conditions its presence belittles its own strength by not recognizing global capitalism and neo-colonialism as insidious forms of colonialism. Ella Shohat writes, “As a signifier of a new historical epoch, the term "post-colonial", when compared with neo-colonialism, comes equipped with little evocation of contemporary power relations” (105). Therefore, its celebratory emphasis damagingly diverts attention away from the continued neo-colonial operations throughout the globe that are proliferating with a great pace. While delving into the postcolonial aura we as postcolonial citizens witness that global capitalism proves to be an insidious institution that has negative impacts on the common masses. Regarding the complaint some critics claim that postcolonialism is essentially a foe in guise

of friend that actually facilitates the requirements to western capitalism in the form of modern global and multinational operations. Aijaz Ahmad in his essay "The Politics of Literary Postcoloniality" points out that the socio-economic condition of many poorer nations of the world resembles with many countries that have colonial history:

There have been many countries – such as Turkey which has not been colonized, or Iran and Egypt, whose occupation has not led to colonization of the kind that India suffered – where the onset of capitalist modernity and their incorporation in the world capitalist system brought about state apparatuses [...] In this context, we should speak not so much of colonialism or post colonialism but of capitalist modernity, which takes the colonial form in particular places and at particular times. (7)

Aijaz Ahmad first analyzes and then critiques postcolonialism for not recognizing capitalist modernity and contemporary global economic condition as insidious forms of neo-colonialism. "He claims that postcolonial theory is completely associated with the globalizing, transnational tendencies of contemporary capitalism" (McLeod 256). Ahmad further analyzes as well as negates postcolonial theory for not offering new ways of criticizing the advancement of global capitalism and argues, "postcoloniality is also, like most things, a matter of class" (Ahmad 16).

Arif Dirlik like Aijaz Ahmad makes many similar claims regarding postcolonialism but goes even further, what is already asserted by claiming that the intellectuals from the postcolonial nations do not represent the actual reality because of their close affinity with the global capitalists. He argues that these intellectuals try to stop us thinking about the dangerous nature of the capitalism just for the reason of being exposed as profiting from it. In his essay "The Postcolonial Aura: Third World Criticism in the age of Global Capitalism", he puts it that, "Postcoloniality is designed to avoid making sense of the current crisis and, in the process, to cover up the origins of postcolonial intellectuals in a global capitalism of which they are not so much victims as beneficiaries" (353).

Dirlik become suspicious about it because the postcolonial migrants represent the global capitalism as a manifestation of progress for the netherworld and due to this reason, there seems to be a sudden interest of local inhabitants

working within the capitalist industries that are actually organized by the First World Nations. He believes that a little knowledge of “cultural fragmentation” (Dirlik 350) will be helpful for the capitalists to establish themselves in different times and space. Dirlik concludes by hoping that postcolonial intelligentsia “can generate a thorough going criticism of its own ideology and formulate practices of resistance against the system of which it is a product” (Dirlik 356).

Going beyond there are some critics who blame postcolonial theorists as concealing the economic impacts on the postcolonial nations. By ignoring the economic aspect what Arif Dirlik asserts is that postcolonial nations are moving towards the construction of “shapeless world and contributes to a conceptualization of that world that both consolidates and subverts possibilities of resistance” (355-356). What he tries to unearth is that the postcolonial intellectuals hide what actually needs to be exposed for the sake of their own benefit. He ponders whether this negligence by the postcolonial critics is because of how their mind is trained or because of their positions; they do not want to lose. However, “it is more debatable whether such neglect makes postcolonial critics agents of global capital” (Lomba 208). Therefore, to overcome these problems postcolonialism has had grapple with the colonial legacies in intellectual thought and sought to construct a new agenda for inquiry into the present state on postcolonial nations. Postcolonialism has to deal with the problems of multicultural societies and the rise of fundamentalism in Asian, African, and other decolonized nations.

In the current scenario where everything seems to be an imitation of the foreign organizations it is believed that there is colonial continuity in one way or the other colonialism still circulates with agencies working in the postcolonial world that unfortunately has not magically disappeared even after the empire has declined. Neo-colonialism, Capitalism and Globalization are some traits that apparently seem having benefits, in reality are camouflaged with insidious characteristics. Colonialism, disguised the situation of exerting power within the fictitious appearances, in reality was a violent appropriation and exploitation of native races, economies and geography. Not practiced the way in current situations it was practiced earlier, it took different stance and after changing the center from Europe to America “the global actions of the United States since September 11, 2001, are often seen as constituting a new militarism and new

imperialism” (Foster 11). Immigrants living in the American “space of migrancy” (Graham 112) before attacks feel what Naqvi writes that “you could spend ten years in Britain and not feel British, but after spending ten months in New York, you were a New Yorker, an original settler” (Naqvi 15). The Pakistani immigrants before the attacks were considered as “pillar of city’s expatriate Pakistani Community” (Naqvi 17) and were often represented in hyperbolic statements like “people without whom New York is not New York [...] These are the famous Pakistani’s” (Naqvi 18). After the attacks this notion “vanished like a vision” (Naqvi 7) and in the latter half of the 2001 “that life changed? The city changed. [...] It was no time to live” (Naqvi 206). “The place looks no different from the day you arrived, as you were a squatter all this time, not an original settler” (Naqvi 208).

Notion of modernity implied by the western countries with the impression of privatization to provide jobs reverberates in reality with the strategy of uncivilized accumulation to civilize them as they tried to do in the past. This strategy of expanding opportunities for the netherworld seems in actuality the strengthening of the capitalistic spectrum. As observed in the novel *The Reluctant Fundamentalist* how a profitable job is offered to Changez in the Underwood Samson. However, the reality about having Changez in that evaluating firm was to make him an agent of the new imperialistic army where in the future he has to remove the people working in the different companies the Underwood Samson will evaluate. A new stance is observed here in this novel where the incapable people are removed not by the force but by using the notion of ideology. What becomes most ironic is that the removals are not made by the expected enemies or the recognized capitalists but are carried on by the fellow natives. This is the new neo-colonial attitude that America uses in the present-day scenarios. Arundhati Roy in *Capitalism: A Ghost Story* writes:

Local people are promised that their displacement from their land and the expropriation of everything they ever had is actually part of employment-generation. But by now, we know that the connection between GDP growth and jobs is a myth. After twenty years of ‘growth’, 60% of India’s workforce is self-employed, 90% of India’s labor force works in the unorganized sector. (3)

Imperialistic nations like the United States substantiate its presence within the lands of developing nations and Third World countries by dealing with the

security threat just to make their presence justifiable. After the 9/11 attacks American move towards the Muslim countries took an altogether different form. Not only this attitude paved the locals residing in the Muslim countries but also the effect was evident in the Muslim immigrants who have been deflated from the statures they acquired while living in the American migrancy spaces. Mohsin Hamid in *The Reluctant Fundamentalist* unfolds the real nature of American imperial presence in the different developing nations through the narration Changez narrates to the American:

Yes, my musings were bleak indeed. I reflected that I had always resented the manner in which America conducted itself in the world; your country's constant interference in the affairs of others was insufferable. Vietnam, Korea, the straits of Taiwan, the Middle East, and now Afghanistan: in each of the major conflicts and standoffs that ringed my mother continent of Asia, America played a central role. (156)

John Bellamy Foster in an excerpt from his book *Naked Imperialism* defines how America openly declares other countries as their enemies who do not comply with them. All this declaration of United States by their president in his preamble to the *National Security Strategy of the United States* released in 2002 unveils the actuality of the US imperialistic attitude "since the fall of the Soviet Union there was now a single sustainable model for national success [...] embodied in US capitalism. Any society that rejected the guidance of the model was destined to fail-and would [...] be declared a security threat to the US" (12). May be in present times we do not have the direct impact of colonial countries in the form of colonies but it can be said that in a much veiled way colonialism is still organizing its continuum in the form of neo-colonialism, imperialism and capitalism. They manipulate the people of Third World countries in the same manner as earlier colonialists manipulated them in the past few centuries.

Kiran Desai in her novel *The Inheritance of Loss* depicts how countries with colonial background as England earlier and America now clutter with the minds of people from the Third World countries and made them believe that it is only here in western spheres they have the possibilities of empowering their livelihood. Kiran Desai shows an example in her novel through a conversation between two Indian origin immigrants Mr. Kakkar and Biju. She shows how the colonial

domination have captivated the mind of immigrants as they think that it is good to go any hardship here in American soil rather than going back and living the same miserable life there. “Think of your children. If you stay here, your son will earn a hundred thousand dollars for the same company he could be working for in India but making one thousand dollars” (Desai 267). Mohsin Hamid in *The Reluctant Fundamentalist* shows how Underwood Samson and Company as an evaluating firm was in reality a disguised organization that unveils the values of a company in the developed countries, which in any way is seen earning with great figures. This organization continued its existence and make its living “by disrupting the lives of others” (151) eventually testimonies the neo-colonialist attitude of America. Changez after meeting Juan-Bautista realizes that he has become “a modern-day janissary: a servant of the American empire at a time when it was invading a country with a kinship to mine and was perhaps even colluding to ensure that my country faced the threat of war” (152). The tactics and the strategies behind the United States neo-colonial supremacy are to rob reserves and extract everything valuable from the developing countries to make them economically dependent. John Bellamy Foster in his book *Naked Imperialism* (2006) writes:

The objective of the imperialist system of today as in the past is to open up peripheral economies to investment from the core capitalist countries thus ensuring both a continual supply of raw materials at low prices, and a net outflow of economic surplus from periphery to center of the world system [...] (13)

America continues its imperialistic position in justifying itself within the different parts of the world who in any manner do not have the capability to resist against them. Mohsin Hamid in an excerpt characterizing the imperialistic attitude of America asserts that “What left me shaken, however occurred when I turned on the television myself [...] I chanced upon a newscast with ghostly night-vision images of American troops dropping into Afghanistan for what was described as a daring raid on Taliban command post” (99-100). Going through the works of the contemporary postcolonial writers mentioned above it becomes evident through their writings that in the existing scenarios there are different tactics and strategies used discreetly in the form of academic marketability and global capitalism by the emerging imperialists to continue their dominance on the Third World nations. These strategies are presented to the common people of postcolonial space with

the function of positivity and are else more invited to be the part of their institutions governed by the developed nations. However, sharing the same platform economic and cultural information is extracted from these people to rule them for the future references. The earlier colonialists created differences for ruling the colonized people whereas the new ones break the stereotypes and adapted an altogether different attitude where they abolish the differences to have total control without the dangers of resistance. They tame the local postcolonial inhabitants with such subtleties that they fail to remember that they are being dominated again. Therefore, what is required is that the literary texts written from the earlier colonies must represent the real situations of the postcolonial people rather than concealing the impacts of the different agencies proliferating with the undesirable impacts. South Asian novels written by the postcolonial diasporic novelists like *Brick Lane*, *Queen of Dreams*, *The Inheritance of Loss*, *The Reluctant Fundamentalist*, *Home Boy* attempt to reveal the continuity of different colonial traits that multiplies in the postcolonial nations with a great pace and with deleterious impacts on the common people.

