T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES

POSTCOLONIALISM, GLOBALIZATION AND CULTURAL FORMATIONS IN JHUMPA LAHIRI'S FICTION

PHD THESİS

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Thesis Advisor: Prof. Dr. Türkay BULUT

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İSTANBUL AYDIN ÜNİVERSİTESİ
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Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı, İngiliz Dili ve Edebiyatı Doktora Programı Y1314.620022 numaralı öğrencisi Cengiz KARAGÖZ'ün "POSTCOLONIALISM, GLOBALIZATION AND CULTURAL FORMATIONS IN JHUMPA LAHIRI'S FICTION" adlı doktora tez çalışması Enstitümüz Yönetim Kurulunun 28/01/2019 tarih ve 2019/02 sayılı kararı ile oluşturulan jüri tarafından oybirliği ile Doktora tezi olarak kabul edilmiştir.

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Prof. Dr. Ragıp Kutay KARACA

Enstitü Müdürü

To my wife,,

DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Cengiz KARAGÖZ

FOREWORD

I would like extend thanks to people and my lecturers, from bachelor degree until now, who so generously contributed to the work presented in this thesis.
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March, 2019 **Cengiz KARAGÖZ**

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ÖZET

Jhumpa Lahiri İngiltere doğumlu Amerikan fakat ebeveynleri Bengal Hintli göçmen olan Pulitzer Ödülü'nü kazanmış bir yazardır. Lahiri'nin eserleri Hintli göçmenlerin Batılı bir yerde yerli kültürlerini muhafaza etme çabası, yabancı bir ülkede Hintli bir eş ve anne olmanın zorluğu ve Hintli göçmen ebeveynler ile çocukları arasındaki çatışmalar gibi çeşitli konuları ele almaktadır. Lahiri ayrıca Batı ve Doğu konularını ilgilendiren postkolonyal meselelere ve nerdeyse tüm dünya milletlerini birçok açıdan etkileyen küreselleşme sürecine değinerek de incelenebilir. Bu tezin amacı küreselleşmenin Hintli göçmenlerin kültürel kimlikleri üzerindeki etkilerini Lahiri'nin nasıl yansıttığına ve teknolojik gelişmelerin kültürel oluşumları özdeşleştirme ve aidiyet açısından nasıl işlediğine dikkat çekmektir. Araştırma The Namesake (2003) adlı romanına ve Interpreter of Maladies (1999) ve Unaccustomed Earth (2008) eserlerinden seçilmiş kısa hikayelere değinecektir. Hintli göçmenler yeme, giyinme, konuşma, kutlama ve tüketim alışkanlıklarında yola çıkarak küreselleşmenin onların kültürel kimlikleri üzerindeki etkisini ortaya koymak için analiz edilecektir. Son telekomünikasyon teknolojileri, telefonlar, televizyon ve uçak gibi küresel taşıma araçları bu göçmenlerin kültürel sınırları kolayca ve hızlı bir şekilde aşmalarını sağlamaktadır. Bu yüzden onlar küreselleşmiş dünyada memleketlerini ziyaret etme, görme ve hatırlama olanakları sebebiyle belirli ve sabit bir kültürel ortamda kalamazlar. Benzer şekilde kültürel ürünlerin dünya çapında politik sınırları aşabilmesi gerçeği Hintli göçmenlerin yerli ürünlerini batıdaki bir ülkede tüketmelerini mümkün kılar. Sonuç olarak kültürel kimlikleri hem yerli hem de küresel elementleri içeren heterojen ve hibrid şeklinde meydana gelir. Batı ve Doğu ile ilgili postkolonyal tartışmalar düşünüldüğünde Lahiri küreselleşmenin iki bölge arasındaki kültürel sınırları muğlaklaştırdığı ve karasızlığın, aidiyetsizliğin ve karmaşanın ortaya çıkmasına yol açtığı fikrini benimsemektedir.

Anahtar Kelimeler: *Küreselleşme, Postkolonyalizm, Jhumpa Lahiri, Küresel Kültür, Yerel Kültür, Kültürel Kimlik*

POSTCOLONIALISM, GLOBALIZATION AND CULTURAL FORMATIONS IN JHUMPA LAHIRI'S FICTION

ABSTRACT

Jhumpa Lahiri is a Pulitzer Prize-winning writer who is English-born American but whose parents are Bengali Indian immigrants. Lahiri's works deal with a variety of subject matters such as the struggle of Indian immigrants to preserve their native culture in a Western location, the plight of being an Indian wife and mother in a foreign land, conflicts between Indian immigrant parents and their children and so forth. Lahiri can also be examined by touching upon postcolonial issues that concern the relationship between the West and the Orient and the process of globalization that influences nearly all of the world nations in many respects. The aim of this thesis is to draw attention to the ways Lahiri reflects the effects of globalization in relation to cultural identities of Indian immigrants and handles how technological developments shape cultural formations from the viewpoint of identification and belonging. The focus of the research will be on her novel The Namesake (2003) and selected short stories from Interpreter of Maladies (1999) and Unaccustomed Earth (2008). Indian immigrants in these works will be analyzed in order to reveal the effect of globalization on their cultural identities on the basis of their eating, dressing, speaking, celebrating and consuming habits. The latest telecommunication technologies, phones, television and the global transportation devices such as planes lead these immigrants to cross cultural borders easily and quickly. Therefore, they cannot remain in a fixed and stable cultural milieu due to the opportunity of visiting, seeing and recollecting their homeland in the globalized world. Similarly, the fact that cultural products can flow across political borders around the world makes it possible for Indian immigrants to consume their local products in a western land. As a result, their cultural identities emerge in the form of heterogeneous and hybrid formations that encompass both local and global elements. Considering the postcolonial arguments as regards the West and the Orient, Lahiri adopts the view that globalization has blurred the cultural borders between the two regions and gave way to the emergence of ambiguity, non-belonging and confusion.

Keywords*: Globalization, Postcolonialism, Jhumpa Lahiri, Global Culture, Local Culture, Cultural Identity*

1. INTRODUCTION

This thesis aims to examine the ways Jhumpa Lahiri draws upon the consequences of globalization from the viewpoint of cultural formations by referring to her three works *The Namesake* (2003), *Interpreter of Maladies* (1999) and *Unaccustomed Earth* (2008). In general, globalization can be defined with reference to literary figures as "a question of intersections of traditions, conventions, locales and provenances of writers" (Sauerberg 2001, p. 211). In accordance with the given definition, the works of Lahiri indicate that Indian immigrants in America exemplify this perception through their connections across lands with the help of the technological and transportation devices. Through her short stories and novels, the reader gets familiar with cultural products of both the Western and the Oriental nations with various cultural values which range from American, European and to Indian. She may be said to have written literary texts with a new global awareness that merges the global with the local and puts forward a richness of basic cultural elements from different countries. When it is accepted that writing for a global readership includes a deliberate attempt to translate culture and generally necessitates directly translating language (Damrosch 2009), Lahiri's works seem to include cultural and linguistic translations. She implies that the global process points to the act of intertextual and cross-cultural productions because her texts display shifts between linguistic and cultural elements belonging to different nations. These elements are reshaped and translated in a fragmented way in order to appeal to global readers.

In this research, the concept of intertextuality is underscored in order to refer to the point that "[t]he translator" constructs an intertextual relation by regenerating the previous text in a language into which it is translated (Venuti 2009). Lahiri writes her works in English, but her works contain basic conceptions and components in Bengali culture. Even her characters use more than one language and act as translators in her texts.

The research questions which are aimed to be answered can be cited as follows: What is the relationship between postcolonialism and globalization? What kind of approaches to the global culture can be revealed? How does globalization operate regarding cultural identity which concerns the West and the Orient? In what ways can Jhumpa Lahiri's works evaluated with reference to globalization and its cultural products? Which approach to global culture does Lahiri embrace in her works?

The current age is generally referred as a global one in which a huge amount of technological transformation and revolution stands out. The remotest part of the world for anyone living in any land has come to be seen as so close that this person is able to watch and be aware of that part of the world without much effort. This fact could be analysed on the basis of not only an individual but societies as well. Such a modification in the global world can be claimed to have left enormous impacts upon human beings' lives in terms of their sense of belonging and affiliation. The discussion of globalization is not likely to be held without any reference to postcolonial studies since the recent years are often mentioned as part of a period which the postcolonial period covers.

As one of the research questions concerns the relationship between postcolonialism and globalization, it would be necessary answer that question briefly. In spite of certain distinctions in their basis, both disciplines can be said to have a lot in common because "postcolonialism theory" concentrates mainly on how European countries colonized the Orient and the reaction of the Third World countries towards the West whereas "globalization theory" concerns itself chiefly with "an (Americocentric) post/neocolonial present" and explores the ways America and European countries influence the Oriental world through their products and attempts (Krishnaswamy 2002, p. 106-107). The two disciplines seem to raise questions which have a bearing on the relation between the Western and the Eastern nations on a variety of levels by using their distinguishing starting points. They engage with the issues that have much to do with economic, cultural and political reactions emerging between the West and the Orient, and thus developing arguments which centre around figuring out who the oppressor and the oppressed are or who the colonizer and the colonized are. Both globalization and postcolonialism are by and large in a quest for

drawing conclusions about to what extent a new world system in which the Western world is no longer the dominant power while the Eastern part no longer occupies a marginal site.

Since globalization will be the focal point in detail in the following chapters, it would be useful to explain the concept of postcolonialism as well as subject matters that concern it. Being discussed in such disciplines as history, politics, sociology and economy, the term refers to how or if the Western world keeps on affecting and dominating the rest of the world in terms of culture (Ashcroft et al 2001). It seeks to examine the effects of colonialism upon once-colonized nations by resorting to a variety of disciplines with the aim of reaching in-depth conclusions. Seeing that colonialism is a long period which encompasses centuries, it seems not logical to think that its impacts need to be debated with the help of a single discipline from a narrow perspective. Postcolonialism calls attention primarily to what has arisen in the wake of slavery, oppression, indentured labour, forced flow of native societies between different lands, exploitation and massacre. It asks what the reflection of such events on the current world is and raises the question of whether the damage of the colonial period can be repaired or whether it is possibly futile to expect any solution for such a ruin because these effects are so embedded in the colonized nations that they cannot be settled. The concepts like decolonization and necolonialism require elucidation if postcolonial issues are brought up.

Decolonization and neocolonialism are concepts which are brought into question whenever postcolonialism is mentioned. Decolonization expresses the process in which the previous colonies “attain intellectual, philosophical and political independence from the Europeans and from European legacies” and which comprises “the loosening of colonial-imperial connections and control of the European nations over settlements and colonies” (Nayar 2015, p. 63). To what extent decolonization has been achieved in its entirety has still been a highly controversial issue. This means that political independence is rarely followed by a period in which the former colonies free themselves from the colonial influences. As colonialism is not simply a process of capturing a colony by means of armies and weapons, decolonization cannot be considered a military state whereby the European nations draw back their armed forces.

Decolonization calls to mind neocolonial tendencies and attempts which come into view soon after the colonized nations gain their independence. It could be maintained that "[n]eocolonialism is furthered in the former colonies through the role of the elite. Whether in economics or academia, Westernized intellectuals, specialists and cultural intermediaries determine the debates, policies and actions of governments and institutions, and control the flow of ideas" (Nayar 2015, p. 115). Thus, neocolonialism is achieved by such local elites in the former colonies that think through the Western lens and try to prevent the native society from opposing the Western world. Not paying any attention to the problems and poverty that the native society is burdened with, these local elites who become the rulers of the ex-colonized nations their right to rule not by being chosen by their native peoples but by being supported by the white men (Nkrumah 1965). As a result, gaining independence and having local rulers in the wake of colonialism hardly suggest the improvement of the welfare for the native peoples and the removal of exploitation for the masses. In other words, this new process may be thought to nurture the feeling of disappointment for the native peoples that probably expect far-reaching solutions from the new system in which they imagine that they could be released from the colonial burden and oppression.

Edward Said has always been brought to the fore of postcolonial debates with his controversial work *Orientalism* (1978), which touches upon what logic lies behind the colonial attempts and oppression of the Oriental peoples. Discussing the Western nations' attitude to the Oriental people which sets out to generate stereotypes in *Orientalism*, Said claims that these fixed patterns were fostered through what the Western nations usually experienced and underscored such characteristics as being despot, sensual and so forth (1979). These fixed images of the Oriental people were produced by the Western nations and rooted in subjective categorization and interpretation instead of any objective truth or experiment. Refusing the sustainability of the Orientalist assertions with regard to the artistic, linguistic, cultural and religious features of the Eastern societies, the scholar Krishna argues that these assertions only serve as a discourse that is invented by the West and enables it to dominate the other parts of the world (2009). Then, this argument attests to an attempt to silence the opposing voices

in the world and to display so-called non-objectionable ideas that are calculated to serve the Western politics, economy and hegemony.

These Western thoughts and claims disclose the fact that the proponents of this Orientalist argument drag themselves into an imperialist, racist and ethnocentric mindset, bringing forward the difference between themselves and the Oriental societies and using their political power (Said 1979). The Orientalist discourse indicates that there exist two opposing worlds that stand entirely apart and that never seem to intersect from any aspect. These world are separated from each other through the unbridgeable racial and cultural frontiers being drawn by the Western powers. Knowledge being produced by the Western nations in Orientalism is not without the influence of "power," which proves its Foucaultian side (Loomba 2005). As the West owns notably more power, it could put forward certain discourses about the Orient and speak on behalf of the Oriental world. This bears a resemblance to Marx's assumption which relates to the representation of the peasants. Marx (1954) maintains that these masses are not able to defend their rights entirely, so they need to be "represented" as they are not able to do it. In a similar way, the Orient is unable to speak for itself; therefore, the West must make decisions about it instead of leaving the Orient for its free will.