*Brick Lane* breaks the conventional norms by taking a female character in a metropolitan city like London that provides her a desirable platform to thrive in her life. This bestows her an opportunity to question the patriarchal supremacy. For other female immigrants this novel's academic proliferation becomes an epitome to break all stereotypes regarding men being superior. What is most astonishing is that a local female immigrant is left on her own persona in a very exotic land where she ends up adapting a hybrid attitude that turns out to be advantageous for her to start a new life. This novel does not hide the mayhem that Nazneen goes through to reach her goal that she desired for. Nazneen's dilemmas in this novel are not covered by some glossy narrations rather her plight is brought forth with a greater subtlety so that the future generation immigrants should not have to face some unpredictable circumstances. The approach of the novelist as a representative to the people should be to bring to surface the real situations regarding the complexities of people rather than veiling them with some circumlocutions. The writer should be able to deliver the different consequences of diverse diplomacies that are used to manipulate people with poorer status or history of colonialism. It should reveal the dire consequences of racism that

continues as a haunting phenomenon within the lives of immigrants living in First World nations.

*Queen of Dreams* rather than masking, discloses the realities adapted by the First World nations to control the developing nations. What is important regarding *Queen of Dreams* as a path breaker is its focus on the Indian cultural and traditional values. This novel attempts to give credence to the traditional morals in the migrancy spaces. It shows how a female protagonist named Rakhi ultimately takes a hybrid stance within whose life co-exists the First and the Third World ethics. Rakhi's plight to assimilate herself in the capitalist world like America shows the possibilities of Indian traditional values that can go hand in hand to have a different impact. It attempts to capture the importance of local Indian things in American spaces, what it tries to do is to make local things global. This endeavor by the novelist provides an opportunity to know about the possibilities of flourishing while adhering to First World principles as well as conventional morals to continue life in a new geographical space.

*The Inheritance of Loss* appears to the naked eye a true postcolonial description because in this novel colonialism that in modern day is considered as a matter of past is emphasized again. The impact of colonialism and globalization in the lives of the local inhabitants is focused in this novel by delving into the lives of the characters portrayed. Effects of colonialism are pointed out instead of jumping on the postcolonial conditions. Impacts of globalization on the poor people as a colonial agenda are made apparent in the lives of Biju, Jemubhai Patel, Gyan, Sai and the sisters Lola and Noni. This novel focuses on globalization as a colonial trait that divides people based on class. Putting more importance to the 'post' in the postcolonialism this novel illustrates to focus on the core word 'colonialism'. This novel largely represents the situations from the local spaces instead of the First World Nations. It highlights the negative consequences of racism in the lives of the diasporic subjects as well as the consequences these immigrants face while coming back to their own inborn spaces. This novel acknowledges racism faced by different characters and illuminates a scenario where it can be labeled as an epitome for the coming generations to know exactly the history of conventional spaces where colonialism in one form or the other still continues with adverse impacts in the lives of the common people.



*The Reluctant Fundamentalist* is an answer to the monologue framed by the predisposed narratives of the Western nations about the postcolonial people. It is an attempt to form a dialogue but written with an unconventional stance where the initiatives have been made to change the rules of the game. It shows the effects of the First World academics where different fundamentals are incorporated into the minds of diasporic subjects to control them with a greater strength. This novel acts as a response to the American dream where the novelist focuses to stick on to the traditional values and ethics. Through Changez's character, this novel represents the practical value of demonstrating the freedom of depiction of local (Pakistani) into the global (International) affairs. Changez while living in New York exemplifies the camouflaged sensations of global capitalism that actually is nothing but another subtler form of colonialism. What is most important about this novel is that it exposes the reality of the institutions where the diasporic subjects are taken into for great offers however gather information about the economies of their inborn countries as well as the economies of the developing nations. In a matter of fact if any nation is seeming achieving as a frontier, measures are taken to suppress their achievements. This is done with the service of globalization where the local products are less prioritized while the international products gain recognition with a better prominence and with the result; the locals are dragged to the extreme edges.

*Home Boy* formulates its presence while accepting that the orientalist approach opted by the earlier colonialists is over in the modern day conditions because of the postcolonial resistance. However, this novel traces out the post-oriental attitude chosen by the new imperialistic nations that is more insidious than the earlier direct control. This novel holds its accountability in the existing scenarios by offering the counter-orientalist discourse to the citizens of the postcolonial nations. It provides influential information to the immigrants regarding the assimilation into the First World migrancy spaces and reveals the consequences of neglecting the traditional morals and standards. Through the Pakistani trio, it shows the impacts of the capitalism on immigrants and at times of economic recession, how immigrants working in multinational institutions and companies are thrown away. It represents its stance by offering global capitalism as a means to trap the capable citizens of the developing nations to avoid the resistance and instill into their minds on the superfluous manner the positives

about the growing economy. What is important about this novel is that it hints the migrants from the developing nations to assimilate into the premises of the developed nations but not on the cost of their conventional ethics.

These novels written by the postcolonial writers and other novels that also fall in the same spectrum should be introduced within the spheres of postcolonial nations to form a new canon. They should be used to illuminate the common masses about the new trends and tactics that are used to control them by the emerging dominating nations in present day scenarios. Information about the characters of these novels should be introduced into the academic institutions so that the future generations will know about the realities of the different historical movements and the consequences in the lives of diasporic subjects as well as in the local inhabitants. This canon should be used to textualise the history, so that the coming generations must take lessons from the characters that either failed or succeed but ultimately turned triumphant in their lives.

### **Capitalism and Imperialism as Insidious Institutions**

Colonialists become hungry to grab more and more space therefore exerted more and more power over the people with intentions of eradicating them from their roots. For that matter, they changed their policies and took different forms in the world and it is quite determined by thinking its relationship with two other terms; Capitalism and Imperialism. Dennis Judd asserts in *Empire: The British Imperial Experience from 1765 to the Present*. “No one can doubt that the desire for the profitable trade, plunder and enrichment was the primary force that led to the establishment of the imperial structure” (3). Further exploring this argument Sara Upstone in “Last Scale: Postcolonial Bodies” writes “In order to maintain superiority, colonialists introduced increasingly hegemonic structures to separate different bodies in often elaborate hierarchies, using a discourse of inferior bodies to justify conquest” (151). Capitalism and Colonialism go hand in hand with each other as Dennis Judd goes on to an extent by defining that colonialism was actually a commercial venture of Western nations that did not allow the colonized people to prosper in any respect. The colonizers tried to seize their lands and settle there for the desire to create and control markets abroad for Western goods. They tried to construct a platform where they can invest their own produced goods and explore their horizons to the utmost strength. John Bellamy Foster in the

*Naked Imperialism* depicts that the “Economies of the periphery are structured to meet the external needs of the United States and the other core capitalist countries rather than their own internal needs. This has resulted in conditions of unending dependency and debt peonage in the poorer regions of the world” (Foster 13). Assessing all tactics and the approaches it can be said that colonialism was a profitable commercial operation, bringing wealth and riches to Western nations but on the cost of the economic exploitation of others. It was in real sense a practice of economic profit where the rich were getting richer and the backward were dragged to the farthest points with the possibilities of nothing. Mohsin Hamid reveals how America as a new imperialist country continues the same attitude in the lives of the immigrants who somehow are capable and has the capability to show resistance are provided financial packages to convince them to be the soldiers of their own institutions. "I knew from my experience as a Pakistani—of alternating periods of American aid and sanctions—that finance was a primary means by which the American empire exercised its power" (Hamid 156)

Arundhati Roy in her book *Capitalism: A Ghost Story* (2014) writes that the fate of whole nation-state is determined by a few capitalistic persons who actually are defined themselves not by their own stance but by the foreign imperialistic standards which they imitate and apply back home. She writes “In a nation of 1.2 billion, India’s one hundred richest people own assets equivalent to one-fourth of the GDP” (Roy 7). She asserts that capitalism in modern times is not just about corporation and privatizing but it is much more serious and crafts the people in much unknown personas which they even do not recognize what they have become. She writes that “the sanctity of private property never applies to the poor” (Roy 10) and “laws were passed that made the poor vanish like laundry stains” (Roy 2). She opines that capitalism not only colonizes our bodies but also more effectively colonizes our imagination and leaves us uncertain about the resistances as it tame us in very different procedures.

United States after the attacks possesses an imperialistic attitude that actually is not new but this time uses it with a naked manner. Adapting a very post-oriental approach after the 9/11 attacks United States starts wreaking its supreme power over the Muslim nations. Muslims were believed to have committed this great attack and brought America to their knees. In return, how America tries to “maintain imperial power in zones essential to the interest”

(Foster 12), Mohsin Hamid in an excerpt from his novel *The Reluctant Fundamentalist* writes, “The bombing of Afghanistan had already been under way for a fortnight [...] the American bombers with their twenty first century weaponry and the ill-equipped and ill-fed Afghan tribesman below” (Hamid 99). Colonialism is a form of that ideological attitude that imperialism exerts and actually results from its canvas. Colonialism is completely a practice of domination with prior intention of ruling and subjugating the people of those nations who are not powerful and does not have the means to resist back. Nevertheless, colonialism in current times is absolutely over but this does not mean the end of imperialism because, imperialism continues with a great pace. Western nation such as United States engages itself with a greater fervor in the imperial acts to secure wealth and power through the economic exploitation of other developing nations. John Bellamy Foster taking the views of some Senior Fellows as mentioned in his book *Naked Imperialism* writes “This new imperialism is humanitarian in theory but imperial in practice; it creates ‘sub sovereignty’ in which states possess independence in theory but not in fact” (11-12).

Kiran Desai unearths how United States as a new Capitalist country dominates the political and economic spheres all over the world. Due to those reason people from the different parts of the world start migrating to America for their better future. Migrations from the South Asian countries especially India, Bangladesh and Pakistan occurred at great number because of the poverty-stricken status resulted by colonialism. Within the context of America, being an existing capitalist nation number of labor workers managed to come to America to lift their poor status. Kiran Desai through Biju’s character shows the different vision of United States and effectively represents two versions with different pictures. The fact and the fiction of American dream through Biju’s portrayal. The first version is viewed by the postcolonial masses from their local geographies where they perceive United States as a supreme capitalist nation that has managed to hegemonize their ideologies largely that they think it as a new magical wand that in a jiffy would relieve them from their problems. Representation of United States as a great economy urges the people especially young people to dream about it and cross the boundaries to change their situations. This notion of United States for immigrants as a stand to expand the horizons and break the conventional poverty standards lures the future

generations to cross the borders at any cost. However, the second version that we witness through Biju's eyes is an altogether different story. Quite contradictory to what actually is perceived. Through Biju's experience, we see nothing but a maze of viscous exploitation where the growing capitalist system has changed American society in a terrifying space. Biju's living in America suggests nothing but a failure of poverty-stricken masses where there is nothing at the end but pain, suffering and nostalgia.