As well as Edward Said, Frantz Fanon is also among the most notable scholars in postcolonial studies. Fanon is one of the postcolonial scholars who attempt to offer certain solutions to the colonized peoples' struggle against the colonial system and whose books, especially *Black Skin White Masks* and *The Wretched of The Earth*, have received wide acceptance among the ex-colonized nations across the world. His main concern is particularly with the psychological damage which colonialism has left on the colonized peoples and the possible route to decolonization. For Fanon, colonialism points to the emergence of two camps which are based on a "Manichean opposition in perpetual conflict" and which undergo its peculiar tragedy: the white one, on the one side, prepares its own disastrous end by killing while the debacle of the black one hinges on being exposed to a process of slavery in the past (Bulhan 1985, p. 14-15). Fanon's stress on Manichean opposition brings to mind Manichean allegory. Manichean allegory expresses the binary opposition between European nations

and the rest of the world in which Europe means "modernity" and civilization" while non-European ones are associated with "savagery" and "primitivism" (Nayar 2015, p. 101). The colonial process displays the racial borders in which there is a hierarchical order between the white man and the black one. Fanon gives the portrayal of the black man in the white man's mind that associates him with a beast, wickedness and ugliness (2008). This depiction was also adopted by the black man who was exposed to inhumane and humiliating attitudes throughout the colonial period. He underwent the state of oppression, torture and violence in the colonial period, which means that this process has left intense and damaging effects on his psychology.

Fanon's references to the views of Octave Mannoni that draw on "inferiority and dependence complex" add considerably to the description of the relationship between the colonized and the colonizer. Fanon sets forth notions that basically differ from Mannoni's understanding because Mannoni underlines "the Malagasy's unconscious, the web of impulses and neuroses that contribute to his desire to be white" whereas Fanon is of the opinion that "this desire is the result of the colonial presence" (Hiddleston 2009, p. 31). For Fanon, if colonialism had not been put into practice and not caused any oppression against the colonized peoples, they would have never imitated the white colonizer and accepted his superiority. Concerning the complex between the colonizer and the colonized, it might be established that "[t]he European 'inferiority complex' leads to a need to dominate and paternalize. The African in turn suffers from a 'dependency complex,' which leads to a need for a nurturant authority to rule and protect him" (Bulhan, 1985, p. 92). This claim shows that the inherent psychological structure of the colonizer and the colonized was already appropriate for the initiation of colonialism. Mannoni (1956) explains that the arrival of the European people and their attempts to colonize were "unconsciously expected" and "even desired" by the black peoples. Mannoni implies that the colonized peoples were willing to be exploited and dominated by the European societies and that the white man cannot be accused of this process since the black man intuitively found the colonial process desirable and necessary without any protest. However, Fanon regards Mannoni's notions as "Eurocentric" and opposes "Mannoni's assertion

that the black man was colonized because he was dependent on the European, and reverses the logic so as to stress how the European precisely made the black man dependent through the imposition of the colonial system" (Hiddleston 2009, p. 31). Considering that the European oppressed the black man and imposed the Eurocentric views on him, the complicity of the black man cannot be accepted for Fanon. The black man's inferiority complex and his efforts to resemble the white man emerged after the colonial encounter with the European who persuaded him by using force to believe that he was a slave that had to serve his white master. Aristotle claims that "[f]or anyone who, despite being human, is by nature not his own but someone else's is a natural slave" (1998, p. 7). For the European colonizer, the black man is innately a slave whose task is to serve his master.

Fanon's views on decolonization process and methods that bring the colonized to an anti-colonial outcome can be noticed in his writings. Fanon claims that the colonial process is not a reasonable one and never reflects a state of reasoning, so "violence" can overwhelm it as it is inherently a violent process from the beginning (1963). For Fanon, colonialism was achieved through the use of violence without any logical system and negotiation, so decolonization needs to be put into effect by means of violent acts and physical struggle. Moreover, it is possible to argue that "[t]he practice of counterviolence in addition fosters cohesion among the oppressed, purges them of their complexes, and rehabilitates the alienated. In short, the revolutionary counterviolence of the oppressed brings forth a new language, a new people, and a new humanity" (Bulhan 1985, p. 117). Violence not only causes the downfall of the colonial system but also has a healing effect on the colonized peoples in terms of their psychological restructuring. It encourages them to regain the sense of self-confidence which these peoples were deprived of and which was taken away from them by the European nations during the colonial period. What Fanon also underscores concerning violence is that it provides the feeling of solidarity and brotherhood among the colonized peoples by reminding them of the pains, oppression, torture and other violent acts from the onset of colonialism. Consequently, Fanon aims to demonstrate that establishing a postcolonial state which is cured of the colonial influences is possible. Nonetheless, according to

Fanon, it is not possible to return to a pre-colonial past in the aftermath of independence as the colonized nations will have to confront the reality of "European civilization" in their future (McCulloch 1983). Then, the ex-colonized nations must avoid deceiving themselves with the belief that they could found a state which is purely based on their ancestors' values and primordial visions.

Homi Bhabha is another important figure whose concern is with cultural relations and role between the colonized and the colonizer. Bhabha is a well-known scholar in the studies of postcolonial issues and cultural studies with his novel ideas concerning the structure of culture and the relationship between the colonizer and the colonized. To illustrate, he holds that "cultures" are not an entire and indivisible entity, nor based on binary oppositions between themselves (1994). He makes a different remark on culture by defying the notion that culture is a stable and solid entity that exists within the restriction of national borders and belongs to a single society. The thought cited above shows that those who possess a culture see it as coherent and stable while those who are not native members of a culture can modify and reshape it, so the coherence and self-sufficiency of cultural narratives are impaired as a result of being "drawn into strange displaced relationships – with other cultures, or texts, or disciplines" (Huddart 2006, p. 56). From this interpretation, it might be drawn that culture is not an autonomous product which is able to preserve itself from the influences of its others and other societies. Trying hard to isolate it from any transformation and change seems to be a vain attempt because it has the potential to be dislocated, re-interpreted, reshaped and transferred. Even though the native owners of a culture find this threatening and disconcerting, the flexible side of culture cannot be denied especially when it encounters foreign societies.

While accentuating the hybrid nature of culture, Bhabha (1994) argues that hybridity designates the fact of denying any single imposition of culture, fixed structures and colonial "domination" through turning these attempts into productive consequences of merged cultures. This means that the Western nations' attempts to erase the colonized nations' native culture by force have failed owing to the insistence of cultural values on sustaining their existence in

the face of the Western culture. If it is the case that cultures appear within ambivalence and contradiction in which hierarchy and pure forms are not tenable, then this concept calls attention to "the mutuality of cultures" by making reference to "syncreticity, cultural synergy and transculturation (Ashcroft 2001, p. 118-119). The Western cultural traits cannot protect their domination and purity all the time after they get into contact with the Eastern culture. Hybrid culture portrays a state of merging in which the cultural traces of the Western and the Oriental nations stand out. The total categorization of cultural values fails when it comes to the strict borders between the colonizer and the colonized.

Gayatri Spivak appears as a well-known scholar with her distinct ideas on the oppressed masses in the ex-colonies. Spivak's emphasis on the concept of subaltern groups and their problems plays a key role in raising concern over the marginalized peoples who are overlooked in postcolonial issues. What she strongly claims is that the diverse groups of oppressed subaltern peoples or the masses were marginalized in the archives of historical narratives in the colonial period and have been silenced in the same way even in the postcolonial period by the upper classes that are part of an elitist nationalism (Morton 2004). Spivak reveals her intense objection to the narratives and policies that apply only to the elite classes and suggests that the interests of the masses and the subaltern groups must not be overlooked. Her most noted article titled "Can the Subaltern Speak?" maintains that women are silenced by other women because of "race and class differences" (2003). The female figure in the Third World nations has an exceptional place in the history of colonialism and reflects a deeper type of oppression that is very different from the black male figure. In her writings, she mainly deals with the black woman, especially in India, who is exposed to "widow immolation" after her husband's death by claiming that she is colonized, oppressed and silenced not only by the European colonizer but the native Indian men as well (Loomba 2005). Thus, it becomes doubly difficult for the native woman to express her suffering both to the white colonizer and the colonized men in her country. Spivak combines racial and gender discourses in her argument in order to raise the matter of colonialism from an unbiased perspective. The problems of the subaltern groups have to be taken into account

and voiced in the postcolonial narratives and national accounts as these lower classes are the ones that have had to bear the brunt of colonialism.

The research consists of six chapters. The second chapter discusses the concepts of hybridity and creolization in detail by shedding light on their differences and similarities. The third chapter highlights the concept of globalization with a strong emphasis upon the general views about the global process. The fourth chapter deals with the general meanings and themes in postcolonial literature by making reference to the prominent postcolonial writers and their primary approaches. The subsequent chapter treats successively Lahiri's works *The Namesake*, *Interpreter of Maladies* and *Unaccustomed Earth* in the light of globalized cultural values while the last chapter reaches a clear conclusion concerning how the cultural consequences of globalization are reflected in her novels and short stories by the author.

2. HYBRIDITY AND CREOLIZATION

2.1 Hybrid Formations

This part is concerned with the concept of hybridity and for what conceptualizations and situations it could be used and mentioned as well as to what degree this concept might be accepted as positive and negative. Discussions regarding hybridity could be said to have focused on culture and identity not least with the occurrence of postcolonial discourse and argument which engage in seeking to figure out certain answers for confounding subject matters such as the structural attributes of culture and cultural identity, possibility or impossibility of enduring as isolated and very far away from the outer influences, the potential of an interactive process between cultures, whether a very powerful culture can negate other weak ones by reducing them to an utter non-existence. This concept is underlined in this part in order to enlighten hybrid structures of cultures before approaches to cultural outcomes of globalization are clarified.

In a general sense, hybrid constructions in biological terms are underscored by touching upon humans, animals and plants as regards whether the result turns out to be constructive or unfavourable. As Young articulates that "[a] hybrid is a cross between two species, such as the mule and the hinny, which are female-male and male-female crosses between horse and ass. The point generally made is that both the mule and the hinny are infertile ..." (2005, p. 7), it can be traced that hybridity as crossbreeding between animals does not denote any favourable outcome given that it does not put any productive species as a result. However, when it comes to raising the concept of hybridity from the outlook of other species, the main point being brought to conclusion might be found to be oriented to contentious tendencies. To illustrate, Ackermann asserts that "[t]he formulation of Mendel's Laws in 1865, however, as well as the developments in biology in the early twentieth century, resulted in a re-evaluation according to

which cross-breeding and polygenetic material are seen as an enrichment of the gene pool" (2012, p. 7). From this aspect, it becomes evident that Mendel's Laws contributed to the emergence of new and original types in biology which assumed both distinct traits due to their originality and familiar traits which possibly passed from the two previous species to the newer and younger generations, so this view refers to hybridity as a product that enhances fertility, productivity, diversity as well as alternatives. In a similar vein, in order to assert its fruitful condition, Pieterse highlights that as follows "[h]ybridization is common in nature. Carrying pollen between flowers, bees and other insects contribute to the variety of flora." (2009a, p. 109). On the other hand, hybrid formations can also be argued from the viewpoint that the last phase or consequence of hybridity does not verge on any favourable construction due to the fact that it impairs "pure forms" and enables impurity to exist so commonly that purity carries the risk of coming to an end eventually in the future; moreover, another drawback in relation to hybrid modes in biology is relevant to the fact that it is no longer viable for them to become a pure body since they cannot get rid of their hybrid structure throughout their existence (Hahn 2012). When a hybrid structure is recognized to pose severe problems for its surrounding and the outer world, it becomes nearly impossible to work out such a crisis because of inseparability of hybridity from its holder and everlasting feature.

Apart from contentions on hybridity with regard to plants and animals, it has often been mentioned through its solid ties with human beings to a great extent. The term can be interpreted as an issue which concerns the first origins of humanity as Young lays emphasis on that argument:

> The use of the term 'hybridity' to describe the offspring of humans of different races implied, by contrast, that the different races were different species: if the hybrid issue was successful through several generations, then it was taken to prove that humans were all one species, with the different races merely subgroups or varieties – which meant that technically it was no longer hybridity at all. (2005, p. 9)

According to this view, hybridity needs to be handled not as a new race but as a sort of minor or subordinate group, and this corresponds to the religious assertions that humanity is built upon the creation of the first human beings who

have been claimed to have been Adam and Eden. It is usually argued that children and grandchildren of Adam and Eve spread around the world and became different races through certain effects. Then, this kind of hybridity as a sub-group or variation does not denote the real hybrid formations that are the same as those of animals and plants. One of the commonly accepted views on hybridity regarding human races is that it differs basically from that of animals and plants in that it could be included into a sub-category of race or species if it is the case that human races have arisen from the lineage of Adam and Eve. To put it in a different way, as species of animals and plants do not originate from a common ancestor, their hybrid products construct just the epitome of hybridity under consideration which cannot be regarded simply as a sub-group of species.