Benita Parry in *Postcolonial Studies: A Materialist Critique* describes "Colonialism [...] a specific, and the most spectacular, mode of imperial projects many and mutable states, one which preceded the rule of international finance capitalism and in mutated forms has survived its formal ending" (18). The twentieth century has been the century of the colonial demise and the second half of the century has been a moment of freedom for millions of people who were once subject to the authority of the British crown. Kiran Desai's excerpt from her novel *The Inheritance of Loss* gives the description of how Indians united against the British Raj through her character Gyan. "Gyan remembered the stirring stories of when citizens had risen up in their millions and demanded that the British leave. There was the nobility of it, the daring of it, and the glorious fire of it. -- "Indian for Indians"" (158). Novels written by the postcolonial writers explore the manipulation of the colonized body and the way they were marked and defined as a space. These novels manifest why the colonized body holds much importance in postcolonial context. They show the atrocities that were perpetuated during colonial times and manifest the importance that was given to the colonized body at one moment and neglected the very other moment. Sara Upstone emphasizes:

The postcolonial novel can therefore on one level be seen to reflect the centrality of the body to colonial power, the fact that body is an imperial target, and indeed, bears a legacy of bodies marked and defined by outside forces. Moreover, they are testaments, equally, to the continued maintenance of bodies in the postcolonial world stemming from the continued legacy of colonialism. (151)

The postcolonial picturesque demonstrated in the existing situations is largely contoured like a portrait of an imperial landscape reflecting everything colonial from its reflections. Whatever an imperial landscape possessed whether that be the signs, the symbols or the features, the postcolonial world seems

imitating everything from it. "The historical narratives they generate, are tailor made for the discourse of imperialism as the very genre metaphorizes an expansion of landscape which is understood in current times as an inevitable outcome of colonisation" (Mukherjee 13). Sara Upstone asserts that the contemporary postcolonial writers "Offer up the possibility of a strategy that draws together different geographies and diverse contexts, yet doesn't overshadow the specifics of colonialism in different locations, and the very legacies of this colonialism in the postcolonial world" (183). No matter what changes, improvements, productions and alterations are made in the postcolonial arenas they all fall within the paradigms of the imperialistic agendas. William John Thomas Mitchell in "Imperial Landscape" writes that "Empires move outward in space as a way of moving forward in time; the 'prospect' that opens up is not just a spatial scene but a projected future of development exploitation" (Mitchell 17).

The important tactic that colonial encounter hinged upon was racial encounter, where the European and non-Europeans met. This earlier trait for proving the dominance through color is still prevalent in the existing times where immigrants from different postcolonial nations face it. Kiran Desai in *The Inheritance of Loss* portrays an example of racism through a character named Jemubhai Patel when he leaves for England to become a future judge. Being an Indian, he was not given a room for rent and he visited almost twenty-two houses. He was rejected accommodation everywhere and was unimpressed by the behavior people showed to him. Desai shows how Jemubhai was ridiculed in the so-called land of hope and glory; "He grew stranger to himself than he was to those around him, found his own skin odd colored, his own accent peculiar. He forgets how to laugh, could barely manage to lift his lips in a smile, because he could not bear anyone to see his gums, his teeth" (40). Likewise, Chanu's character portrayed in Monica Ali's *Brick Lane* is another example of racism. When Chanu talks about his plan to take his son back to Dhaka at Dr. Azad's home, he refers to Britain as a racist society because he experiences racism in London throughout the time he spend there. "I do not want him to rot here with all the skinheads and drunks. I do not want him to grow up in this racist society. I do not want him to talk back to his mother. I want him to respect his father.' [...] 'The only way is to take him back home'" (Ali 111). Working among the white people Chanu experiences racism at many instances. The most surprising incident of

racism that he experienced was the moment when he expected promotion and did not get it for the reason of his color. As he comes back home fatigued and torn apart he tells his wife about all this and she shares this incident with her friend Razia: “My husband says they are racist, particularly Mr. Dalloway. He thinks he will get the promotion, but it will take him longer than any white man. He says that if he painted his skin pink and white then there would be no problem” (Ali 72).

Postcolonialism pays attention to the cultural and artistic practices that negotiate with colonial histories, globalization and the neo-colonial contexts. Kiran Desai in her novel *The Inheritance of Loss* represents the differences between the illegal immigrants on basis of color living in First World and Third World Nations. She shows how the discourse of racism has created disastrous effects in the lives of the people who have different attributes than the white people. The colonizers represented the white color as something superior during colonial times; however, the rhetoric of superiority related to the white color has become more destructive in the modern-day times than it was when implemented. In the lives of immigrants from the Third World nations, the different color of their skin becomes very problematic for them to assimilate into the migrancy spaces. However, what is ironic about the white color is that the white people even if undocumented immigrants does not feel the same embarrassment as immigrants with black or brown color face. In case of characters from *The Inheritance of Loss* Uncle Potty and Father Booty, signifies the privileged people from the First World nations residing in India. Although, their standards of living seem falling from what they had does not affect their status, as they are able to maintain it in one way or the other. They are seen wealthy and rich than the local inhabitants of the place living around them. What becomes evident here while analyzing Uncle Potty’s character on one hand is that his falling prosperity and his declining family’s wealth signifies the fading of colonial supremacy in the colonized lands like India. While on the other hand, his character brings forth the position of Europeans in the colonized spaces and shows the differences regarding wealth and power between the First and the Third World countries.

Likewise, there are other characters from different developing nations, who become victims of racism in the developed countries like England and America. Characters like Chanu in *Brick Lane*, Rakhi and her friends in *Queen of Dreams* feel the impacts of colonialism in the present day conditions where the color of

their skin is labeled as something unfavorable. Mohsin Hamid's *The Reluctant Fundamentalist* unfolds the impacts of neo-colonialism on the country like Pakistan that even after achieving independence is still caught under its shade. He exemplifies how neo-colonialism affects the lives of the people from developing countries by manipulating their bodies like that of Changez portrayed in the novel. Representing characters as metonyms for their respective societies Mohsin Hamid in a very analytical manner shows how an uncanny relationship dwells between Changez and Erica as both characters represent their respective countries. Erica representing America and Changez representing Pakistan wish to be accepted as both part of Erica's life and part of American space. However, because of the neo-colonialist attitude either of them does not accept Changez. This resilience by the American society and by Erica compels Changez to adapt an extreme fundamental attitude within his personality. That is why when the American visits Pakistan he is ill at ease throughout their meeting as Changez tells him "You prefer that seat, with your back so close to the wall (Hamid 2) and his uneasiness does not limit there as he is suspicious of the appearance of the waiter "You seem worried. Don't be; this blurry fellow is merely our waiter" (Hamid 5).

With so much hatred between the two nations, the American stranger even gets scared of the shadows as if they are ready to attack him anytime. He becomes doubtful of trivial things "Ah, our tea has arrived! Don't look so suspicious. I assure you, sir, nothing untoward will happen to you [...] come if it makes you comfortable let me switch my cup with yours" (Hamid 11). This novel as a piece of literary response exfoliates the neo-colonial attitude of Americans towards the developing nations and moreover exposes the criminal acts perpetuated by American agencies on the name of War on Terror by killing innocent people. Ziauddin Sardar in the preface to *Black Skin, White Masks* also contends, "That the "war on terror" has become a license to violate international law and any concept of human values and rights" (Fanon xix).

At the end of the novel, what we observe is that Changez is humiliated by the resentful attitude of American people. The indignations that have been imposed upon him while residing in America compels him to go back to where he actually belong. However, this resentful attitude of American society towards Changez does not end here and while back home he feels as if "he is plagued by



paranoia, by an intermittent sense that I am being observed" (183). When Changez started exposing the imperialistic attitude of America his demonstrations were labeled as anti-American and was warned by his fellows regarding the consequences: "My brief interview appeared to resonate: it was replayed for days, and even now, an excerpt of it can be seen in the occasional war-on-terror montage. Such was its impact that I was warned by the comrades that America might react" (Hamid 182-183).

Kiran Desai shows how in a globalized world the domination by the developed countries over the immigrants of Third World countries continues in the contemporary times. She depicts how immigrants are psychologically disturbed in the employment sectors where the names of the place they work in make them feel still colonized. It senses as an altogether different hidden strategy where imperialism is seen hovering over the heads of the immigrants who somehow manage to get jobs in the developed metropolitan cities like London and New York. However, the local inhabitants manipulate the stores (the poor people) or the institutions (the middle class) they works in. They did not make them feel free even after independence. The immigrants allowed working in the stores or restaurants are dominated and are given orders by the pink skin people. The immigrant's situation resembles quite clearly with the earlier colonialism where the Europeans maneuvered the colonized people. America in current times implying the same behavior to the immigrants from the once colonized lands seems repeating the oriental approach with a post-oriental tendency. As portrayed in her novel *The Inheritance of Loss* through a conversation between two characters Saeed and Biju, when Saeed leaves job from one place to start in the next. "Saeed quickly found employment at a banana republic, where he will sell to urban sophisticates the black turtleneck of the season, in a shop whose name was synonymous with colonial exploitation and the rapacious ruin of the Third World" (Desai 102).

Postcolonial theory explores how colonial ideology, strategies of representation, and racial prejudices are coded into the literary texts and how these informed concrete political, military and social operations operate in colonialism. The main aim of the postcolonial criticism in 1970s and through the 1980s was the analysis of the colonial discourse. Homi K. Bhabha echoes the post-modernist view "Colonial discourse is an apparatus of power, turns on the

recognition and disavowal of racial/cultural/historical differences” (70). Kritika Singh in her thesis entitled “Postcolonial Trends in the Fiction of Arundhati Roy and Kiran Desai: A Comparative Study” (2017) writes that:

Frantz Fanon was one of the first theorists to draw unfavorable parallels between the colonial masters and the elite of the postcolonial nations. He argued that the power struggles between the colonial masters and the native subject ends with political independence. However, this soon re-emerges in a different form that is the battle for power between the elites and the rest of the postcolonial state. (26)

Kiran Desai dramatically shows the inner conflicts amidst the people of the same nation just immediately after gaining independence from the British Empire. As soon as India attained freedom, immediately in this free space emerged the concept of class where people from the lower status were compelled to work as laborers and were not allowed to become doctors and government workers, owners of the tea plantation. This unexpected treatment against the so-called lower strata infuriated them to stand against and unite under one banner for a clear recognition of their Indian identity. “In our own country, the country we fight for, we are treated like slaves [...]. We must unite under the banner of GNLF [...] we will defend our own homeland” (Desai 159). Kiran Desai in her novel *The Inheritance of Loss* shows how a man from Indian Gurkha’s clambered upon a bench (who are mistakenly identified as Nepalese people) showing how they are sidelined by their own people. “In 1947, brothers and sisters, the British left granting India her freedom, granting the Muslims Pakistan, granting special provisions for the schedule castes and tribes [...] EXCEPT US. EXCEPT US. The Nepalese of India” (158).

Edward Said summarizes postcolonialism’s political reading of the colonial documentation in *Culture and Imperialism* and asserts “Neither imperialism nor colonialism is a simple act of accumulation or acquisition [...] out of the imperial experiences notions about culture were classified, reinforced, criticized or rejected” (7-8). However, to Said’s assertion Homi K. Bhabha argues that Said’s reading of the colonial encounter is unidirectional. In addition to that Edward Said is also critiqued for not providing “an agential space for the Orientalized subjects” (Heidemann 297) further taken by Hamid Dabashi who attempts to provide some

alternative for the accounts of agency imparted by counter-orientalism. Hamid Dabashi in *Post-Orientalism: Knowledge and Power in Time of Terror* (2009) tries to unearth the authority that a developed country like United States of America wreaks over the Third World Countries like Afghanistan, Iran and Pakistan on the name of War on Terror. United States adapted the post-oriental idea by keeping in mind the hypothesis propounded by Samuel P. Huntington in *The Clash of Civilizations* (1997). Huntington propounded that the future wars fought between countries will not be on ideologies but between cultures with Islamic extremism as biggest threat to the world peace. This assertion gave birth to the disparity between East and West with Muslim immigrants claimed possessing fanatic ideologies to bring deaths and pain to the Western nations. America adapted a post-oriental approach to eradicate the new emerging empire prophesied by Huntington as Mohsin Hamid in *The Reluctant Fundamentalist* writes:

I had always thought of America as a nation that looked forward; for the first time I was struck by its determination to look back [...] I did not know—but that they were scrambling to don the costumes of another era was apparent. I felt treacherous for wondering whether that era was fictitious, and whether – if it could indeed be animated – it contained a part written for someone like me. (Hamid 114-115)

Migrations to the developed countries especially to America from the South Asian countries were at brisk before the 9/11 attacks. The American “space of migrancy” (Graham 112) provided congenial conditions to the immigrants where differences based on religion, culture and economies were under shadowed. In words of Changez it seemed that “every fall, Princeton raise her skirt for the corporate recruiters who came on to campus and – as you say in America – showed them some skin” (Hamid 4). Likewise, Naqvi’s protagonists felt the same way as they assert, “we were content in celebrating ourselves and our city with libation” (Naqvi 6) as the New York City seemed them their own place where they have the acquiescence of doing anything whatever pleases them. Within the immigrants of different nations, diasporic fraternity eventually transpired where they felt a sense of duty to take care of each other. In Naqvi’s *Home Boy*, an excerpt shows a close affinity between the immigrants where Chuck reminds the trio about their responsibilities towards their friends:

We have responsibilities to each other, as friends and more importantly as, uh-human beings. We cannot allow ourselves to be cauterized. We are the glue,' he announced [...] with rhetorical flourish, 'keeping civilization together. Without bonds and good manners, without commitments, even small commitments, we're nothing, unconnected, uncivilized, animals!" (20)

However, after the attacks whatever liberties ascribed to the immigrants were eventually snatched from them and a different scenario was visible where everything was blistering with anger and revenge. As president of America speaks, "*Tonight we are a country awakened to danger and call to defend freedom. Our grief has turned to anger, and anger to resolution. Whether we bring our enemies to justice, or bring justice to enemies, justice will be done*" (Naqvi 94). With a very sharp tone, the president put forth his notion to the nations of the world by asserting, "*Every nation, in every region now has a decision to make. Either you are with us, or you are with the terrorists*" (Naqvi 98). Diasporic fraternity was breached and the immigrants from the South Asian countries especially Muslims feel a threat to their life as they were stripped and all at once made outsiders. The rights that were ascribed to the Muslim immigrants as American citizens were taken away from them after the attacks. They were put into prisons and were not allowed to plead themselves not guilty. They were beaten and threatened to send back to their inborn spaces. The threat was imminent as Chuck narrates that "After 9/11, Muslim cabbies bore American flags [...] I wished I had something, anything to hold on to then" (74). By hanging the American flags on their cabbies, the Muslim immigrants endeavour to prove their loyalty to the American nation. They represented themselves to the American people with a caring attitude about the loss of the lives that occurred during the attacks. They offer every possible assistance to prove that they are genuinely shocked.

Nonetheless, Muslim immigrants were put into detention centres and were made vulnerable there and for saving their lives the in charge, officers directed them to "admit that your pals were involved in the terrorist activities, and we will go easy on you. We'll plead for leniency" (107). The officers who put the immigrants in prison were very harsh to them as Chuck, while put in prison, and narrates his expectations of being haunted, as "The timber of his voice did not suggest

empathy or curiosity but invited exposition. Unsure whether the question demanded exposition or some sort of map of my socio-political coordinates” (114). The places where immigrants live were searched with a very classy manner just to have some psychological impacts on them. Chuck after been released from prison says “It would have been different had the place been spectacularly broken into and turned upside down, but the evidence was thin, as if the saboteurs connived to wreak only psychological damage” (143).

The oriental approach that westerners adapted in the earlier times to dominate the Orientals are quite repeated by the New American Empire where the immigrants living in the American “space of migrancy” (Graham 112) are rushed out of their rights and compelled to leave and go back to their own inborn spaces. In not only “space of migrancy” (Graham 112) but also the immigrants are observed in their own postcolonial spaces are compelled by the circumstances to live normally. Changez after coming back to Pakistan recounts “I even tried to vary my routines—the times I left for work, for example, and the streets I took—but I have come to realise that all this serves no purpose [...] in the meantime I must conduct myself without panic” (183).

Hamid Dabashi in *Post-Orientalism: Knowledge and Power in Time of Terror and War* (2009) unearths that “our renewed understanding of the relation between knowledge and power” (xiv) facilitates us as postcolonial citizens to communicative Orientalism’s “theoretical foregrounding of the power of self-representation and rebellious agency for the subaltern, the colonized, the dominated” (xi). Birte Heidemann in “We are the glue keeping civilization together”: Post-Orientalism and Counter-Orientalism in H.M. Naqvi’s *Home Boy*” writes “hence, in what Hamid Dabashi calls an ideological corollary of “Post-Orientalism”, (290) there seems the probability of mapping out the “Counter-Orientalist” measures that Edward Said supposedly “failed to examine or give credence to” (Varisco 3). Mohsin Hamid in *The Reluctant Fundamentalist* reveals how after the attacks on the World Trade Center, America was narrating blazing rhetoric of patriotism through media and journalism and deflated the Muslims from their stature and attached them with the fanaticism and terrorist capabilities. He represents it through his character Changez when he narrates to the American:

Affronts were everywhere; the rhetoric emerging from your country at that moment in history – not just from the government, but from

the media and supposedly critical journalists as well – proved a ready and constant fuel for my anger. It seemed to me then –to be honest, sir seems to me still – that America was engaged only in posturing. As a society, you were unwilling to reflect upon the shared pain that united you with those who attacked you. (Hamid 167-168)

May be in the current times literary Orientalism may have just a bit faded its importance as a characteristic of colonial supremacy, it here becomes a bizarre contemplation regarding the end of colonialism because after the 9/11 attacks there has been an upsurge in the shaping of the western attitudes towards the immigrants especially Muslims. Birte Heidemann unfolds that “orientalist ideologies have dissolved into various public domains of knowledge, cutting their way from academia into the popular imagination” (289). Likewise, Stuart Sachar in “*Orientalism’s* persistence in Mass Culture and Foreign Policy” writes that “feeling into the paranoia produced by real terrorist attacks [...] Hollywood and media have joined in, intensifying the volume of terrorist images all about us” (18).

### **Globalization, a mode of American Neo-Colonialism**

Post coloniality therefore, is the set of practices that seek to negotiate the history of colonial discourse, how it was written, by what strategies and complexities it was constructed and finally narrated. Post coloniality interprets the present state of political independence gained by colonized nations and in a reasoned manner points out whether we as postcolonial citizens are politically independent or are still maneuvered the way we were maneuvered in the past. It exposes the strategies that keep hovering over the postcolonial nations and warn every time the always imminent threat of neo-colonialism in the economic, ideological and social-cultural fields. It therefore pays attention to cultural and artistic practices that delineate with a subtle way with colonial histories, globalization and neo-colonial contexts. “Globalization in broader sense is the expansion and the intensification of connections and movements of people, goods, capital, ideas, and cultures-between countries” (Malhotra 463). Globalization involves the movement of capital across borders, dissolution of nation state borders, increasing communications and network linkages, and the new forms of production and consumption. The debate in current globalization theory is divided along two lines:

1. Does globalization means a new openness to the foreign.
2. Is globalization a more insidious mode of American imperialism?

It is clear now that globe is increasingly one social space where common consumer goods spread through diverse communities. Even as hybridized communities come into being, they constitute a common homogenized space in terms of consumerism. However, what must be kept in mind is that globalization repeats the phenomenon of national markets. It is represented on a larger scale with a smaller number of beneficiaries, but is the same exploitative set of process. Globalization acts as a medium through which dominant countries continue to subjugate the Third World countries.

Kiran Desai in her novel exfoliates the politics of liberalization, claims of globalization with the advancement information technology which profess to create wealth and well-being in integrating the cultural diversities, but the fact is there is a darker side where millions are deprived of the basic human rights. Globalization in reality is a policy that provides information about the economic structure of developing countries and further alerts them to have measures to continue their suppression and not to let these countries to come to mainstream. An excerpt from *The Inheritance of Loss* clearly shows how American Businessman worry/ies about the progress in Asian economies:

“We need to get aggressive about Asia,” the businessman said to each other. “It is opening up new frontier, millions of potential consumers, big buying power in the middle classes, China, India potential for cigarettes, diapers, Kentucky fried [...] this country is done, Europe done, Latin America done, Africa is a basket case except for oil; Asia is the next frontier”. (Desai 136)

Those who celebrate globalization claims Arjun Appadurai and Homi K. Bhabha see it almost exclusively in cultural terms without least taking into consideration the other aspects. However, Promad K. Nayar in *Postcolonial Literature: An Introduction* asserts, “Simon Gikandi cautions us there is an increasing “disjunct” in such celebratory analyses”, (Nayar 31) “between the emergence of global images and the global stories of global subjects” and “the material experiences of everyday life and survival” (Gikandi 631-32). This claim seems to be of large importance because globalization in cultural domain may or may not be harmful; however, economically it has proven very disastrous to the

Third World nation economies. As people from the postcolonial regions cross borders and immigrate to developed countries, they are not accepted because of racial discrimination and because of different roots. The local Americans taunt Biju, a character portrayed in Kiran Desai's novel after starting his second year in America every time. The owner's wife where Biju works ridicules him and speaks very obscene words about him. She says, "I think I am allergic to his hair oil." She had hoped for men from the poorer part, of Europe----Bulgarians perhaps or Czechoslovakians. At least they might have something in common like religion and skin color, grandfathers [...] but they were not coming in numbers" (48).