The term “hybridity” denotes “a cross between two different species” for any category, however, it was not considered as positive since it meant the disruption of the so-called pure white race according to the Western colonizers (Kuortti and Nyman 2007, p. 4). This conviction indicates the Western nations’ perception of hybridity between human races which points out their fear of being tainted by the black blood and lessening to a wicked species. Basing their colonialist discourses on steadfast demarcations between their whiteness and the colonized nations' blackness, the Western populations contended that marriages between themselves and black people should be avoided in order to sustain their purity and dignity against contamination rising from the black race. In his book, Theodor Waitz (1863) argues that human beings can be divided into racial categories such as white and black ones and that black races are doomed to occupy an inferior position in which white species have the right to tame, train and use them for experimental research. What Wiatz aims to convey in his writing holds evidently that there is no way through which the black society may find in order to abandon their lower status between animals and human beings; therefore, it is impossible for them to reach the status of the Western people by making a great effort. As opposed to the idea that science always operates free from any prejudice and delusive information, the racist discourses of the Western science can be thought to have been fostered through biased fallacies that are grounded in a fixed hierarchical relationship between races (Loomba 2005). This articulation uncovers the reason why the white colonizers

are strictly opposed to any kind of racial border-crossing and intermarriage which intensifies their apprehension about whether their racial thesis is sustainable or not.

Regarding the impact of the British nation's antagonistic approach to hybrid races on the Indian citizens who also opposed this racial intermingling because of their hostility against the British, Pieterse claims that "[a]t that time views such as these became common: 'Lord made the Whites, Lord made the Blacks but the Devil made the half-castes' and signs said, 'No entrance for dogs and half-castes.'" (2009a, p. 90). This fact underlines one of the results of racial intermingling in the colonial period which implies that hybrid races were opposed and disapproved not only by the colonialist Western populations but the colonized nations as well, so being a child who had both a white and a black parent sometimes did not manifest any profit and honour even from the perspective of the colonized peoples. This antagonism and severe objection of the colonized societies to hybrid races might be interpreted with regard to coercion, oppression and tortures being perpetrated by the Western powers which made the native societies to hate the white people and abstain from intermarriage with them.

While identifying hybridity with the semantic and structural properties of a language, Bakhtin defines the term as a kind of "mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor" (1981, p. 358). Considering that languages have the inclination to be influenced by each other by lending and borrowing certain words, one is likely to think that a language most probably tends to absorb words from more than two other languages throughout its natural development in the course of history. Bakhtin divides the concept of hybridity into two types by establishing that "organic hybridity" involves a long-term and unconscious progression in which different materials are embraced by a language or a culture from a foreign one whereas "intentional hybridity" implies a really conscious and instant process in which different elements from the marginal sites strive to insert themselves into a homogeneous structure and display the existence of "difference, foreignness,

heterogeneity" against "sameness" and "homogenization" (Moslund 2010, p. 21-22). To put it another way, it can be set forth as regards the difference between two kinds of hybridity being clarified by Bakhtin that organic hybridity, unlike intentional hybridity, may entail a very long period like years and centuries in its development and that intentional hybridity, unlike organic hybridity, induces two dissimilar entities that repeatedly contest one another and become assertive in flaunting their presence even if that presence might be subsidiary.

As well as biological and racial side of the argument on hybridity, the concept is also situated at the central part of discussions on cultural identity, so it could be useful to draw upon the definition of culture and identity before their relation to hybridity is delineated since cultural identity is generally brought up with regard to the subject matter of postcolonialism and hybridity that is one of the focal points of that area.

Papastergiadis conceives that "[t]he activity of culture, as suggested by etymological links to 'gardening', has been conventionally associated with the 'cultivation' of territory. Every culture is supposed to come from somewhere, to have its place in the world." (2000, p. 103). This notion that culture reveals its specific characteristics in a certain location indicates that there exists a natural and authentic tie of culture with a place to which that culture is restricted and in which it is experienced and consumed rather than any other place. Wallerstein, for instance, defines culture as "the ways in which groups distinguish themselves from other groups. It represents what is shared within the group, and presumably simultaneously not shared (or not entirely shared) outside it. This is a quite clear and quite useful concept." (1997, p. 31-32). That account draws attention to the collective aspect of culture and its distinctive peculiarities which make a group of people discrete and distinguishable from others. "Personal habits are the ways I do certain things without thinking; cultural habits are the ways *we* do certain things without thinking, with the "we" referring to others in the relevant culture." (Wise 2008, p.12). Still, although elements of a culture are experienced by its members unconsciously, these members might sometimes be aware of what society they belong to and in what aspects their attitudes differ from or are similar to other societies. Whenever

they get into crisis and feel lonely, they are frequently inclined to think that they have been a part of a group that owns a particular culture.

Concerning the concept of identity, it can be posited that two mainstreams have been mentioned in order to accentuate what identity is composed of and what kind of attributes it reflects as well as whether it maintains a stable way in its construction. The first view embraces "primordialism" or "essentialism" and bears upon the conception that identities could remain "fixed and organic – something pregiven, predetermined, or 'natural'" (Croucher 2004, p. 36). In this definition, there is no development, change and fluctuation in the structure of identity that does not have any move towards modification or developmental course. In this case, the essentialist view argues that identities possess a basic and essential nature that reflect unchangeable attributes; for this reason, any nation, gender, race or ethnic group embody peculiar and static tendencies (Barker 2004). Essentialist approaches to the concept of identity, thus, view it as the one which possesses certain principal traits that do not change in the progress of time. This sort of approach divides identities into different categories and reaches some overgeneralizations about racial, national and cultural identities based on several fundamental qualities. The second view is concerned with the claim that identities do not have any biologically fixed essence, so two members of the same group do not reflect the identical features, feelings and habits, and so on (Wise 2008). Therefore, identities cannot be categorized and totalized in accordance with some basic essences as there is not any primary feature that remains fixed and unchangeable. Similarly, Hall argues that "[c]ultural 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." (1990, p. 225). For Hall, most possibly, historical facts, culture and power are the main factors which establish the structure and features of identities; accordingly, identities cannot be claimed to exist with certainty, fixity and stability because of the uneven and shifting side of those factors. That is, historical facts and power do not follow any linear and firm route throughout their development, which constantly disrupts and threatens the substance and solidity of identities.

As for the argument of hybridity in the postcolonial period from the viewpoint of culture and identity, Homi Bhabha is accepted as one of the most leading scholars who attracts a great deal attention with his conceptions that are worthy of consideration. He unfolds that "hybridity" proves that colonial discourses which emphasize that the exact distinctions and borders between cultures exist hierarchically are refuted, so discriminatory attempts and hegemony are bound to fail because of obscurity of cultural borders (1994). According to Bhabha's assertion, hybridity arises as a concept which leaves a subversive impact on the Western colonial discourses and the predetermined borders between the colonizer and the colonized. For him, if the Western discourse that the Oriental culture and civilization need to be erased and Westernized entirely had been true and valid, any mark of the Oriental culture could not have existed till today due to the oppressive and devastating quality of colonialism. The colonial domination, though violently and forcibly, tried to take the place of the native culture of the colonized nations by devouring it; however, this was not accomplished owing to the contrary effect of colonialism and the emergence of hybridity as a method of resistance. Bhabha highlights this comprehension as follows: "Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of its authority – its rules of recognition." (1994, p. 114). Consequently, hybrid cultures and identities uncover the revival of the native culture of the colonized nations whose cultural values were aimed to be suppressed and denied by the Western countries, but whose cultural values began to exist together with the Western culture in a fragmented and ambiguous manner. Restoring the native culture completely, for the colonized peoples, does not seem possible because of the fragile structure and fluidity of culture. The native culture is doomed to coexist with the Western cultural values and recall the native society of its existence intermittently.

What Bhabha challenges in his discussion regarding the postcolonial culture and identity is binary oppositions that are supposed to exist between the Western and Oriental civilizations and demarcating the roles of these two poles through an essentialist grasp; namely, the simple division of the world culture which

consists of any classification between the First and the Third World or centre and periphery cannot be thought to be acceptable (Hardt and Negri 2001). The roles and features that cultures assume are not always retained in a perpetual way on the grounds that their relationship is predicated upon an interactive and dynamic nature rather than a precisely stereotypical principle. While being vulnerable to any influences issuing from other cultures and tending to embrace them smoothly, cultures are continually unsettled and haunted by their former components. Bhabha acknowledges that there is a "Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of cultures have no primordial unity or fixity; that even the signs can be appropriated, translated, rehistoricized, and read anew." (1994, p. 37). It is that space which prompts cultural identities to become very flexible and fluid and which proves that cultures cannot sustain incessantly any basically distinctive attribute which dates back to the prehistoric times. In an interview, Bhabha notes that "[t]he third space is a challenge to the limits of the self in the act of reaching out to what is liminal in the historic experience, and the cultural representation, of other peoples, times, languages, texts." (Byrne 2009, p. 149-150). From this claim, it can be recognized that the third space functions as a means of enabling the denied, suppressed, minor and marginal voices, being prevented from speaking by the dominant Western powers, to be heard sometimes loudly instead of trailing off and being annihilated totally.

Bhabha's conception of hybrid cultures and identities could be supposed to have derived from the interaction between postmodern and postcolonial theories as he makes it clear that he makes use of postcolonialism to add to poststructuralism in that the oppressed societies in the marginal sites can be brought to light in order to offer alternatives to the dominant Western claims (1994). Postcolonial discourse carries the potential to contribute to postmodern premises through its emphasis upon the silenced societies from the peripheries that were always subjected to the Western claims of development and civilization. As opposed to "Western humanism and Cartesian rationality" which urge the white man to use knowledge with impudence and overconfidence as a means of dominating the world, the poststructuralist and postmodern assumptions allow different centres

from which it is possible to see, view and reason (Gandhi 1998, p. 41). The base of Bhabha's argument is, then, grounded in rejecting the Western perception of duality and dual distinction concerning the white culture versus the black one and questioning to what extent this knowledge of the Western origins turns out to be universal and valid. His approach seems very similar to that of Derrida who articulates that any stable connection between signifiers and signifieds does not exist and that sings might take on numerous meanings that are frequently constructed and deconstructed without any certainty. Derrida's notion that signs operate free from any binary opposition could be said to be applied to the signs and symbols of cultural identities by Bhabha who similarly bases his theory on the shifting capacity of cultural signs that do not remain in their previous spaces and that always regain new attributes.

Hybridity raises the subject matter of whether it involves advantages or disadvantages and whether it could be advocated or denied owing to its ambiguous and uncertain corollary. Considering that hybridity discloses the weakness and untenable side of racism through its claim that builds upon the denial of the possibility of one's owning, maintaining and reflecting any cultural feature in a ceaseless manner, one could suppose that this aspect of hybridity tends to put an end to racial conflicts, hostility and discrimination (Young 2005). It would be meaningless to suggest that one race is superior to others and that the civilization of a superior race has to be imposed on others if the discourse of hybridity is adopted and supported across the world. On the other hand, hybridity might be examined with an emphasis on its dull and obscure dimension since it could be suggested that "[h]ybridization as 'raceless chaos' by contrast, produces no stable new form but rather something closer to Bhabha's restless, uneasy, interstitial hybridity" (Young 2005, p. 23-24). Dealing with the concept from that outlook conveys the comprehension that a hybrid figure is often drawn into crisis due to the fact that hybridity produces non-belonging, ambiguity and uncertainty which lead to dilemma and indecision that are always felt by hybrid subjects and that usually make those subjects live this trouble throughout their lifetime.

2.2 Creole Formations

The concept of creolization firstly came into existence as soon as the colonial period had begun and has been widely discussed since the Western nations had their initial contacts with the colonized peoples. The concept may be claimed to be used in place of hybridity in an interchangeable way and reflect basically the same implications from the outlook of racial, cultural and linguistic terms; nevertheless, creole formations seem to possess distinguishable features which are slightly different from hybridity and hybrid products.

In linguistic terms, creole products can be better comprehended in relation to pidgins because of their interrelation and their definitions that are often mentioned concurrently in the relevant sources. Not being a native language and only being learned through an oral contact, a pidgin arises out of restricted circumstances in which there exists a business or master-slave relationship and in which two or more languages are mixed, simplified and lessened to a new communication tool (Spolsky 1993). Rather than being produced and used as fully developed languages which have a complete grammatical structure and an extended amount of vocabulary, pidgins are merely aimed to establish communication between each other. One of the hypotheses about the origins of pidgins concerns the claim that the slaves, who sought to avoid being understood by their masters in order to communicate and understand only each other, engendered pidgins out of the most widely used colonial languages such English, French, Portuguese, etc. by transforming those languages into very simple pieces (Wardhaugh 2006). This act might have signified the initial attempt which was made by the colonized peoples with the aim of appropriating or adjusting the Western items according to their own needs and which indicated that the cultural elements of the colonizers were not as sound and invulnerable as the Western nations claimed and were confident about.