Biju's character represents the quest of the disadvantaged poor class from the once colonized lands. His status and the race he possesses compels him to turn into a shadow class in the American spaces where the bright color people are allowed to work in and suggest things for the black or brown people belonging to the Third World countries. Capitalist countries invest their capital in the developing nations and circulate it in the form of globalization by incorporating different strategies where the local people are fascinated by the whole scale. This whole gamut urges the local masses to acquire status like the capitalists who invest their resources, because the differences on basis of race, ethnicity and the religion are considered nonessential elements by the First World nations in the spaces of Third World nations. A different aura is represented in a concealed manner that compels the people from the developing nations to migrate and earn into great numbers. However, as soon as they step into the spheres of the developed countries like America or England the nonessential things eventually are brought forth and used as tools to attack and degrade the status of immigrants. It is the effect of earlier colonialism that has created a disparity between the people of east and west on the basis of color. They have circulated every bit of information regarding the black or brown color as evil to the countries they belonged. This is the reason Third World countries after gaining political independence are humiliated in the First World countries and are seen with the different attitudes.

However, in the contemporary situations, the effect of colonialism is witnessed in the attitude of the Third World nations who are progressing economically with a good pace. For instance in case of the character Father Booty from the novel *The Inheritance of Loss* who being a white has never felt a need to renew his permission of living in a Third World country. Nevertheless, the situation



changes and Father Booty after losing his property and the diary has to leave the country. This is a matter of reversal because in most cases we see the opposite of what happened in case of Father Booty, where white people compel the colonized people to leave. While living for forty-five years in India Father Booty suddenly lose his permit after the GNLFF takes over. He is categorized as an illegal immigrant like Biju who after overstaying in America is categorized as an illegal immigrant. However, the difference between the two illegal immigrants here is paradoxical just because of the color. Father Booty being white from Switzerland has enjoyed every moment of his life in the Third World nation while as Biju with different color is humiliated at every moment of his stay in America.

American agencies adapt a new imperialistic mind-set in the modern-day circumstances where they use media as a tool to prove their dominance globally. After the 9/11 attacks American media mutates the term Muslim and attaches negative connotations to it with the capability of conducting terrorist activities. This new tool of the American imperialism in a moment circulates and broadcasts whatever is the need of hour. Their stance of dominance actually falls into the neo-colonialist spectrum where without physical contact they have more impacts than desired. The stature of Muslim communities not only gets demeaned in American society but it gets more degraded in the other parts of the world. In *The Reluctant Fundamentalist* Changez narrates how like the Europeans, America at present through its media represents the camouflaged images that distorts the actual reality. These images are deteriorating the developing nations as Changez speaks “For we were not always burdened by debt, dependent on foreign aid and handouts; in the stories we tell of ourselves we were not the crazed and destitute radicals you see on your television channels” (Hamid 101-102). Chitra Banerjee Divakaruni in *Queen of Dreams* unfolds how after the attacks the United States media mutates the whole scenario of the Muslim immigrants with beard and how it left them bewildered about the consequences of the response by the United States government:

A stern newscaster announces that a certain Osama Bin Laden is the mastermind behind this plot. A picture of him in white robes, with a turban and a beard and black fanatic’s eyes, flashes on the screen [...] people wonder why the terrorists launched this attack, what the

government will do in response, how this will affect our home countries, and what will happen to us all. (Divakaruni 265)

Globalization proliferating with an alarming pace in the existing scenario is not just about the expansion of trade and earning finance but it impacts the Third World nations in socio-cultural spheres as well. Contemporary postcolonial critics sense capitalistic strength and an emergence of new empire within the name of globalization and due to this reason; postcolonial studies shows concern about it. Literature written from the South Asian countries discloses the shrouded system of globalization where on the surface level it seems to facilitate the Third World nations to come to the mainstream. However, delving into it with a little accuracy the hidden menacing consequences comes to the forefront. These writers represent globalization as a sinister mechanism that controls the developed nations by using different techniques. It makes known to the authorities, who organize the whole spectrum, the economic conditions of the Third World nations and puts into practice the diverse means accordingly to control these nations. Mohsin Hamid in his novel *The Reluctant Fundamentalist* defines the actual relation of why a postcolonial citizen is hired in a country, which actually has the history of subjugation over them: he defines it through his character Changez. "Looking back now, I see the power of that system, pragmatic and effective [...] students like me were given visas and scholarships, complete financial aid [...] In return we were expected to contribute our talents to your society, the society we were joining" (Hamid 4).

John Bellamy Foster in his book *Naked Imperialism* presents what has changed in the American imperialistic attitude with the due course of time. Foster asserts that America after the collapse of the Soviet Union has been perpetuating the military and the imperialistic potency to expand their control in the Third World nations. However, after the 9/11 attacks, "what has changed is the nakedness with which this is being promoted and the unlimited planetary extent of US ambitions" (11). "Post colonialism has revealed colonialism and imperialism as producing hybridized cultures through the cultural apparatus of education, religion, literature and the law" (Jasen 194). "The reason the Americans are in Afghanistan [...] is to maintain imperial order in zones essential to the interest of the United States. They are there to maintain order against the barbaric threat" (Foster 12).

In *The Reluctant Fundamentalist*, it is unveiled how the American intellectuals still come in disguise to postcolonial nations especially the rural poor to give a hand to them to flourish in different aspects like economics and other developments. “So it was immense consternation that I learned recently that one of them had been arrested for planning to assassinate a coordinator of your country’s effort to deliver development assistance to our rural poor” (Hamid 181). “As “the West’s last military state” and its last “remaining empire,” the United States has the responsibility for “imperial structuring and ordering”” (Foster 12). Globalization becomes a natural subject of study for postcolonial studies because like colonialism earlier, globalization is marked by a European domination of global culture. Contemporary postcolonial critics expose how European strategies of marketing to some extent diminished the role of the local traditions by calling it with derogatory terms like barbaric and primitive; the Europeans took a different stance by drastically transforming the staunch natives into hybridized forms where the European marketers have an upper hand.

Michael Hardt and Antonia Negri in their book *Empire* opine that postcolonialism’s emphasis on the politics of difference has become irrelevant because, the new Empire subtly champions difference in order to incorporate it into new forms of modern autonomy. Bhabha’s emphasis on colonial discourse’s failure to implement its binaries is that the argument is based on a flawed assumption that Hardt and Negri in *Empire* quoting Bhabha asserts that “power [...] operate exclusively through a dialectical and binary structure” (145), but in the modern Empire the form of the dominating power does not operate through binaries. It harnesses difference, locality and heterogeneity for its purpose. Hardt and Negri describe this new form of imperial control thus, “The globalization or deterritorialization operated by the imperial machine is not in fact opposed to localization or reterritorialization, but rather sets in play mobile and modulating circuits of differentiation and identification” (43).

Unlike colonialism that divided and demarked the geographies of colonized lands, the contemporary powers like neo-colonialism, global capitalism and globalization utilize the lack of borders to construct a system, which is defined not by the chaotic presence but by order. These new imperialistic strategies try to create a scenario on a wholesale scale where borderlines are tied together to have a complete control over the developing nations. While in some cases neo-

colonialism is achieved not merely through state control by Euro-American powers but by a nexus between the economic, the nation state and the business house often accompanied by insidious threats of trade sanctions and military action. Mohsin Hamid's excerpt from *The Reluctant Fundamentalist* enlightens the whole scenario with certain deftness:

A common strand appeared to unite these conflicts, and that was the advancement of the small coterie's concept of American interests in the guise of the fight against terrorism, which was defined to refer only to organized and politically motivated killing of civilians by killers not wearing the uniform of soldiers. (Hamid 178)

Neo-colonialism, therefore may be the more insidious and dangerous form of colonialism. For Massey "both openness and closure, and both classical territory and rhizomatic flow, can be the outcome of sedimented and unequal power relations" (174). In the same manner, for Michael Hardt and Antonio Negri in their book *Empire* (2000) claim that the current western agencies work exactly through chaos. They assert that the disappearance of borders utilized by them does not mean or contribute to the positive democratic stability but in reality expands their own capitalistic horizons for the main reason to destabilize whatever the postcolonial nations try to stabilize. These imperialistic agendas keep an hawk eye over the developing nations to implement whatever needs to be and to go to every extent to kept them subjugated and does not allow them to come to compete with them in the same line. Mohsin Hamid in *The Reluctant Fundamentalist* writes regarding the new post-orientalist approach adopted by the America to dominate the Third World Nations:

I wondered how it was that America was able to wreak such havoc in the world—orchestrating through its actions the invasion of weaker states by more powerful ones, which India has now proposing to do to Pakistan—with so few apparent consequences at home [...] It was rumored that India was acting with America's connivance, both countries seeking through the threat of force to coerce our government into changing its policies. (Hamid 131, 148-149)

This whole phenomenon where the imperialistic nations present themselves with the niche of benefit for the developing nations in a way allows

them to rule over them again with a different network which functions all pervasively without fixed location or national identity. Elleke Boehmer writes “Neo-Colonialism [...] signifies the continuing economic control by the west of the once colonized world under the guise of political independence, and the betrayal therefore of the ideas of the postcolonial liberation” (9). Unlike imperialism and colonialism, the empire establishes no territorial center of power and does not rely on the fixed boundaries. Earlier times for controlling the colonized nations the colonialist used chaos and tried to bring order but the case with capitalist world is completely different. It maintains its stability by admitting the people to bring order over the commotion that their space is embedded with. What becomes ironic here is that the colonialism, its own agency that created commotion and capitalism advances from it and tries to bring order over the anarchy. Earlier colonialism and currently capitalism work hand in hand for the only motive to control the economies and rob whatever needs to be to get rich and powerful. Hardt and Negri define in their terms that:

Whilst Empire does not attempt to fix boundaries at the level of the nation, nevertheless it does attempt to secure territory and establish centers of power, which are tightly controlled. ‘Whereas colonial power sought to fix pure, separate identities, Empire thrives on circuits of movement and mixture’ obscures the fact that colonial ordering relies upon an initial discourse of movement but, equally, that Empires ultimate desire is demarcation and perpetuation of difference. (199)

Main intention behind the postcolonial theory being the resistance against the foreign infiltration is becoming challenging in the current circumstances where new tough situations are created in postcolonial aura by the introduction of globalization, neo-colonialism and cultural imperialism. “Dissolving nation-state boundaries, transnational linkages and transnational terror have tested postcolonialism’s emphasis on territoriality” (Nayar 191). The rising cosmopolitanism as both an “ethic and a political philosophy” (Derrida 16, Habermas 116) challenges the theme of nativism as well as the socialistic attitude, even as “cosmopolitan vernacular” (Pollock 18) proposes to shape itself within the contours of postcolonialism. Amilcar Cabral in *Revolution in Guinea* manifests that “The neo-colonial situation [...] is not resolved by the nationalist

solution; it demands the destruction of the capitalist structures implanted in the national territory by imperialism, and correctly posits a social solution” (106). Cabral treated anti-colonial struggles as a platform for waging a war against all forms of foreign domination including neo-colonialism. In order to battle neo-colonialism Cabral argues that the native populations must turn to socialism because, he believes that by adapting socialistic stance we as postcolonial citizens will be able not only to resist against it but eventually we will compete along with the established empires. Therefore, he emphasized not only a struggle against power but also stressed the need for an internal restructuring of the once colonized societies through local development models and finally an adherence to socialism.

## **Conclusion**

Taking into consideration both the theoretical and the literary responses, there are certain examples cited above that show the continuity of colonial traits in the form of Academics, Neo-colonialism, Capitalism, Imperialism and Globalization that proliferate in the postcolonial space bearing negative impacts on the lives of the postcolonial citizens. Contemporary postcolonial critics for instance Meenakshi Mukherjee asserts that the literature introduced under the postcolonial brand in reality reverberates the American supremacy because the nomenclature of postcolonial theory fails to represent the real problems of local postcolonial citizens. Other critics like Ella Shohat, Aijaz Ahmad, Arif Dirlik, Anne McClintock, and Arjun Appadurai suggest that postcolonial writers must represent the real troubles of the postcolonial citizens from the very core of the space they belong. They demand in their writing that postcolonial literature must attempt to expose the negative consequences on the middle and the lower class people due to the growing Capitalistic and Imperialistic strategies used by the developed nations. Most importantly, they made assertions that postcolonialism must find alternatives to deal with the end of the racism because race and the racial discourses enabled colonial powers to find ambiguities regarding the native cultures for further control and oppression.

Theorist as John Bellamy Foster in *Naked Imperialism* exposes the dismal consequences of the American imperialistic stance in the Third World Nations by showing the global actions of America as a signature of new military and

imperialistic strength. Arundhati Roy in “Capitalism: A Ghost Story” unfolds the inconspicuous chances provided by the capitalists to the citizens of the netherworld as their own capitalistic strength. She shows how capitalism resonates the colonial continuity through which the local residents, whose economy does not fall within the scale are pushed to the farthest limits of poverty. Hamid Dabashi in his book *Post Orientalism: Knowledge and Power in Time of Terror* unearths real picture of War on Terror, a reason that America uses to engage themselves to justify their presence in the Muslim countries like Pakistan, Iran and Afghanistan.

Focusing on the South Asian novelists, the novel like *Brick Lane* by Monica Ali represents both the negative as well as the positive aspects through the characters portrayed in it. While analyzing critically, this novel manifests the possibilities of economic development in case of Nazneen because the status of the developed country like England (London) provides her opportunities to break the conventions and work outside her domestic space. However, due to the rising number of immigrants in England emigrating from the Third World Nations, racism arrives at new heights. Chanu being an immigrant becomes victim of racism in London because racism is used as a tool to establish the colonial supremacy in the contemporary times in postcolonial space of diasporic contexts. It is used with greater intensity as it was used in the past centuries to rule over the people with different color other than white. Nonetheless, for other immigrants like Razia and Mrs. Azad though living in London proves beneficial for them to proliferate their spheres as they take hold of the opportunities to work with the First World people. Working in the premises of the First World Nation with white women provides them a chance to question the patriarchal standards that delimits their freedom. From the perspectives of these immigrants, London seems to be a land of possibilities not only for the local residents but also for the immigrants from different developing countries.

*Queen of Dreams* represents two different accounts one before the attacks and the other after the attacks. In the first part, this novel emphasizes on the life of Rakhi with the possibilities of flourishing in the spheres of the developed country like America. America’s economy growing at a very great pace provides chances not only to its local inhabitants but also to the immigrants living there to succeed in their life. Rakhi as a second-generation immigrant occupies her own territory by owning a shop in the American migrancy space that largely is

impossible for her to have in her ancestral state because of the prevailing patriarchy as well as of the cultural inhibitions. However, the second part that takes place after the 9/11 attacks delimitates the immigrant stature who are either men or women and overnight imposes a different order in the form of neo-colonialism. The immigrants allowed succeeding in their business before the attacks are now watched with eyes of suspicion after the attacks. The possibilities of exploring their boundaries are made tough by the circumstances by opening up the competitors with the same businesses. Media as a tool is used to disgrace the image of Muslim immigrants, as the attacks were believed to be carried over by Muslim Terrorists. Racism too arouses with a greater intensity and the brown color people were attacked for being participants in committing the ruthless act. A new capitalistic sensation is perceived in the American spaces where immigrants are analyzed with a greater exactness. However, what becomes sophisticated in these tense situations is the hybrid stance that Rakhi adapts, that allows her to carry over the traditional culinary secrets to represent them globally. Being a diasporic subject and living with a hybrid identity allows her to understand the First World institutional strategies to reach the utmost heights. This novel in one way create complexities in the lives of immigrants while in other ways provides them fair chances to walk hand in hand with the people of the developed countries to understand the procedures of progression.

*The Inheritance of Loss* exemplifies the impacts of globalization in the lives of characters who have lived their life as Diasporic subjects or who are living in their own inborn spaces. It manifests the negative impacts of racism that still thrives in the current situations with very heart wrenching consequences. England depicted as a land of accomplishing greater intellectual dexterity turns a hub of racism for the immigrants with the colonial pasts. Racism as a means, used by the First World Nations earlier and in the modern day times instills negative impacts in the immigrant lives. In case of Jemubhai Patel while living in England, he becomes a victim of racism that disparages his self into a mere shadow. Likewise, in case of Biju, he is tormented into a selfless being because of his poor status. This novel depicts the impacts of globalization in the lives of poorer people who want to succeed in their lives with a greater eagerness. It shows how global capitalism heaves an urge inside the poor people to raise their status and in a way compels them to mimic the First World mannerism to pretend to be like them. In



case of Lola and Noni the impacts of colonialism are witnessed in their day-to-day lives and these impacts are shown intensifying with the current globalization. Concept of class that was introduced at times of colonialism in the colonized lands to have their supremacy is witnessed in the postcolonial nations where the elite class people are imposing their ascendancy over the marginalized or the subaltern groups. This impact of colonial traits are also witnessed in the lives of the Gorkhas, the Nepalese Indians who are deprived of their rights and are quite ridiculed because of their low status. The Sai-Gyan love relationship could have acted as a medium to break the constructed core of dividing people based on class. However, the concept of class turns on the heavier side and ultimately breaches the relationship between these lovers belonging to different ethnicities. This novel foregrounds the darker side of globalization in the sense that it actually seems taking an imperialistic attitude in the developing countries where the poor people are dragged to the farthest limits. It creates a huge economic difference between rich and the poor people where the poor seem craving to have what the rich possess. In a concealed manner, globalization actually seems echoing the colonial agendas where the marginalized people are subjugated and their culture is forced to get eradicated to propel the notion of homogeneity but with the new emerging imperialists as the supreme leaders.

*The Reluctant Fundamentalist* brings forth how America as a leading economy in the existing times uses its financial capability to exercise power over the Third World Nations. This novel shows how America's continuous indulgence in the affairs of the developing nations is extreme to bear. This novel illustrates how America chooses a new neo-colonialist approach to subdue the expected resistance from the postcolonial nations by offering them comfortable spaces. Focusing on Changez's character it shows how America in current times controls the ideology of diasporic subjects by offering different schemes to different level of people. Americas control over the Third World People who are diasporic subjects or are living in their own inherited spaces reverberates in reality the imperialistic stance by choosing a new neo-colonialist approach. Changez as a threat to the American supremacy is tamed by offering ranks of meritocracy and while this control by offering catchy packages does not work, his ghost is finally exorcized from the American space. The American neo-colonialist approach is seen with some nakedness in Changez's character when he is watched while he comes

back to his space of inhabitation. He is looked out with a keen precision and his activities are observed before he acts. Like earlier colonialists, America differs in the contemporary situations in performing its operations. The earlier colonialists gained information by settling colonies whereas the new emerging imperialists in case of America extract information by sending individuals to deliver assistance. This novel deconstructs the different strategies that America uses to justify its presence in the Third World nations on the name of War on terror. It shows how the America as a new imperial power uses the rhetoric of patriotism to commit collateral damages in the Muslim countries and perform some covert operations to continue their supremacy in the same manner as the earlier colonists did.

*Home Boy* emphasizes on Naqvi's Pakistani trio in the American space of migrancy and brings to surface the new dogmas in the form of globalization and neo-colonialism that resonates the colonial agendas. American nation focuses on immigrants and control their ideologies by associating them with the American fundamentals by using the neo-colonial tactics. While as people of the Third World nations are manipulated by the concept of globalization. Globalization actually exercises its power in the fields of economy and culture and it is observed that in the Asian countries wherever culture keeps people intact attempts are used to break the affinity by introducing the notion of globalization. It proves out to be an effective medium that proliferates with a great pace and labels the effects of the dominating nations over the developing countries within a small span of time. Globalization actually seems spreading with more rapidity and influence than the earlier colonialists had achieved. *Home Boy* reveals how the powerful nations adapt the colonialist attitude in the modern times and with the power in hand choose a different post-oriental attitude to change the contours of history to turn assets into liabilities. Like the Afghan Mujahedeen who fought wars along with the American soldiers against the Soviets are eventually transmogrified into the villains to the new Emerging American Empire and how after 9/11 attacks America has conducted serious offensives in Afghanistan in name of war on Terror. It shows how America in the name of the national security commits collateral damages and continues neutrality at times of war with the potential combatants as a favor to substantiate their relation for the future perspectives.

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## Conclusion

Space has always been of central importance in postcolonial studies, because, scholars who made an effort to understand the history of colonial discourse and postcolonial condition have located space in all its shades integral to the postcolonial experience. The concept of space emerged with comprehension by legitimizing the new rising spatial disciplines of geography, topography and geology. This however, so called spatial turn raises issues and challenges to the postcolonial scholarship by diminishing the strength of space as a separate entity. However, in the latter half of the twentieth century what finally emerges is spatial renaissance that breaks the broader spatial disciplines and starts focusing on the importance of place and location in postcolonial studies. This renaissance illustrates an idea that the writers involved in the debunking of colonialism and endorsing postcolonial aura have identified space as an essential paradigm for the credibility of postcolonial experience. So delineating space within the paradigms of postcolonial experience, what eventually emerges through diplomatic and intellectual dexterity is postcolonial space. This space bestows the postcolonial citizen an identity that was to an extent annihilated by the colonizers through representation in the form of art, painting and literature. This annihilation propagated by the colonizers over the colonized masses is publicized in the works of postcolonial writers like Frantz Fanon, Homi K. Bhabha, Edward Said, Ngugi wa Thiong'o, Gayatri Spivak and others.