When pidgins began to be used by the children whose parents produced those pidgins and became a native language for the children and after it was discerned that “the most fascinating aspect of this expansion and elaboration was the reorganization of the grammar, ranging from the creation of a coherent verbal system to complex phrase-level structures such as embedding,” these languages

came to be known as creoles even though they were frequently insulted as in the case of pidgins (Holm 2004, p. 7). Hence, what makes creoles at odds with pidgins is that the former ones are elevated to the status of a native language of the second generation of pidgin users and possess a more elaborate system of grammar and vocabulary like other conventional languages. Also, after the first stage in which pidgins assume the same role, creole languages may represent the second stage of appropriation and adaptation of the Western materials to the needs of the colonized peoples, which reinforces the possibility that the Western culture and civilization could be distorted and reproduced by the colonized peoples and that it could be uprooted out of its superior position and colonized by the Oriental nations. This sheds light upon the peculiar method of defence that the native societies fell back on as Britton delineates it: "Language became an instrument of control and command, and anticolonial resistance therefore necessarily included as one of its dimensions resistance to the colonizer's language" (1999, p. 1). The colonized societies in a sense developed their protest against the cruel acts of the colonizing nations by discovering creole languages which refute the conviction that colonialism achieved in removing each part of the indigenous societies. Even if the colonized peoples were deeply ruined and influenced by the Western nations in many aspects, this does not mean that they were so weak and defenceless that they adopted and emulated the colonial languages in every respect. These original instruments of communication called creole languages denote the struggle of the colonized peoples to preserve their collective memories, cultural values, historical facts in the face of oppression and malice emanating from the Western powers that intended to impose their languages on the native groups in order to separate these groups' intrinsic ties from their native values. In spite of the fact that the native peoples' linguistic components and awareness were disrupted and shaken to a certain degree on account of the colonial intervention, they might be said to have ensured that they succeeded in conveying some parts of their collective culture and memories to the contemporary generations by means of adding to creole languages certain morphological, lexical and grammatical constituents of their earlier native languages.

The term “creole” can also be accentuated with reference to the patterns of race whose construction holds a specific dimension with that term. “‘Creole’ originally referred to a white (man) of European descent, born and raised in a tropical colony. The meaning was later extended to include indigenous natives and others of non-European origin.” (Ashcroft et al 2001, p. 57). This racial description in its former definition generally highlights the drawback of being born in a colonized land as a white child and the possible classification as an unusual person who was born in a dark and exotic territory that is far away from the Western countries of development, humanity and development. This definition indicates that even white people were categorized based on whether they were born in a colony or not and that even being a white individual born in a colony was identified with the unique label of being a creole and a marked difference within a separate category less prestigious than an ordinary white person born in a Western country. The latter definition has already denoted inferiority, backwardness and animalistic features that have been insulted, disparaged and asserted by the Western nations.

The concept has also been focused on due to its identification with the emergence of a new class that had an in-between position between the population of black slaves and the white colonizers (Prabhu 2007). Possessing both ranks of an upper class and a lower class, the creoles reflect the potential of being both masters and servers. However, the members of this class are infected with the risks of falling victims into the colonial system in an indirect way as Fanon recalls it: “To them, nationalization quite simply means the transfer into native hands of those unfair advantages which are a legacy of the colonial period.” (1963, p. 152). Then, a new sort of colonialism emerges with this creole class that takes over the once colonized nations and establishes a colonial order which is also called neo-colonialism. These creoles become the master of their peoples while remaining slaves of the white colonizers in their cooperation with the Western countries.

When it comes to handling creole formations in terms of culture, the concept of creole culture points out an imprecise and unsteady process in which a merging of two dissimilar cultures from different origins or regions becomes noticeable (Baron, 2011). By giving and borrowing certain attributes from each other,

these cultures give rise to a new and exceptional combination that is marked by its capacity to reproduce features of at least two cultures. “Metaphors of and for creolization should allow for continuous interplay and an ever-emerging dynamism that escapes the relative fixedness imputed to more fully formed and seemingly stable cultures” (Baron 2011, p. 249). This emphasis designates that creole cultures elude any kind of fully developed identities which exhibit uncompromising and static traits.

Hannerz refers to the possible combination of cultures in the postcolonial period which are called creole ones as follows: “At one end of the creolizing continuum there is the culture of the center, with its greater prestige, as in language the “Standard”; at the other end are the cultural forms of the farthest periphery, probably in greater parochial variety.” (1992, p. 264). The centre represents the Western culture of the colonizers whereas the periphery stands for the culture of the colonized peoples, and this blending demonstrates the act of eradicating evident borders between the Western and the Oriental civilizations that were often said to have been separated from one another through acute edges. Just like creole languages which are constructed as idiosyncratic configurations at grammatical, phonological and lexical levels as a result of intermingling of languages, creole cultures arise out of points in which cultures exchange some elements between each other and generate novel products in a variety of perspectives and in which the periphery can a find way of climbing to a superior and dominant position compared to the centre by escaping from its so-called passive and lesser role (Hannerz 1992). Contrary to the conviction of the Western civilizations that always assigned fixed roles to the colonized societies, the Oriental societies could suggest that they are able to undermine the steadfast and stereotypical status in creole cultures where the Orientalist mindset witnesses the subversion and denial of the colonial hierarchical order. It can be supposed that a creole individual can reflect characteristics of both black and white, the colonizer and the colonized; therefore, these ambiguous characteristics impair the means of helping to make any distinction between the European and the Oriental ones (Murdoch 2001). For this reason, it is not surprising to see that creole cultures encounter harsh criticism of the colonialist societies given that the inherent nature of creole

cultures defies and challenges the Western discourse that has been tried to be justified since the beginning of colonialism and that opposes the subversion of stereotypes.

3. GLOBALIZATION

This part concentrates on the research question that refers to cultural side of globalization and basic approaches to globalization with reference to cultural identities. It is essential to throw light on this point in order to reach a conclusion regarding which approach Lahiri seems to adopt in her works.

Globalization has been among the most discussed issues in the last decades due to its deep effects on both individuals and nations around the world. Developments and matters in distant territories can transform and influence a local community on a large scale whereas local events and changes might culminate in transformations on a global scale; in other words, the concept of globalization points to an extensive shift "in the spatial reach of social relations and organizations towards the interregional or intercontinental scale" (Held and McGrew 2003, p. 3). The conceptions of distance and proximity have lost their meaning because events distant places have come to be known, observed, evaluated and reacted by individuals and societies living in any part of the world. Furthermore, globalization may be described as "greater connectedness of flows of finance, knowledge, goods and people across time, nations, regions and intercontinental space" (Isar and Anheiner 2007, p. 20). Lately, globalization has proved that commodities and ideas can be transmitted across continents very rapidly and cause great changes in terms of economic, political, psychological and cultural issues.

On account of the emergence of the latest technological developments such as the Internet, the sway of time and space over distances and frontiers has been discarded as an opportunity for the advent of social and organizational interconnections (Held and McGrew 2003). It has become possible to experience more than one time and more than one place simultaneously. Individuals have been released from the restrictions of the present time and place owing to the availability of television and computers. These tools have

granted people effortless and instant access to any information which pertains to any time and any location in the world.

Globalization can be said to be a process which influences every step of individuals' and societies' lives in notable manners. It may be interpreted from various aspects such as political, economic and other terms; nevertheless, as the main concern of this study is with the cultural consequences of the global process, the following parts that deal with it concentrate largely on cultural formations from the perspective of basic three approaches.

3.1 Globalization as Imperialism

The process of globalization and its impacts on cultural values, political and economic structure of the world nations might be clarified in respect of the relationship between the Western and the Oriental nations and which nation plays an imperious and crushing role, if any, in that relationship as well as whether the colonial system between the two regions has been altered in favour of both of them. In order to enlighten these points, it seems sensible to allude to Pieterse who associates globalization with "westernization" and insists that the global process is generally identified with a world structure that turns into a standard and homogeneous one because culture, technology and commerce are produced by the Western nations (2009a). The Western norms and practices keep on stifling any attempt of the Oriental nations to find a way into introducing and spreading their native commodities into other parts of the world including the Western territories. As a matter of fact, there is not any interaction or interdependence between the First World and the Third World nations; instead, this could be seen as one-way movement consistently and shatteringly from the Western metropolitan centres to the Eastern margins.

Basing the roots of modern globalization on "the rise of nation-states and the advancement of the Enlightenment Project," Salerno regards globalization as "part of a systematic effort to master nature, tame savagery and impose reason on the irrational" and as a process whose strategy incorporates "the application of science to organize, dissect, exploit, control and annihilate radical differences" (2003, p. 216). Out of this opinion, it could be understood that globalization in its first phase was based on scientific developments and its own

logical system that operated to put into effect dualistic philosophy. On the one side, there were the masters of the nature in the world while there were savage and non-human creatures in the rest of the world. Science had to serve the philosophy and discourses of the Western world. In a similar vein, Lewellen (2002) argues that globalization was in its initial stages thought to be identical with standardization; that is, similar to early "modernization theory," nations appealed to the perception of developing themselves, and thus cultural values of the Western world would inescapably overwhelm the rest of the world cultures. Before the process of globalization, that is the colonial attempts, began, the world culture had consisted of a heterogeneous structure in which each society had its own cultural identity and constructed a part of the variety. Step by step, the Oriental peoples felt the need to keep up with the modern West and give up their own traditions. Furthermore, Pieterse makes a statement that, in each definition, globalization eventually originates from the Western or European countries and tends to be shaped by Eurocentric views (2009a). In this case, the Oriental world has no place in the operation of globalization. Its peoples have to function as passive receivers, observers, listeners against a capitalist and modern world system being dominated by the Western nations. Their role is to pursue what is determined for them by the white colonizer. The centre of production, organization and distribution for the world is within the Western metropolises. The rest of the world is a colony that is thought to be exploited by the white colonizer.

Along with predominantly European influence on the colonized lands during the colonial period, a new stage of globalization, being concerned with productions, services, "brands," movies, songs, entertain, designs of clothes and "fast-food" which are produced mainly by America, unfolded right after "the fall of the Berlin Wall" (Friedman 2007, p. 477). The rest of the world began to see America as the centre of the world through its main role in producing cultural items and offering them to many parts of the world. American-based products came to gain acceptance without much objection due to their popularity around the world. Those who belonged to another culture that reflected highly unique indigenous properties in items such as "dress, language, food or music" were bound to be eradicated by a dominant American lifestyle, which could prove

that “the homogenizing-Americanizing” side seemed to have won the permanent battle between the global and local cultures (Friedman 2007, p. 477-478). The ways of dressing, speaking, eating and music are the most distinguishing cultural components of a society which make it differ openly from others. Therefore, what America achieved in the second half of the twentieth century was to crush such differences between nations in the Orient and make them resemble the characteristics of the Western world. While attempting to produce a standard world culture, America used a variety of devices in order to impose its culture on the ex-colonized peoples. “That people in a wide range of countries around the world were watching *Dallas, Sesame Street* and that Coca-Cola cans and ring-pulls were to be found all around the world was taken as evidence of this process” (Featherstone 1995, p. 87). These technological tools became useful means of colonizing the Third World countries in terms of culture. Movies, TV series and advertisements succeeded in leaking into homes of the Eastern peoples and appealed to their basic needs of eating, drinking, dressing, speaking and enjoying. The Western products were shown as more superior, beneficial, cheap and modern. The non-Western peoples began to believe in what was told repeatedly in TV programmes, movies and advertisements.

Colourful images that were moving and accompanied by music and verbal expressions in advertisements became really attractive and worth buying for their consumers in the Eastern countries. American iconic figures and items for consumption were of paramount importance to those youngsters in marginal regions of the world because they symbolized being young, free, fit and beautiful as well as a luxurious life (Featherstone 1995). TV series, movies and programmes offered new role models based on American values for not only young people but also children and older people. They presented even new types of women wearing Western dresses and adopting the Western values to the Oriental nations. Indeed, movies and programmes organized by American elite classes included various alternatives of products for individuals at different ages and from different genders. Patterns of family relations presented in films were imitated especially by young people in the rest of the world. That was one of the main reasons of generation gap in the Eastern countries in which young people

began to desire to rebel at their parents after they had found the Western families more modern, free and developed. It may be said that family relations have begun to go through a crisis as a result of being exposed to the impacts of American movies and TV programmes.

Even recently, Americanization has become central to concerns that relate to globalization from the viewpoint of the well-recognized images of "popular culture, media and consumerism" such as "Coca colonization, McDonaldization, Disneyfication and Barbie culture," all of which are "highly visible, within many people's range of experience and easily communicated, so they receive overwhelming attention" (Pieterse 2005, p. 121). These products generally appeal to the taste of little children, in addition to teenagers, who seem to be enthralled by the imposing power and brand names almost across the world. Out of the notion that a comic book carries the traces of its writer and other contextual features in which it is produced, it may be understood that elements of that book such as its plot, characterization and themes are shaped by ideological conditions in which its author lives and writes (Wise 2008). Then, cartoon characters, toys, dolls and animations cannot be thought to be free from and untouched by its producers' thought systems and the patterns of American culture, moral codes, ethical principles, human relations, its ideological visions. To illustrate, the relationship between the characters in the Disney comic books stands for the one between the Imperial centre and the Third World, arising "as an exact replica of the relations between metropolis and satellite, between empire and colony, between master and slave" (Dorfman and Mattelart 1991, p. 48-49). Being supposed to be very vulnerable to the engaging messages from the outside world and the imperial centres, children in the Third World countries tend to adopt these underlying meanings in those books and the Disney World without questioning no matter how firmly their parents exert themselves to stick to their traditional outlooks. Nonetheless, these parents' endeavours to keep their children out of the sweeping impacts of the Disney characters remain in vain given that media, internet, videos and technological tools seem to make a way into their native soil in an inevitable and straightforward manner. Possessing audio-visual motions and pictures during their play, videos of the Disney characters are of more special concern to

children owing to their stronger capacity to hold children's attention for a long time than comic books. Additionally, what the Disney and other characters in comic books and movies consume, wear, eat, drink and speak belongs to American cultural codes and serves as a model for children by displaying such products multiple times and tempting children to imitate the consumption habits of the main characters in stories. It comes as no surprise that children are eventually pulled in the most widely exhibited and pursued orientations towards American cultural patterns. As Dorfman and Mattelart (1991) highlight it, countries like Chile which export raw materials such as copper and import cultural products such as Coca Cola adopt worldviews, policies and ideologies of imperialist countries since raw materials are loaded with these thought systems while being processed and sent back to those countries as carriers of imperialist cultural values as in the case of tins of drinks. From such consumption products, it could be deduced that they encapsulate particular constructions of ideological and cultural elements right from the beginning of these products' manufacturing, and then in the stages of giving shapes to them in compliance with intentional and calculated imperialist ambitions which cover an intermingling of past, present and future perceptions. Raw materials which wrap up these goods function not only as a sign of luxury, high quality and attraction but as a carrier of certain facts regarding colonialism, power relations and oppression as well.