Writings such as Michel Foucault's *Of Other Spaces*, Edward Said's *Orientalism*, Homi K Bhabha's *The Location of Culture*, Achille Mbembe's *On the Postcolony*, and J.K. Noyes' *Colonial Space: Spatiality in Discourse of German West Africa 1884-1915* are all manifestations of spatial postcolonial works. Efforts put forth by the above-mentioned postcolonial writers in constructing postcolonial space expose as to how colonialists inflicted atrocities over the colonized people, physically abused their body, made them their slaves and considered them as their properties. Examples are presented in the works like *Black Skin, White Masks*, *The Wretched of the Earth*, *Orientalism*, *Decolonizing the Mind*, and *Can the Subaltern Speak?*

Like the aforementioned writers of postcolonial spatial works there are some postcolonial novelists like Monica Ali, Chitra Banerjee Divakaruni, Kiran Desai, Mohsin Hamid, and H.M. Naqvi as mentioned in the introduction of this

thesis, who mark a shift from the conventional diasporic writers by incorporating in their writing the complexity of identity formation of immigrants after the 9/11 attacks. These writers portray the different shades and faces of space switching from providing the security and recognition to a threat and disgrace. These novelists textualise the space to foreground the politics regarding the role and formation of identity within the paradigms of space either by accepting or by rejecting as immigrants in different foreign spaces. These writers illustrate in their writing the problematic nature of identity formation within the inherited spaces and attempt to define the more problematic nature of identity formation because of the emergence of postcolonial space in diasporic context. Therefore, delineating the plight of the immigrant lives, it has been the purpose of this thesis to define as to why there emerged a need to negotiate identity in postcolonial space especially in diasporic conditions.

In this context, *Brick Lane* as a postcolonial diasporic fiction exemplifies that postcolonial space of contemporary London as a physical space has shaped the identity of Nazneen with the capability of taking decisions for herself and for her daughters. This space acquaints her with a foreign language and inculcates into her the modernized cultural traits of English society that molds her personality in a very positive manner. While living in her domestic space Nazneen's self was under-shadowed in the patriarchal set up that her husband perpetuated over her many times. However, postcolonial space of London bestows her identification and offers circumstances where she can walk around to discover herself. The whole situation revolving around Nazneen's life presents the flexible nature of space as sometimes disparaging like her domestic space that immobilizes her proliferation and sometimes productive like the postcolonial space of contemporary London that mobilizes it to the utmost extent.

*The Inheritance of Loss* depicts how American space for Biju becomes an unfavorable sphere where his identity to an extent is crushed and his personality is scorned to some degree. Following the pursuit of American dream Biju falls into the void of identity crisis where at the end he decides to come back to India. This novel shows how people with the history of colonialism as well as the lower status are treated in very disrespectful terms. They are not given the respect they deserve as human beings. Likewise, the same thing happens with Jemubhai Patel who is quite ridiculed in England and whose identity is trampled for the reason of

his colonized roots. No matter how literate the people with their colonized past may be, they are disrespected in the foreign lands. Kiran Desai in the novel shows how the globalization as an insidious institution has created a scenario of unrest in the lives of people of lower status, who by any means wish to come to the mainstream, finally fall in the maze with a no-way-out as discussed in the fourth chapter.

*Queen of Dreams* represents notions of spatial identity and the stiffness and flexibility of assimilation in the lives of the first and second-generation immigrants. Mrs. Gupta being a first generation immigrant is not assimilated completely in the modernized American space because of her deeper connections with her past. Her identity has been shaped within the premises of the Indian culture and with the result; she does not feel free to acculturate in the contemporary America that is modernized every moment. Rakhi, a second-generation immigrant constructs her own space in postcolonial space of America in the form of a *Chai shop* and considers it as a territory. Having been born in America she comfortably immerses American traits within herself. However, after 9/11 attacks whatever notion of identification that Rakhi as a second-generation immigrant possesses is snatched from her, because she is suddenly made to feel an outsider. Chitra Divakaruni being herself a citizen of postcolonial space (India) exposes the vindictive nature towards South Asian immigrants after the traumatic event of the fall of Twin Towers and writes back with some clarity against the American rhetoric.

*The Reluctant Fundamentalist* demonstrates Changez's life as an immigrant, a capable individual living in New York thinking himself as a New Yorker. Changez inculcates within himself the American fundamentals to live on American terms. The American space shapes his identity to an extent that he himself adheres to it with a positive attitude and had a passionate love affair with an American girl named Erica. However, with the fall of Twin Towers and being a Muslim he is seen with suspicion, stripped several times and is ultimately compelled by the circumstances to change the notion of being an American citizen. Mohsin Hamid in this novel depicts the flexibility of space where the dominant cultures always have an upper hand. Before the attacks the space Changez lived in has provided him the essential paradigms to be identified as an American citizen but just after the 9/11 catastrophe he depicts, how Changez is



compelled to go back to his homeland. Mohsin Hamid replies to the monologue that was fashioned by the colonizers and from the spheres of Pakistan, he writes back to the neo-colonial attitude of America with some clarity as mentioned in the fourth chapter. Mohsin Hamid unveils that being a Muslim does not mean to be a terrorist or being a Pakistani does not mean to have some connections with terrorist academies.

*Home Boy* depicts the plight of a bonafide American of Pakistani origin whose identity has been shaped within the American space of New York State. This novel shows how the protagonist (Chuck) is treated as 'other', despite, his immersion in American way of life. Along with Chuck his other friend's AC and Jimbo, who got assimilated in American space of New York State and identified themselves as Americans, are threatened to be thrashed away just because of their ethnicity and their religion. Their American identity vacillates and their Muslim-ness is brought forth and targeted after the collapse of the Twin Towers in America. They are put in detention centers and are left bewildered where they really belong to. *Home Boy* illustrates the unpredictability of American space towards the immigrants that sometimes provides security and sometimes proves them as threat to that very security. H.M. Naqvi feels a need to respond to this discourse through literature constructed by American agencies during the attacks on 9/11 where immigrants from postcolonial space have become Japs, Jews, Terrorists and Niggers. Being himself a Pakistani born and a Muslim, he tries to dismantle the stereotypes constructed and perpetuated on Muslims by the west as terrorists.

Writers of postcolonial space like Chitra Divakaruni, Kiran Desai, Mohsin Hamid and H.M. Naqvi challenge the perpetual and formalist modes of narratives written by Western writers. They try to resist the clichés of anti-national, terrorists, extremists, and other which are used against postcolonial individuals due to their countries of origin and religion. Postcolonial space especially being inscribed by heterogeneity eventually challenges the continuous sequence of events created by the architectural constructionists (British Writing, Art and Painting) with a very preconceived notion. In a manner, this space becomes a platform for writing back to the empire with some right that the postcolonial citizens earned after resisting whatever was imposed upon them. *The Reluctant Fundamentalist* sets an example for being a fictional response to the Western monologue in which the

Westerner is portrayed as a mere observer of incidents throughout the whole novel. Similarly, Naqvi's *Home Boy* too embodies a significant "Counter-Orientalist" stance that falsifies the representation of narratives to break down the emergent "Post-Orientalist" discourse(s).

However, after constructing postcolonial space the question that arises is why do we need to negotiate identity in it? This is because the identity of the postcolonial citizen is constructed through diverse experiences by meeting people from different backgrounds and cultures in the postcolonial space. With the result of this convention there develops a complexity in the identity formation of the postcolonial citizen within the postcolonial space as well as postcolonial space in diasporic contexts. In this particular scenario, it becomes very problematic for the postcolonial individual to adhere to any particular community because postcolonial space is actually an assortment of different nations that are somehow labeled under the same girdle to form a union. There are differences between the citizens of different communities, which somehow fall under the term postcolonial space, based on language, culture, geography as well as their relations with the western nations like United States, and differences within these nations based on religion, region and race. Due to these reasons, there is a clear difference between the novelists in the character portrayal within their respective novels.

In the novels like *Brick Lane* and *Queen of Dreams* the novelists show their characters Nazneen and Rakhi respectively ending up with a hybrid stance as these characters consider hybridity as the positive model with the capability of deconstructing fixities that are used to stigmatize the marginalized groups. However, novels by Pakistani writers like *The Reluctant Fundamentalist* and *Home Boy* are represented with different attitude as the writers of these novels end the plight of their characters with the fundamental adherence towards their religion for existential purposes and do not represent them taking a hybrid identity. There is a bickering going on between the nations (America and Pakistan) on the issue of perpetuation of terrorism which took a different mode after the 9/11 attacks which was claimed by the American nation to have been organized by the Muslims. Moreover, this bickering or power struggle between Pakistan and America is because of the diplomatic and political relations (Pakistan as a country with the United States) who are represented sometimes allies and sometimes adversaries to each other. Chuck, the protagonist of *Home Boy* takes a very

different approach and is shown moving from a hybrid identity to a very fundamental Muslim identity not because, he wished to be so, but because of his Muslim roots and his experiences at the hands of the intense American hegemonic order.

Differences between and within nations create chaotic situation in the postcolonial space and therefore the space that emerges out of it is actually embedded with chaos. However, the paradox that lies within the postcolonial space is that the chaos that arouses within the space becomes a reason for survival. In *The Reluctant Fundamentalist*, Mohsin Hamid depicts how Changez's personality while coming back from America to Pakistan, becomes an embodiment of chaos. However, the chaos that emerges after the disengagement from America by Pakistan finally leads to fight against whatever is inappropriate and, therefore, results in creating the best for every postcolonial citizen. This novel represents how the personality like that of Changez compels the nations who make an effort to dominate over others, to think about the consequences before infiltrating into the other's spaces.

Postcolonial space that emerges in a paradoxical manner is actually filled with its own politics, the politics of difference. The question that comes forth is the question of maintaining homogeneity within the difference. In a space, that is filled with differences how it is possible to create a scenario of sameness. Being citizens of the postcolonial space it depends on whether we as different personalities with different backgrounds will live with each other in freedom from strife with our diversities or we will live apart in threatening each other by being superior or inferior at times. To maintain homogeneity within the differences is to understand the other as if we understand our self and to understand our self we should in turn understand and accept the other. *The Inheritance of Loss* shows how the Nepalese Indians fought wars along with Indians against the Britishers but finally after getting independence they did not get what they thought they deserve. They are compelled to do menial work and are not allowed to become doctors, government workers and owners of tea plantations. Within this space, the concept of class that was to some extent under shadowed until independence eventually rouses with full comprehension just after the independence amidst the same societies. This instance of differentiation illustrates the presence of resistance within the citizens of postcolonial space paradoxically living together

and compels the postcolonial citizens to think over the notion of to what degree postcolonial space can be a welcoming and secure space.

While living in postcolonial space the questions that arise regarding the identity that is formed is how it will play out more at local levels, how it will transcend national boundaries and finally how it will become intertwined in the contemporary period with discourses of Diaspora, Neo-colonialism and Globalization. This is well illustrated in the postcolonial diasporic literature as postcolonial diasporic novelists portray in their novels the characters with different social status to illuminate the troubles and difficulties they have to go through while living their lives as diasporic subjects. In the selected novels like *Brick Lane*, *Queen of Dreams*, *The Inheritance of Loss*, *The Reluctant Fundamentalist*, and *Home Boy* characters like Nazneen (Poor Bangladeshi Girl), Rakhi (Divorced Mother), Biju (Son of a Cook), Jemubha Patel (Retired Judge), Changez (Princeton Educated), and Chuck (Pakistani Expat) are represented to illustrate the predicament and the troubles they face during their lives as immigrants.

*Brick Lane* represents the complexity of identity formation in Nazneen's life due to her shift from the conventional patriarchal society to a modern multicultural society. It shows how her sartorial appearance in postcolonial space of contemporary London becomes problematic for her identity construction especially after the fall of Twin Towers, when the *Hijab* (Muslim Dress) was often viewed as a sign of the 'other' thus arousing suspicion. Therefore, for the immigrants wearing *Hijab* or *Veil* it became quite problematic and challenging while trying to assimilate into the modernised space of London. Nazneen fights with the conventional system, her identity springs from her race, class, gender, and especially through the language, she acquired. She fights with the standards where men wish to confine her to the four walls. However, as soon as she steps outside her domesticity, there emerges an urge of assimilation within her to be assimilated into the modern England where she thinks that anybody can do anything. Moreover, at the end she is seen constructing an identity for herself where she decides everything rather than letting others to decide. Hence, Nazneen as an immigrant living in postcolonial space of London flourishes and explores her horizons to the utmost possibilities.

*Queen of Dreams* describes how Rakhi's identity in American postcolonial space fluctuates from a staunch American to an Indian American citizen. Born to

Indian parents and brought up in America, Rakhi considers herself as an American citizen, but her notion of being American is snatched from her just after the 9/11 attacks for the reason of belonging to a different nation. Bewildered after this resentful attitude shown by the Americans, Rakhi starts to live with her parents in Berkeley, California. American space that at first seems to her free of inhibitions and racial differences is unmasked and a different scenario is seen where immigrants from South Asian spaces are hurled with abuses and are humiliated, because, of their different roots, cultures and skin colour. Rakhi was not quite intimate earlier with either of her parents (Father or Mother), but ultimately after her mother's death she gets friendly with her father. While living with her father in California, he imbibes into Rakhi the values of Indian culture. Due to this closeness, Rakhi finally ends up in believing in the necessity of integrating the Indian legacy with American experience.

*The Inheritance of Loss* represents Biju's identity crisis that occurs to him in America where he is crushed into a mere colonised subject with a little self and almost negligible identification. Biju somehow manages to go to America and is humiliated at every stage of his life, because of being a citizen with a colonial history and ending up as an illegal immigrant. Mentally tortured and very tedious jobs assigned, Biju craves to come back to his homeland, because, America does not prove to him the land of enormous opportunities. Nostalgic and homesick, Biju finally returns to India with a broken heart and with a very resistant attitude towards the Americans. His failure epitomises despair of all unsuccessful immigrants who are not accepted in foreign lands. Similarly, Jemubhai Patel while living in England is crumbled to a shadow for the sheer reason of belonging to the once colonised land. The immigrants from the colonised lands are humiliated in foreign lands in one way or the other as discussed in the third and fourth chapter. Living in England completely changes Jemu's identity and after coming back to India, he repeats the same attitude upon his family members especially on his wife. He mimics and admires the English people for being superior and civilised and tries himself to be a coloniser in his own home. With the result in the passing time, Jemubhai does not recognise himself either with the adapted English identity or with his inherited Indian one and finally falls into the void of identity crisis.

*The Reluctant Fundamentalist* shows the craving of Changez to be accepted first in the American space and then by the American woman. Changez

and Erica exemplify two different nations literally allied but see each other with suspicion and distrust. Feeling rejected by either for being an immigrant or a Muslim, Changez experiences an identity crisis in his life. Living in predicament Changez does not know where he belongs. After 9/11 attacks his identity of being American is questioned and he is compelled to go back to his own land (Pakistan). While coming back to Pakistan with bitter experiences witnessed in America Changez indulges himself in exposing the American rhetoric and with the result he is labelled as an anti-American. He possesses an extremely fundamental approach towards the attitude he witnessed while living in America, and consequently always feels being watched while living in Pakistan. But, in spite of all this resentment towards America, Changez somewhat feels nostalgic about the memories which he is unable to relocate in the city of his birth Lahore (Pakistan) and it seems he has lost something of his self-there or he has taken something of America with himself back to Pakistan.

*Home Boy* delineates how the fall of Twin Towers on September 11, 2001 was a direct brunt on the Muslim immigrants living in American space. It shows how the notion of their identities individually and collectively underwent a radical transformation and breached the diasporic fraternity, ending the belief with distrusting each other. Focusing especially on the narrator, Chuck, this novel reveals the complexities he faces, as he loses control over constructing his identity in American space of New York. He thinks of himself as an American before the attacks but his ethnicity and religion come under the radar of suspicion after the attacks. Being a Pakistani, he is labelled as a terrorist, questioned about the attacks, put in prison, tortured and finally released and hence he is made to believe that he does not belong there and has no right to prove himself not guilty. However, this situation creates in him an identity crisis and he is not aware of who and what he was. The harassment and the intolerable attitude towards immigrants especially Muslims in America compels him to construct a different identity formation. Chuck adapts a resistant identity against America and drags himself further towards his religious affiliation. He resists the American supremacy not by destroying it, but by discarding it. Moreover, at the end he decides to go back to his home rather than choosing another handsome job in America.

All the novelists represent in their respective novels, the foreign lands especially America and England for immigrants, a vicious circle of exploitation

after the attacks. Except for Monica Ali, who is seen showing Nazneen's dilemma of identity by representing her gaining the freedom from strife and succeeding in developing a hybrid identity. Due to this positive representation of Space of Migrancy by Monica Ali there have been made critical remarks claiming that she Orientalised England for presenting it as a land of great possibilities and opportunities for immigrants. However, she does not clarify the consequences of living alone in a foreign space like brick lane, which is completely segregated although situated in the centre of London surrounded by the iconic infrastructure. This segregation of the brick lane as a physical space from the rest of London can be merely because brick lane as a space provided to the immigrants is considered as 'other' for fulfilling the psychological forte of English people that they have somebody there to compare themselves with and feel superior over.

Novels like Mohsin Hamid's *The Reluctant Fundamentalist*, H.M. Naqvi's *Home Boy* represent how immigrants are not accepted in foreign lands because of their colonial history. These novels show how immigrants with Muslim religious background are labelled as terrorists and are compelled to leave even after they wish to be a part of the diasporic space. They discuss how the circumstances in the lives of the so-called flexible personalities (immigrants) lead them to the characteristics of extreme fundamentalism. However, on the other hand there are novels like Monica Ali's *Brick Lane* and Chitra Divakaruni's *Queen of Dreams* that mark a shift from the conventional standards and portray female characters in the exotic lands. These novels in a way show the possibilities for the immigrants to explore themselves into the new arenas by discarding the individual, Western or Eastern unified approach and to attain a bicultural identity.

The immigrants are not accepted and are treated in very humiliating terms by foreigners in one way or the other as discussed in the second and third chapter. While unaccepted, the immigrants feel quite devastated and this devastation has depressing impacts on their psyche when they come back to their own birth place as in the case of Jemubhai Patel in Kiran Desai's *The Inheritance of Loss*. Jemubhai Patel when rejected and taunted everywhere in England finally starts mimicking English people, for he considers them superior and civilized. This mimicry, when he comes back to India, becomes the sole reason for his torn self between foreignness and nativity. Even some immigrants who get assimilate to a great degree always feel a sense of being haunted when they come back to their

birth places with a very resentful attitude as depicted in *The Reluctant Fundamentalist*. When Changez comes back to Pakistan, (Lahore) not just he wished so but for the sake of his existential necessity, it seems to him as if he is plagued by fear and is being watched every moment. Changez returns to his space of inheritance but it seems that he has lost something of his self to the American space (New York) where he spend the precious years of his life.

Witnessing the discourteous nature against the immigrants, there are some contemporary postcolonial writers like Aijaz Ahmad, Anne McClintock, Ella Shohat, Arif Dirlik, Benita Parry, who write against the precursor writers like Edward Said, Homi K. Bhabha and Aime Cesaire. They comment on them for not highlighting the real crisis of immigrants as well as the marginalised groups like peasant labourers, rural workers and working class peasant or lower caste woman from different nations of postcolonial space. The contemporary postcolonial writers depict how we as postcolonial citizens living in postcolonial space are still stuck in the colonial agendas in the form of neo-colonialism, capitalism and globalization. Arundhati Roy's *Capitalism: A Ghost Story* and John Bellamy Foster's *Naked Imperialism* are examples that both delineate the capitalistic and imperialistic stance in postcolonial space and the relation of elite postcolonial citizens with the imperialistic and capitalistic perpetrators discussed in the fourth chapter.

*The Inheritance of Loss* exposes how globalization provides a way for the developed nations to attain information about the developing nations regarding their economic status, so that they can further exploit them. *Queen of Dreams* asserts that immigrants from the postcolonial space are constantly being watched with hawk eye and for their survival; the circumstances are made tough to be identified with the American postcolonial space. Imperialistic approach can be seen in this novel when Rakhi, as a shop owner, is seen flourishing in business and being an immigrant with different roots this becomes little unbearable for the residents and subsequently within just a small span of time a new rival shop is opened against her shop. Likewise, Neo-colonialist presence is depicted in *The Reluctant Fundamentalist* and this novel interprets why citizens of the postcolonial space are hired by the countries that have histories of colonization. This novel depicts that it is just an attempt of avoiding resistance from the intellectuals from the postcolonial space who can be a threat to the emerging empire in the future



and that is why they are provided visas and are invited into the ranks of meritocracy.

The above-mentioned novels end up with a different sensation showing their characters triumph in different moments but without glossing over the mayhem, they go through. They show the different nuances of space for First World people who have white or pink colour and the Third World people who have black or brown colour. They bring forth the different graphics of space on the basis of colour for the illegal immigrants from the First World countries in the Third World Countries and vice versa. Through their characters like Biju and Jemubhai in *The Inheritance of Loss*, Rakhi in *Queen of Dreams*, and Chanu in *Brick Lane* they show that the colour they have and the status they own had to face harsh realities and discrimination. While as the immigrants from the First World countries like Father Booty and Uncle Potty portrayed in *The Inheritance of the Loss* belonging to Switzerland and England respectively after turning illegal immigrants does not face the same attitude as faced by Third World illegal immigrants as shown in fourth chapter. These South Asian novels on a collective note bring to surface the damaging consequences regarding the racial discourse and show how the colour of the skin becomes a discourse of dominance. These novels deconstruct the fixed notion of space that the First World Nations provide immigrants to make them feel comfortable. They show how the space provided to the Third Worlds immigrants actually turns into institutions where they inculcate into them the fundamentals of their own philosophies to train them as future soldiers for their own empire.

Literature represented by these above mentioned South Asian writers characterise the transformative power as they incorporate in their texts the personal audacities of some characters embodying the resistance against the whole national discourse. Their endeavour to represent a post-space project where differences can be erased is a sharp assertion to resist against the representations of violence and oppression. Without the literary response that comes into sight, whenever needed, not literally resisting in opposition but resisting along with, there are less alternatives for an opportunity to envisage any transformation. It is the literary responses from these writers that not only brings forth the hidden agendas, the new tactics, and the horrors in the existing scenario

in different forms but also offer the possibilities like resistance and hybrid attitude to move forward for an enhanced future.

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