"McDonaldization" cannot be left out of the global process because the consumption habit of fast-food is likely to tower over other food restaurants not only in America but also across the world (Ritzer 2010, p. 263). What places McDonald in the limelight around the world concerns its identification with American origins and marked overtones that are shrouded its alluring flavour. Cowen argues that "[t]he McDonald's image and product lines have been refined in the American domestic market and draw heavily on American notions of the relation between food and social life" (2015, p. 410). In order to grasp the implicit effect of McDonald far beyond its nutrients, it may be useful to take into account the notion that food is not irrelevant to the view that it is closely mingled with cultural uniqueness and associates "taste and satiety" with membership of a society, and thus expressing cultural borders (Gabaccia 1998).

Through this view, it might be perceived that consuming fast-food of McDonald becomes a state of taking on cultural and social identifications and meanings affiliated with American ethos and at the same time becoming distanced from one's indigenous denotations. Especially the concept of taste in each food is of central importance to consumers since taste is claimed to be not really individual but instead shared collectively by a society as suggestive of culture, and it is transferred to us with a set of other "values" once we are born (Montanari 2006). Hence, as soon as the taste of McDonald is embraced by individuals from the Eastern countries, their sense of taste for their local foods that has been formed for ages is disrupted and gains a new and unconventional type of American taste that has been developed in the American soil and cultural context. Once many people in the Third World nations "walk through the doors of a McDonald's, they are entering a different world," and "[t]he McDonald's corporation, knowing this, designs its Third World interiors to reflect the glamour of Western commerce, much as a shopping mall would" (Cowen 2015, p. 410). Consequently, it is through McDonald's that Third World consumers achieve in finding a way into identifying themselves with American civilization and cultural identity.

One of the views on the underlying framework of this trend is that "McDonaldization represents a reordering of consumption as well as production, a rationalization of previously informal and domestic practices, that pushes the world in the direction of greater conformity" (Waters 2001, p. 200). It imposes a set of rules on consumers in its preparation and consumption processes, transforming these processes in ways which make homogeneity more widespread and world-wide while reducing local eating habits to the degree of being marginalized. Home-made food seems to have been replaced with fast-food of McDonald's due to the latter's readiness at any time and at any place. Thus, instead of making great effort to cut, blend, slice and cook food at home and waiting until it is fully prepared, it is not demanding and fatiguing to eat fast food at a McDonald's restaurant near home. Pieterse emphasizes it like this: "McDonald's formula is successful because it is efficient (rapid service), calculable (fast and inexpensive), predictable (no surprises), and controls labor and customers" (2009a, p. 51). The content and ingredients of McDonald's hold

their own distinctive taste, smell and other properties that differ from other local foods. This leads it to have a flattening influence on the local cuisines in the United States to such an extent that fast-food restaurants have caused these cuisines to lose their prominence and their exceptional attributes to become nearly extinct (Ritzer 1998, p. 42). It may also hold true for other countries in the Oriental regions that their local tastes and foods have been overshadowed by the prestige of McDonald's and have not been able to contest its homogenizing aspect. Waters calls attention to the increasing number of the restaurant chains of McDonald's by claiming that "[b]y the end of 1991 there were 12,000 of them and in that year for the first time it opened more outlets outside the USA (427) than inside (188)" (2001, p. 200). These statistics herald the alarming indication of the fact that McDonald restaurants will leave behind the local restaurants in other countries in due course. This means that the native people in the remote lands of the Eastern regions have had a tendency to approve of the decreasing popularity and significance of their local foods.

Considering "the imposition of western culture on the rest of the world with the mass media of communication playing a pivotal role" and "the economic and cultural processes unleashed by global capitalism," globalization is liable to be treated with reference to "cultural imperialism" (Dissanayake 2006, p. 39). This kind of exploitation proves to be a continuation of the colonial system in a different form. The instruments of the media serve to support a system which can be called neo-colonialism. Political freedom of the Third World countries no longer guarantees their cultural autonomy, which can be noticed out of the permeation of the Western American culture into peoples' lives through the mass media. To exemplify, "Hollywood has always drawn on the national ethos of the United States for cinematic inspiration. The American values of heroism, individualism, and romantic self-fulfillment are well suited for the large screen and for global audiences" (Cowen 2015, p. 410). Instead of being only leisure time activities, movies and soap operas function as a means of introducing the values of America under the guise of freedom, development and superiority to the rest of the world. As those movies are produced by film companies and makers in America, it does not seem possible to think that they aim to entertain people rather than giving ideological messages to the world audiences. Movies

act almost as advertisements that praise daily habits, manners, human relations and tendencies being displayed by the American celebrities. This view may be seen as logical and sustainable if it is the case that "[c]ontrolled mainly by American and European companies, spreading their ethereal tentacles through the airwaves to the farthest reaches of the globe, the media impose their powerful images, sounds, and advertising on unprepared peoples who succumb meekly to their messages" (Lechner and Boli 2015b, p. 362-363). The Oriental peoples unconsciously absorb such messages while watching TV and adopt the lifestyles of the American celebrities by appreciating those figures. TV and the media assume the role of colonizing the Eastern societies without using force, much energy and provoking the anger of these consumers.

The Internet can be said to be more influential when compared to other tool of the media with its potential to supple unlimited amount of knowledge and numerous videos in a highly short time. Regarding the role of America in the Internet, Kroes (2003) claims that it spreads knowledge, commerce and other types of content and substances which originally belong to America and which impose American-based implications. As in TV and other media organs, the Internet is thought to be controlled mainly by the American people in order to spread the values and cultural properties of America to the remote regions of the world. Instead of providing objective knowledge and useful videos, it serves other purposes that operate in favour of America and the Western world. Whereas TV provides limited options for consumers through certain channels, the Internet presents countless alternatives to its users. Within seconds, users can encounter the American-based videos, movies and cultural products on the screen. In order to underscore the potential power of the Internet to cross borders of distant countries instantly, Scholte establishes that "[g]lobal conditions like Internet connections can and do surface simultaneously at any point on earth that is equipped to host them. Global phenomena like a news flash can and do move almost instantaneously across any distance on the planet" (2003, p.87). Therefore, America and the West are able to reach the Oriental societies in a way that is independent of the restrictions of time and place by means of the Internet. It seems no longer possible for the ex-colonized nations

to protect their peoples from the content and messages of the Internet which carry the Western-based values.

The recent perceptions of "global homogenization" may be called "late Western capitalism, equipped with media technology; ignoring, subverting, and devaluing rather than celebrating national boundaries; through commodities, or the mere promise of commodities, luring forever more communities into dependency on the fringes of an expanding worldwide consumer society" (Hannerz 1992, p. 225). That is, globalization being ruled and designed by the Western powers becomes a process of turning the weaker Eastern societies into consumers who receive and consume cultural items which are transmitted by the Western manufacturers. Particularly the leaky and porous structure of the Third World states' borders causes their efforts of protecting nationalist values and tenets to be fruitless in the face of the constant flows of the Western norms and culture that never give in to the native barriers. Owing to the media and telecommunication tools that easily surpass the weaker borders and that are embedded in the Western imperialist mind-set, the nationalist visions and ideologies of the Oriental societies seem to remain non-realistic dreams which might never come to fruition. In this sense, the discourses that urge the native societies to be committed to nationalism and their nationalist aspirations are doomed to remain theoretical rather than feasible.

Malig suggests that "[t]he Third World debt crisis, orchestrated by the World Bank and the IMF since the 1970s, effectively prevents meaningful development in underdeveloped countries …" (2003, p. 226); thus, it becomes manifest that such global organizations as the IMF and the World Bank are always manipulated by the imperial centres in order to impose certain restrictions on the Third World nations and render them helpless and defenceless. The basic ambition of these organizations seems to maintain the previous master-slave relations in the colonial period between the developed Western countries and the weaker Third World ones in slightly different ways. As one of these global organizations, "The WTO (The World Trade Organization) enables wealthy states to access unlimited natural resources from the Third World, while denying access to their own markets to commodities produced by poor countries" (Malig 2003, p. 226). Accordingly, this uncovers

the fact that these organizations do not aim to pursue well-intentioned policies that are put into action with the aim of distributing resources and commodities in an even-handed and generous manner. The so-called equality and benevolent aids that are claimed by these organizations to exist as their primary working principles cannot be seen to operate actively and absolutely in reality. Krishna discusses that "[t]he power of institutions such as the IMF and World Bank to dictate policies to third-world governments arose in large part due to the debt crises that swept these nations in the 1980s" (2009, p. 46). These debt crises help the Western powers to intervene in the domestic affairs of the less developed countries both economically and politically by forcing them to accept and sign certain agreements whose preconditions are determined by the Western countries. The disadvantages and impoverishment of the Eastern territories may grant the imperial centres even the opportunity to force the political leaders of the Third World to amend laws in return for debt discount and in favour of the Western nations. Having to make a decision under the pressure of these hardships, the rulers in the Third World lands cannot stand firm or defy the imperialist instructions; consequently, they are under the obligation of signing the agreements whatever their conditions and cost are for the native societies.

These views on globalization can be identified with the concept of "neoliberalism" which holds the notion that the world nations must adopt the ideology of consumerism and free-market principles and which is maintained by elite classes and "transnational corporations" that use media effectively in order to sell their products to each part of the world (Steger and Roy 2010). Even though neoliberal approach seems to offer a wide range of options for the consumer, these options consist of the Western-based products which aim to spread the Western popular culture to the Third World countries.

In consideration of the assertions above, it might be concluded that globalization is a process that puts out a homogenized and uniform world culture which refers to "theories of cultural imperialism and media imperialism" and expresses that indigenous cultural values face the risk of being devoured by those of the Western nations (especially America) through products and messages spread by telecommunication tools and the latest technology (Featherstone 1995). In this cultural structure, the Oriental cultures have to face

the risk of either being entirely eliminated or deferring to sustaining their highly marginalized cultural components.

3.2 Globalization as Heterogeneity or Multiplicity

Contrary to the assumption that identifies globalization with standardization and homogeneous cultural formations being produced by the Western-based norms, Pieterse discloses that "[a]ccording to the mixing approach, the outcome of globalization processes is open-ended and current globalization is as much a process of easternization as of westernization, as well as of many interstitial influences" (2005, p. 59). This argument suggests that globalization has distorted the stereotypical relationship between the West and the East and given way to the emergence of interaction rather than the domination of a single side. The dominant role switches between the two civilizations by causing uncertainty.

Unlike the previous century in which American and Western hegemony was preponderant and abundant, the current time has displayed a totally different world order which, due to "economic and technological interdependence and cultural interplay," seems to be neither "a decline of (American) hegemony nor rise of (Asian) hegemony but a more complex multipolar field" (Pieterse 2009b, p. 163). The Oriental world has begun to gain power against the Western colonial system and seized the opportunities in its own favour in the globalized world by spreading a variety of local cultures to the far-away corners of the Western centres. For instance, previous hierarchical approach to British characteristics which emphasize its superiority and peculiarity has been questioned due to frontiers being dissolved and spoiled, and Britain now seems to be a land which contains cultural values of Africa and Asia, and thus no longer possessing the feeling of pride and superiority it once had (Robins 2005). This view illustrates the case in which the cultural or racial purity and superiority of the metropolitan centres in the Western countries are questioned now. In the globalized world, the imperial centres have become receivers of various ethnic cultures and peoples. By the same token, it is possible to see that "[t]o cater to western and international buyers, East Asian automakers give their models American Sunbelt or Mediterranean-sounding names, such as Kia's

Sedona, Hyundai's Santa Fe, and Toyota's Sienna" (Pieterse 2009a, p. 23). Unlike the previous period in which only the Western commodities and brands were exported to the Third World countries, the global process denotes the manufacturing and distribution of the Oriental products to the rest of the world in a competitive way. This would be due to the fact that technological tools can also be used by the Eastern nations in their own favour.

It would be an idea on shaky grounds to assert that the global culture consists of the Western imperial centres by ignoring other local cultures across the world, so the global culture embodies local cultures and can be associated with postmodern perspectives (Turner 2003). Regarding the global culture as the Western-centred one is equivalent to denying the existence and relative value of a variety of local cultures in the remote regions of the world and treating the process of globalization merely through the Western lenses. In postmodern thought, it is often acknowledged that "knowledge is not metaphysical, transcendental or universal but rather is specific to particular times, spaces and language-games" and "we both have and require multiple viewpoints or truths by which to interpret a complex heterogeneous human existence" (Barker 2004, p. 158). If any local culture is taken as central and the yardstick in contrasting it to any other culture, that culture becomes dominant and the determining factor among other local cultures and turns into the global culture. When one of the Third World cultures is placed at the forefront of viewpoints in comparing it with the Western cultures, it lays down the standards of evaluation and reduces the Western civilization and its cultural attributes to the minor status in which they are dominated. As a result, postmodernism gives the impression of being pretty well suited to the current argument which contends that globalization does not mean that the Western world flatten and homogenize the Oriental societies' idiosyncrasies.

Drawing attention to the subversion of the steadfast links of individuals to physical places and strict borders as well as destabilization of places in the process of globalization, Schuerkens discusses that spaces are restructured across frontiers by means of "deterritorialization" in which ties confining people to their homeland and specific regions disappear with the emergence of new world-wide spaces that exist as independent of local borders (2004). The

ways globalization has altered the conceptions of space and place could be highlighted by referring to these terms and their difference. Anderson defines places by stating that "[t]hey are where cultures, communities and people root themselves and give themselves definition. Places then are saturated with cultural meanings" and that "[p]laces then are crucial for understanding who we are and where we fit in to the culture and geography of our lives" (2009, p. 37). This definition raises the view that specific cultural elements, properties and meanings are fixed and bounded in places where people could attach themselves with their native cultural identities. The difference between space and place may be clarified as follows: "Spaces are scientific, open and detached; places are intimate, peopled and emotive. You may travel through spaces ... Place then is the counterpoint of space: places are politicised and cultured; they are humanised versions of space" (Anderson 2009, p. 38). Unlike places, spaces are thought to be devoid of any peculiarities of culture and cultural traces and where people cannot identify themselves with any cultural implications or identity. All the same, as Robins puts it, globalization leads to "the compression of time and space horizons and the creation of a world of instantaneity and depthlessness. Global space is a space of flows, an electronic space, a decentred space, a space in which frontiers and boundaries have become permeable" (2005, p. 33). In view of that, how globalization has dislocated the concepts of place and space out of their widely accepted definitions concerns the ways space is transformed into place instantly and intermittently and the ways place is transmuted into space in similar ways; however, it is eventually noticed that each place loses its restrictions and borders in which a distinguishable culture exists, so places become spaces because of permeability of their borders in the global process. To be exact, places cannot preserve and keep within their frontiers the previous cultures that were affiliated with them and that distinguished them from other places in which there were other distinctive cultures. Today, it is by and large observed that places in the Third World regions encompass the Western culture and substances just as places in the Western world comprise the Eastern cultural products. This process continually persists by restructuring and deconstructing places until there are no fixed cultural values of any nation which are restricted to the borders of places and places are replaced with spaces everywhere.

When the cultural products of the Western countries cross the borders of the Oriental lands, they cannot be said to remain in their original forms because of encountering the local cultural structures, so these cultural products are not consumed in their pure structures since it has to face "existing local meanings and cultural forms" instead of "a cultural tabula rasa" (Schuerkens 2004, p. 19). The fact that the Western culture permeates the Oriental countries does not mean that the local cultures die out and are crushed by a foreign culture. The local elements are inserted into the Western cultural products, and new formations arise as a result of such a combination as Hannerz (1992) stresses that the margin begins to reshape cultural elements of imperial centres once they arrive with their own identification. The meaning of such an encounter can be said that the Western civilization is no longer so powerful and dominant as it was in the past because the Eastern societies know how to assimilate the Western products by using their own power and resources. They try to develop their own local strategies of survival as a reaction to the constant flow of the Western cultural commodities. That is not a case in which the culture of the periphery is totally weak; instead, it is the one in which local options are evolved and offered to imported products and a new process of innovation is applied to the incoming culture (Hannerz 1992). Through such a way, ex-colonized lands achieve in preventing their local culture from extinction and producing new materials which are both Western and local. The result of that formation may be defined as the "processes of local appropriation and transformation of cultural elements" that give rise to "the emergence – due to the mixture of local and imported cultural elements – of something new and unique" (Schuerkens 2004, p. 23). The Western culture is disrupted and made to assume a new identity that includes not only its own attributes but also those of the local culture of the Oriental nations. As a result, the global process refutes the claim that there exists a hierarchical relationship between cultures and that the imperial culture cannot be penetrated because of its superiority. It seems no longer to maintain the argument that only the cultural identity of the Orient is transformed and marginalized by the Western-based commodities.

As an alternative notion that goes against the claim that McDonaldization is equated with homogenous and uniform cultural dispositions, it may be

suggested that fast-food restaurants follow local tendencies along with global schemes in terms of "menus, advertising, design and look" (Pieterse 2009a, p. 60). Even the local consumption and preparation frameworks could be added to this viewpoint that refers to the mixing of the local and global cultures in the production and eating of McDonald. While attempting to prove that "McDonald's has been glocalized in Japan, and the Japanese McBurgers, in part, have changed the original McDonald's in the US," Short places an emphasis on the point that "[i]ts restaurants in Japan added the Teriyaki McBurger to the regular menu, and now some McDonald's restaurants in the US provide Teriyaki and other sauces" (2001, p. 124). This might be seen as a sign of the fact that localized versions of fast-food are able to be produced and consumed in the hub of the United States. Even in other imperial centres, it is not astonishing to observe "oriental fast food restaurants and chains along with Latino, Middle Eastern, Turkish, and French eateries" and to see that "Fast food may well have originated outside the West, in the street-side food stalls of the Middle East, Asia, and Africa" (Pieterse 2009a, p. 53). These restaurants serve reshaped illustrations of fast-food that are not free from the impacts of their native origins and the Western culture. The fact that "[t]he local is being influenced by the global as much as the global is being changed by the local" (Short 2001, p. 124) could be observed in these recent types of fast-food. In these versions, the process of not only globalization but also localization operates simultaneously and in an interactive manner. The presence of the Third World eating habits in the American and European metropolitan centres may be interpreted as both a penetration into the Western territories where the imperial fast-foods were once very rampant and a leaking into the Western eating habits as well as cultural roots.

Even though the initiation of hybrid cultures might be accepted to have traced back to the ancient times in which interconnection was widely established between the societies, the recent form of globalization appears as such an advanced progression that it enables cross-cultural structures to come into existence straightaway and rapidly by means of the latest technologies (Pieterse 2009a). In the primordial times, new constructions and blending of different cultures must have required years or maybe even centuries before forging an

overall and fully adopted culture. The lack of new telecommunication and technological instruments inhibited the abrupt and instant development of hybrid cultures that had to wait for a long time in order to be distributed and totally embraced by the societies. Friedman makes it clear that the current technologies like the media and the flow of people across lands lead the global process to produce hybrid and creole cultures that combine with each other and carry both original and new qualities (2008). In this pattern and combination of cultures, it becomes possible to see that both the Western and the Oriental cultures add some elements to the basis of hybrid cultures in the global process. "The local and the global interact to create a new identity ... As the two interact, the local influences the global and the global influences the local. The local is universalized and the universal is localized" (Smith 2008, p. 3). The entire assimilation and elimination of either the Western culture or the local one are not observed because both of them lose some of their traits while gaining some during their interaction. "The hybrid allows for the perpetuation of the local in the context of the global – using the global selectively while continuing essential elements of the local" (Smith 2008, p. 6). Thus, globalization arises as an opportunity for the cultures of the Third World to preserve some of their fundamental features and refuse to succumb to the assimilating and destructive force of the Western nations.

Globalization, in a similar vein, can be thought to amount to "deterritorialization" which points to "the process through which the constraints of physical space lose their hold on social relations" and in which "more people become connected in more and different ways across ever-greater distances" (Lechner and Boli 2015a, p. 5). This term shows that social networks cannot be restricted to the borders of concrete places which played a key role in determining the degree of their formation in the past. The global telecommunication devices have enabled social ties to be transferred and carried over remote places rapidly and easily. From the standpoint of culture and identity in the process of globalization, "[d]eterritorialization of culture refers to the ways in which people now feel that they belong to various communities despite the fact that they do not share a common territory with all the other members" (Papastergiadis 2000, p. 208). The new technological tools prompt

individuals to be aware that they are members of various communities wherever they live and travel. It is now really easy to communicate with any other community in the world even though they are far away. It is possible to belong to more than one community and diverse cultures in the globalized world. This kind of awareness has made people lose their awareness of physical territories and gain a new awareness of the existence of various communities in remote lands. Membership of both the local and global communities simultaneously has become acceptable in recent years. This is because any group of people has been accessible by means of phones, computers and other tools in the world. This could be illustrated "as moving to another location, or experientially like when one tunes out a dull professor or listens to music on an iPod or connects with friends and relatives in other places via the Internet, text messaging, or mobile phone use" (Wise 2008, p. 16). The new technological tools such as TV, mobile phones and computers have made it possible for people to be aware of events in more than one location and live different places at the same time; thus, they have begun to identify themselves with a variety of lands and locations without any firm ties. "When viewers in India enjoy reality shows that originate in Europe, or when Americans buy baby products made in China, or when Iran plays against Angola in the World Cup," these may be accepted among the examples of deterritorialized cultural formations (Lechner and Boli 2015a, p. 5). In the process of deterritorialization, the sense of distance in terms of physical places becomes so confusing and uncertain that people might be aware of events in remote places at a moment while they occupy a different place, or they can focus suddenly on anything near themselves instead of distant events and places. This indicates the impossibility of concentrating permanently on a single location and the fact of losing awareness of the concept of physical places.

Globalization might be claimed to influence the relationship between individuals and their sense of home. Firstly, it can be useful to define the concept of home and its intricate implications for human beings. In addition to being a setting that grants its dwellers a sense of "comfort" and "security" and an atmosphere where family members can show their emotions such as love and "affection," "home can be a source of identity and meaningfulness. It helps to reduce our sense of alienation from the mass of society. It is somewhere we feel

we belong, and to which we return" (Valentine 2001, p. 72-73). Hence, home, not simply being an architectural structure and a place in which people sleep and eat food, arises as a location to which people can establish static attachment and with which they identify themselves. Relph calls attention to the point that "[t]o have roots in a place is to have a secure point from which to look out on the world, a firm grasp of one's own position in the order of things, and a significant spiritual and psychological attachment to somewhere in particular" (1976, p. 38). This thought reveals that home as a site where individuals put down roots helps them to have a standpoint from which they could appraise their existence and compare themselves with others outside through certain borders. "The process of home-making is a cultural one in that it is a process of meaning making, of traditions and experience. We draw on cultural meanings, habits, practices, and objects in making our spaces of comfort" (Wise 2008, p. 19). It leads individuals to preserve, remember and keep alive their cultural values via objects and furniture which can carry traces of traditions that belong to collective memories of their ancestors.

Globalization could also be thought to cause displacement and thus generate "homeless minds" that continually try to restructure a "local" site (Dürrschmidt 2001). Individuals as members of the globalized world have lost their attachment to a single home and have become residents of several or more homes. The availability of new places and optional lives around the world has oriented them toward the anxiety of trying to settle in a single home. "Sojourners to the new destinations are helped by the global communications and transport revolutions, by the need for states to attract foreign investment through the multinationals … and by the adaptable tradition of sojourning itself" (Cohen 2001, p. 164). The latest global technologies have led individuals to switch between their homeland and other foreign lands due to the requirement of their work and career development. The global multinational companies have also played a role in this movement. As Dürrschmidt discusses it, "[m]obility and extension of people's milieux imply that more than one place can qualify for the notion of home. No longer does the place of birth automatically qualify for this special symbolic attachment of the individual" (2001, p. 78). The movement and migration of people across the new lands have made them feel

that they belong to a variety of homes, so the concept of home and identification with a fixed home have become confusing issues for them. “For many transnational migrants, material and imaginative geographies of home are both multiple and ambiguous, revealing attachments to more than one place and the ways in which home is shaped by memories as well as everyday life in the present” (Blunt and Bowling 2006, p. 202). Their birth place has been left in a far-away homeland that they visit several times a year, or that they sometimes cannot visit in the rest of their lives. They try to shape a new home in foreign lands through their memories that remind them of their original homes, but they cannot achieve this entirely. Memories of home on the one hand and conditions in the host society on the other hand disconcert them. In addition to these, televisions, computers and internet have reshaped the concept of home. People question to what extent there are barriers between their homes and the outside world. Such technologies have refuted the idea that “[f]ences, hedges, spyholes, gates, and alarms all create boundaries between the home and the outside world” (Valentine 2001, p. 73). The outside world has become so interlocked with the inside world of home that people no longer feel the comfort and belonging within the border of their domestic life.

Implying that globalization has left enormous impacts on the conception of cities by developing them into global cities, Cohen contends that cities have become “pluralist,” “multicultural,” multipolar,” “multi-ethnic” and “multilingual” in the globalized world with their offerings that appeal to global citizens on the basis of culture, pleasure, food, recreation and having an enjoyable time rather than offering restricted opportunities for national citizens (2001, p. 167). What made cities possess their distinguishable features such as their cuisine, architecture, language, citizens’ racial and ethnic origins, historical artefacts and cultural properties has dwindled away in recent years. Whereas the cities in the Eastern lands were mainly affected by the imperial centres and embraced the Western cultural spirit in the past, it is now commonly observed that the cities in the Western countries have echoed with the cultural items and essences of the Oriental societies. In both America and Europe, it is not rare to see that a variety of languages are spoken by citizens of different racial and ethnic roots. Other than white British citizens, the global cities in the

imperialist countries are teeming with a range of populations such as Indians, Caribbean people, Pakistanis, Africans, Chinese citizens and so on. These groups have opened restaurants and cafes along the streets in the imperial centres in which their traditional foods are sold and consumed. Now, there are shops and stores in which their traditional clothes, dresses or uniforms are sold in the heart of the Western cities. Besides churches and cathedrals, places of worship that pertain to other religions could be seen in many parts of the Western global cities today. Even the architectural styles of cities have undergone great transformations that include various outlooks and structures of other nations; thus, it does not seem possible to guess what peculiar features cities reflect in their architectural structures. As Taylor et al emphasize it, "since the 1970s, transport and communication/computing technologies have been fostering an intensification, expansion and extension of inter-city relations. In this way cities have become central to how many people understand contemporary globalization" (2007, p. 13). This global interaction between cities has made them open to the influences that cover a process in which their native characteristics are seen less plainly owing to the prevalent presence of other foreign cultures' commodities.

3.3 Globalization as the Clash of Civilizations

The third approach to globalization raises the claim that it will cause the distinguishing characteristics of each group to be shown in a sharper and more definite way and that the new global technologies do not result in mutual tolerance, respect and humanistic notions among societies but in the awareness of other groups' different sides that brings to mind conflicts and opposed attributes (Held 2007). Being aware and observing closely that there are different groups of people who have their own beliefs and cultural norms that are contrary to those of others can make individuals uneasy rather than developing affinity, sympathy and friendship between them. In this respect, globalization can be equated with "anti-Americanism" which is identical with "defence of local, regional, and national culture" and which makes it clear that "[it] is impossible for the United States to convince other countries to want what it wants if American values and American culture are seen through the lens of

clashing nationalisms" (Slaughter and Hale 2007, p. 177). Fearing that their local culture will be crushed by the spread of Western and American commodities and cultural values, the Third World countries can feel it compulsory to prevent the extinction of their values and take strict precautions to protect them. They can use their own media and technologies in order to develop anti-American and anti-imperialist discourses. Likewise, Waters is of the opinion that "[g]lobalization also contributes both directly and indirectly to the world-wide development of fundamentalism. Globalization carries the discontents of modernization and postmodernization to religious traditions that might previously have remained encapsulated" (2001, p. 188). Fundamentalist groups may feel that their local values and traditions are threatened by modern and postmodern trends that originate in the West and that can appeal to younger generations. As a result, they think that every kind of change coming from the Western world needs to be rejected by their society if they want to protect their cultural values. They believe that the Western nations use media and other technological devices in order to exploit the rest of the world on the basis of culture. If younger generations are convinced through media that the Western values symbolize development, they will lose their sensitivity towards their local culture and be exploited voluntarily.

In order to delineate the ways globalization gives way to conflicts between nations, it may be crucial to mention the emergence of identities that contend with others. The social formation of identity is always embedded in a milieu in which power plays a pivotal role and power draws borders between those who own it and those who lack it (Castells 2010). Here, the possession of power might signify its tempting quality of orienting its owners towards persecuting and putting pressure on others who lack it. Especially the relation between the Western imperialist societies could epitomize the powerful side that has tortured the Oriental nations from many aspects. In Castells's theory of identity construction, there are three classifications: the first one is "legitimizing identity" which is developed by using the ascertained power through certain institutions; the second is called "resistance identity" which is embodied by those who justify opposition and challenge the concept of authority in return for being dominated and oppressed; the third one is "project identity" which is the

"second stage of resistance identity in which people move out from the common trenches of resistance to directly challenge the hegemony," and "[i]t is these later two that open the door to radical social change" (Salerno 2003, p. 235-236). This theory of identity can be thought in terms of those that aim to shake the authority and system established by the imperialist countries. The Third World nations can be claimed to possess resistance identity and project identity in that they have tried to develop resistance against the imperial centres because of being exploited and coerced in many ways and have begun openly to fight the imperial domination.

If developed countries in the Western world become richer and others in the Orient become poorer day by day as it was in the past, globalization eventually stands for "a system of power which is filtered through the economic, political and cultural elements of each society" and covers "dysfunction and conflict" (McCann 2003, p. 233). This means that the global system might be questioned by the poorer societies concerning the degree of equality and justice around the world. The Western countries can be the target of rage and criticism. This is because they can be thought to be responsible for the emergence of such a system that is based on exploiting the Eastern societies for ages.

As regards the shadowy aspect of globalization that does not offer any promising future, Salerno (2003) proposes that the global process points to the distribution of goods and resources in an unfair way; that is, on the one side, it provides richness for an elite class whereas it deprives the rest of their homeland, money and other material opportunities and causes them to lead a poor and miserable life. Arising as a result of capitalism which is maintained by the Western countries by means of the latest technological advance, the global dichotomy hinges upon a system in which the global elites consume whatever they want on the one side whereas the global members of a downtrodden and abused class seek to bear with their miserable conditions and being stripped of their lands on the other side. In terms of the refugees, exile and immigrants, Salerno establishes that "[t]he loss of place, especially the abrupt loss, can be critical to individual psychological development. The loss of place often corresponds, on a symbolic level at least, to the loss of mother, or the loss of nurturance" by specifying the psychological outcome of this as "a delicate

internal process of mourning and adjustment to loss" (2003, p. 219). The lack of any stable ties with a place could be redolent of psychological crisis which forces refugees, exiles and immigrants to make up for their loss of motherland. This opens up the possibility that whenever they have the chance of retaliating against the Western powers, these displaced people can be coalesced under the counter-discourse and counter-action against the capitalistic system of the Western countries. It is through globalization that an impoverished class in the Third World has recognized the deep abyss between a small number of the wealthy Western elites and themselves and migrated to the Western metropolitan cities with too much optimism and great hopes; however, their dashed hopes and disillusionment after migration have provoked them to resort to violence as a reaction (Nassar 2005). The danger for the Western populations is probably that violence and anger of the marginalized people are felt and witnessed explicitly in their very centres in which conflicts are likely to intensify day by day.

Making a statement that refers to the potential consequences of globalization which have to do with conflict and hostility, Nassar argues that "[t]he increasing pace of change with globalization in itself may also contribute to violence. When societies go through a fast pace of change, they often experience polarization. Some people support the change, while others oppose it" (2005, p. 14). Globalization appears as a process which divides people and forces them to choose the side of change or oppose it. The first group of people believe that it is indispensable to be influenced by change that globalization fosters. Consequently, it is futile to oppose that process, so it may be possible to turn it into advantage. The second group propose that change will give way to corruption, alienation and cultural degeneration; therefore, it has to be avoided and opposed if people desire to sustain their distinctive identities. As Lutz and Lutz discuss it, "[g]lobalization and changing world conditions have generated stress within societies and led people to place a greater reliance on religion to provide mental and psychological support in a changing world" (2004, p. 71). As globalization signifies rapid changes and innovations in terms of technology, it causes people to feel tired and worried about whether they will keep up with such a pace or whether this process will turn out to be mere unnecessary hurry.

Thus, religious values can provide shelter for them and help them feel at ease. Reliance on religion and traditions seem to offer them one way of tackling anxiety and stress that the global process generates, and reactions to the global process may be violent as a result of desiring to escape the constant change which globalization requires (Lutz and Lutz 2004). At first glance, globalization means technological developments which make people's lives easier and more comfortable and which are sometimes thought to bring pleasure; however, trying to reach the latest technological devices and follow such a fuss draw people into crisis and radical solutions.

Berger claims that "[u]nder certain political conditions, it is clear, tensions between global and indigenous cultures can give rise to what Samuel Huntington has called a 'clash of civilizations'" (2002, p. 15). In addition to conflicts between marginal groups or societies, globalization also engenders conflicts between civilizations. This may be accepted as the impact of this process on a global scale. As regards the ways people identify themselves through certain classifications, Huntington conveys that "[p]eople define themselves in terms of ancestry, religion, language, history, values, customs, and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities, nations and, at the broadest level, civilizations" (1996, p. 21). This definition shows that what the concept of civilization covers goes beyond ethnic, racial or national borders and includes much more abstract terms such as culture, religion and history. Regarding Huntington's comprehension of the concept of civilization, Eller describes it as "the largest cultural community known to humans" and argues that "[w]ithin a civilization are many cultural variations, but the differences between civilizations are much more profound – and potentially insurmountable – than the differences within" (2009, p. 385). According to this view, it becomes manifest that a civilization can include a variety of cultures and cultural differences that can be tolerable and do not pose any threat for societies, but the real conflict comes into existence when interaction between civilizations begins and makes them feel threatened. If civilizations come closer to each other in the globalized world, they will act with the anxiety of protecting their cultural borders. Rockmore claims that "Huntington groups countries in terms of culture and/or civilization to explain

conflict. Cultures belong to civilizations, which do not belong to any other entity" (2011, p. 27). As a result, clashes between civilizations can become more dangerous and risky than those between different nations or ethnic groups. This is because a civilization can incorporate a group of countries whose cultures and religion are the same. Any threat to any civilization expresses the act of triggering the anger and hostility of several or more countries. The result of such a conflict could lead to consequences that eventually concern the globalized world. When a country's cultural borders are not secure, this means that such an insecurity might disturb and threaten other countries that are also members of the same civilization. Huntington's definition of civilization could be explained as "family of closely related cultures that share certain basic beliefs and values, often religious" (Eller 2009, p. 385). Despite the fact that cultures of a civilization can have different traits, they revolve around the essential and central characteristics which combine them. These are the primary elements that need to be preserved in case of any threat. Huntington maintains that "[f]or peoples seeking identity and reinventing ethnicity, enemies are essential, and the potentially most dangerous enmities occur across the fault lines between the world's major civilizations" (1996, p. 20). He calls attention to the fact that civilizations might need to protect their basic values in the globalized world and that they can attempt to sharpen their distinctive features. They can need enemies while trying to drawing lines between themselves and other civilizations.

The globalized communication technologies prove the superiority of Western countries in terms of strength and authority and thus arouse the anger and apprehension of the Oriental nations against such a western domination and marginalization of their values (Huntington 1996). The ways of global communication and media being governed by the Western civilization allow the Western cultural implications to transcend the borders of non-Western countries and push them into being obsessed with the assumption that their native cultures will be devoured in this process. Therefore, the Eastern societies begin to install their local communication systems as a means of ensuring that their indigenous cultural components will not perish and displaying resistance to the Western imperial policies. This is for the most part due to the fact that the current stage

of the global system signals the imminent waning of the Western hegemony and a multipolar world order in which the economic and technological opportunities as well as military industry that were once owned only by the Western civilization have currently been utilized by non-Western countries (Ritzer 2010). Now, it is time for the Third World countries to perform what they have observed and learnt from the Western countries throughout the period of Western imperialism so far by giving vent to their antagonistic feelings for the Western oppression.

The new technology and media are of paramount significance to the activities and development of fundamentalist groups that could support any of a diversity of ideologies as Seib and Janbek acknowledge that "[l]ikeminded organizations provide hyperlinks to each other, creating a network of organizations that is much stronger than its individual members. This creates an active online presence of extremist organizations from different religions …" (2011, p. 44). These websites can appeal to those who are inclined to a part of collective resistance to the so-called rival populations from another religion. "Facebook, chat rooms, Twitter, and other internet tools and venues collectively create virtual community centers that extremists can visit with near impunity" (Seib and Janbek 2011, p. 62). Through such versions of social media and telecommunication instruments, members of these websites have the opportunity to share online news which is read and accepted by other members in any part of the world without questioning. While reinforcing the already existent hatred against the opposing ideologies and belief systems by means of persistent messages or propaganda, these tools of media and communication at the same time try to justify their violent attacks by putting forward a set of reasons. In a process in which both local and global cultures have been fused currently and in which collective distinctiveness presents a strong source of indication even though the structure of identity always alters and does not come to a final stage, the "mass media" serves to both re-establish collective identities and assert local cultures' existence in the face of global culture (Tubella 2004). Media instruments appear as a means of contributing to the protection of collective consciousness and local cultures of the younger generations about whom elderly people are worried.

4. POSTCOLONIAL LITERATURE

Postcolonial literature basically makes reference to what has arisen in the wake of colonialism in literary terms and concerns the ways the once colonized peoples deal with the issues of race, culture, psychology and politics after gaining their independence. The general themes, subject matters and language that postcolonial writers employ while producing their texts are among the most discussed issues in postcolonial literature. It covers literary works which have been written by writers in the ex-colonies whose native origins range between Africa, India, Canada, and the Caribbean and etc. Despite having differences in their approach to colonialism and the Western nations, these authors generally engage in offering certain trajectories of contending with the colonial legacies.

Language as the principal means of communication in literature assumes a notable and distinct role in postcolonial literature owing to its underlying implications. Language involves words and signs that are used by a community and that are loaded with relative or subjective meanings, so language proves to be a crucial carrier of ideological messages instead of objective truths (Loomba 2005). This explains why the imposition of some languages upon a society carries significance in order to give a specific form to their belief system. Moreover, Loomba claims that a speaker can be said to be constructed by a language and that language is not an innocently uttered and used device (2005). The claim suggested here goes beyond the generally accepted perception that language is shaped by those who use and acquire it. It turns out to be a highly determining factor which transforms the mental world of its users and draws the lines of their thought system.

Postcolonial writers may be thought to move into a “linguistic struggle” which reflects cultural wars behind itself, so to subdue English might be a means of achieving complete freedom (Rushdie 1991, p. 17). The ways these writers handle linguistic matters are an indication of their stance on the Western ideologies and colonialism since the Western values penetrated into the roots of

the colonized peoples mainly with the help of languages. In order to divest English of "its political and ideological supremacy," postcolonial authors aim to put into effect "a strategy of cultural decolonization" by generating "englishes" via "the abrogation and appropriation of the English language" (Ponzanesi 2004, p. 15). These writers attempt to initiate an anti-colonial revolution which originates firstly from the use of the colonial languages and which shows that it is possible to relocate English in a non-Western context by depriving it of its original form. Concerning how English is now destabilized and transformed by the postcolonial writers in the current period, Rushdie claims that once colonized peoples reshape, control and appropriate the language that was imposed on them in the past (1991). In the colonial period, English was taught at schools and forced to be used as an official language and as a means of colonizing the native societies, but writers in the postcolonial period have assumed a different role in which they have achieved in imposing their native languages on English and changing its standard use and basic structure to a great extent.

Considering the potential power of literature in creating real-like situations and characters, it could be illustrating to emphasize what resides in literary texts apart from an imaginary side. As Shands points out, "[l]iterature is a place where subjective and collective truths can be voiced … where elusive and complex issues of deep significance to us as human beings can be explored without the need to prove points, empirically or quantitatively" (2008, p. 12). Thus, literary texts are not only a simple reflection of the author's personal experiences and feelings but also an echo of social, political and cultural facts. The contextual feature of literature proves that the writer is influenced by the dominant ideological assumptions of a society in which he or she was born while producing literary works. Literary works can function as "part of other institutions such as the market, or the education system," through which they achieve in establishing the hegemony of culture for the Western countries not only in their centres but also in the Oriental lands (Loomba 2005). Out of such a notion, it might be argued that literature was used as a tool of reinforcing the colonial system by convincing both the white people at home and the black colonized peoples in the colony to believe that the Western countries had to

bring civilization and enlightenment to the dark remote territories. Likewise, Viswanathan (1998) claims that English literature can shroud "economic" colonization by assuming the role of the white man perfectly and disguise the colonial attempts of the Western world effectively. Literary texts present an opportunity for the colonialist nations to hide violence, racial discrimination and exploitation of the colonial system and make the colonized peoples believe in the superiority of the Western values.

"Postcolonial literature in English" allows the reader to be familiar with "a cross-cultural and multi-voiced dialogue," and "postcolonial writers" disclose hidden historical facts, drawing attention to marginal concerns and various ethnicities, and reshaping cultures and life-styles of the margins (Shands 2008). According to such a statement, postcolonial literature offers a site in which voices being suppressed in the colonial period could find a chance of making themselves heard among the dominant Eurocentric literary canon. In this process, the colonial discourses which rely on binary oppositions between the West and the Orient are reviewed and criticized with the aim of repairing the harmful impacts of colonialism. The writers in this period sometimes try to demonstrate that, unlike what the Western nations claim, the cultural values of the colonized peoples are not inferior and worthless.

Among the focal points of postcolonial literature can be counted dislocated peoples migrating and being enslaved, voluntarily removed "for identured labour," oppressed by so-called civilized white men as well as the conceptions of "identity" (Ashcroft et al. 2004). Postcolonial authors can be said to be in disagreement regarding whether such a feeling of displacement and destruction may be recovered or the once colonized peoples tend to live with such a ruin and identity crisis without any recovery. As opposed to the idea that ancient traditions and myths suffice to provide the required inspiration and an ideal model that needs pursuing, the view that these are not realistic and cannot present any expected and viable results today is also sustained.

The general subject matters that concern nation, race and culture in postcolonial studies can be summarized in the form of four principal models such as "national or regional models," "race-based models," "comparative models" and "more comparative models" (Ashcroft et al. 2004). It is not always easy to

categorize openly literary works as regards which model they can fall within. For instance, “national model” and “race-based” might be deeply fused with each other. As the structure of a nation is a debatable issue, to what extent racial roots can be a single factor in classifying postcolonial societies can range. Especially multiracial and mixed races in such nations can pose problems to the definitions and borders of a nation.

Postcolonial writers attach immense importance to the structure of nation and seek to determine the primary features of a postcolonial nation in their writings. Their chief concern is with whether it is possible to establish a nation which must be isolated from the Western influences or certain aspects of the Western nations could be adjusted according to the native standards. As a result, what a postcolonial nation evokes is a controversial issue which causes literary figures to raise some questions that bring them to unresolved conclusions. Besides, literary texts that address the problematic situation of the African diaspora are a considerable part of postcolonial literature. The writers who concentrate on this point search for exact solutions for the uncertainty of black Africans that are scattered unevenly throughout the world. Their fiction raises questions regarding to what extent a sense of unity can be constructed among these blacks even though a great number of them live in Europe and America. One of the most striking questions appears to be about to what extent the blacks living in the Western countries feel themselves as totally black Africans and whether they desire to return to their ancestors’ land.

Postcolonial literature displays a tendency to be explored in the light of Bakhtinian approach as a result of a protest against uniformity, hierarchy and one-sided voices. When the pivotal role that the novel genre plays in assuming distinguishing characteristics from some respects is investigated, the intersection points of postcolonial literature and Bakhtinian analyses might be understood clearly. It could be argued that “distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization” are among the most distinctive characteristics of the novel genre (Bakhtin 1981, p. 263). This explanation touches upon the novel capacity to go beyond the limitations of

single voices and monologues which reduce a text only to restrictions and narrow perspectives. In other words, for Bakhtin, these properties of the novel allow it to be the most appropriate genre in an age in which people can immigrate, "travel," commonly have commercial relations and in which linguistic and cultural exchange can be seen (Moslund 2010). Using the concepts from only one language is not adequate for conveying the message and the notion that the writer aims to elucidate in the current conditions in which the intermingling of languages and cultures is highly widespread. Bakhtin stresses the concept of hybridization in the novel by defining it as the "mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor" (1981, p. 358). Rather than the domination of a single language and consciousness in a literary product, the opposing voices and marginal outlooks could find an opportunity to continue to exist with the help of the peculiar structure of the novel.

Postcolonial literature can be accepted as "part of a minor literature" if it is the case that the Western "literary canon" occupies the "major" part (Ponzanesi 2004). Especially the migrant writers need to be investigated in the light of such an argument. As regards migrant literature, minor literature signifies the literary texts of immigrants and their children as well as their attempts to know "how to tear a minor literature away from its own language, allowing it to challenge the language and making it follow a sober revolutionary path" (Deleuze and Guattari 1986, p. 19). By disrupting the procession of the dominant language in a society, minor literature serves to take the first step toward the initiation of innovation, reform and some radical modifications. Minor literature can be discussed in the light of its potential to involve the dislocation of the broadly adopted rules of the dominant language in lexical, linguistic and semantic terms by generating open-ended implications and surpassing the restrictions of the dominant culture and literature (Moslund 2010). Therefore, the products of minor literature might be found odd and anomalous by readers and producers of the major literature due to its tendency to go against the fundamental conventions, beliefs and tenets of the major literature. Bensmaia holds that

“minor literature” denies dualistic views and sharply drawn lines in terms of language, politics and so forth, which prevent any undertaking for revolutionary acts (1986). This view indicates that the likelihood of initiating a reform and revolution diminishes whenever dualistic visions exist because dualism puts forward strictly drawn borders in which new inventions and novelty cannot find a way to emerge. It is through the independently flowing elements and claims of minor literature that the solid borders that are drawn by dualism might be exceeded. Deleuze and Parnet groups the act of writing into two types: one of them expresses following dominantly and commonly adopted statements and discourses whereas the second one denotes a process of transformation and “becoming” that goes beyond the act of “writing” (1987). If this perception is applied to the concept of literature, what may be drawn from this is that producing literary texts simply functions as a means of serving the requirement of the dominant culture and literature and that minor literature seems to be a way of “becoming” since it is a part of a process in which renewal, invention and deviation dominantly operate.

In order to understand the thematic, linguistic and other concerns about postcolonial literature, it is necessary to touch upon the prominent postcolonial writers whose native lands range between the Caribbean, Africa and India and so on. The primary argument of their works unfolds their views on the colonial process and its impacts on their native lands, but their narratives can be evaluated in a wider framework which has to do with the relationship between the West and the Orient.

Naipaul is one of the most outstanding postcolonial writers and also one of the most discussed ones with his stance on colonialism, the Western nations, the colonized peoples and cultural identities. By and large based on his own life experience, his texts cover the feeling of being torn between cultures, homeless characters that aim to belong to a homeland and the ambition to give a fixed shape and certainty to life through his literary works (King 2003). Like him, his main characters who usually have Indian origins prefer to emigrate from one land to another in order to achieve a little relief and stability; however, they ultimately notice that there is no location suitable for them which provides any source of tranquillity, fixity, completeness and consistency. His observations in

colonial Trinidad in which poor conditions from the viewpoint of occupational and political issues were prevalent and in which strife between racial and religious groups was highly pervasive possibly caused him to have a feeling that it would seem unlikely that "traditional Indian culture" could preserve its fundamental values without decaying (King 2003, p. 8). Persisting that original Indian culture can be regained and revitalized makes no sense to him if it is considered that the native Indian culture was subjected to numerous threats and attacks by the Western and other nations and that this culture was being tried to be lived in a far-away location from its original land. Such a chaotic and gloomy surrounding might have also prompted him to escape to other countries where he thought he would rescue himself from such pessimism and confusion.

Naipaul displays a dismal landscape of the once colonized nations in that they lack any intact and authentic cultural and political awareness and possess a milieu where racial and ethnic frictions, self-centred and personal greed for material profits rather than any collective soul and solidarity, absence of any unique and peculiar national features are highly widespread (Szeman 2003, p. 98). If readers from the postcolonial societies who hope to find optimism and any guide to fight the Western exploitation read Naipaul's works, they are very likely to be disillusioned by his unpromising and depressing remarks on the colonized nations' struggle to achieve any productive results for their territory in the aftermath of the colonial period due to the problems being mentioned. Concerning his conception of history in the Caribbean, Harney argues that "for Naipaul, that history, passed down in oral and performance culture, remains as invisible and enslaved to the viciousness and marginality of the colony's history as the torpor and dullness of European intellectual activity there" (2006, p. 12). The Caribbean societies' historical consciousness may be said to have struggled to exist between the stories which they have listened to from their elders and information that has been taught through books or magazines brought from Europe to the Caribbean or at public institutions in the islands controlled indirectly by the Western countries. According to Naipaul, Africans in the Caribbean, probably reflecting not a distinctive culture of their own but trying to imitate the British civilization, aim to replace themselves with the white colonizers as the new oppressors and gather around their black colour or race on

account of being humiliated for ages and thus being enraged (King 2003). Consequently, it does not seem surprising to encounter African characters in Naipaul's fiction who consult to violence and oppression in order to prove their authority in the power struggle in the postcolonial countries and who seek to import the Western products and lifestyle. Naipaul regards racial diversity in the Caribbean islands as the only basis of the troubles of the West Indies and establishes that what keeps the islands as a united nation is merely the domination and imperialism of the British (Szeman 2003). The fact that the islands do not have their own native populations that could feel that they belong to the Caribbean but those who are brought there by force by the colonizing countries for exploitation has caused that territory to encompass certain racial conflicts regarding which race must be dominant in ruling the land and what cultural and political values must be implemented in the ruling system in the postcolonial period.

While putting across the reason why he has chosen to write his works in the form of novel instead of other narratives, Naipaul makes it clear that the novel enables him to reflect "many mixed worlds" that he occupies (Niven 2004, p. 104). The fact that he defines the novel as the correct form for recounting his perceptions and experiences can be ascribed to the claim that the novel reflects stories or events in a real-like way, which makes it considerably preferable and different from other narrative forms. "If the novel looks critically at the contemporary fashion for decolonization and nationalist assertion, finding threats of disorder, it also looks critically at myths of order" (King 2003, p. 76). In other words, it is the novel through which Naipaul finds it very possible to exhibit the weaknesses, vain dreams and ambivalence of the postcolonial societies that need to be warned and awakened against such risks. In addition, Naipaul regards himself as a member of the "Indian diaspora" rather than being a black and is aware that "writing" constructs harmony and consistency that the real life does not have, so this act makes us recognize our real self and rejoice at this (King 2003). Apart from the novel, the act of writing itself provides him with meaning out of meaningless experiences and a chaotic life, a search for identity and an attempt to discover his own reality as a postcolonial individual and writer. On the other hand, it is also claimed that Naipaul is sorrowfully

aware that he has a nostalgically incomplete self and remembers this fragile identity with a persistent necessity to “keep recalling through rewriting it” (Walder 2011, p. 34). Whether Naipaul succeeds in generating order and completeness out of chaos and disorder is not so certain because he keeps on recognizing during the process of writing that he has an identity that is often reconstructed at the marginal sites because of his postcolonial descent and that never achieves in attaining a complete end. Even if he struggles to escape from this agony and vagueness by means of writing, this effort turns into not only joy which expresses his instant hopes to become a fixed self but also disappointment which refers to comprehending that he cannot restore his fragmented side.

As a Caribbean writer who portrays a different scene of the Caribbean land and asserts his own conviction of the West Indian people, George Lamming takes up a unique place in the postcolonial studies. What makes him such a writer and an intellectual is, for example, his sincere and firm commitment to the sense of an independent West Indian nation that could be ruled by a system of federation, but he believes that being an independent nation necessitates much more than a simple transmission of the political power from Britain to the islands and that the West Indian societies are supposed to keep in mind that they have to recreate their culture, civilization and mindset in order to purge these concepts of the colonial logic and influence (Schwarz 2003). Lamming does not draw a grim and wretched picture of the Caribbean and thinks that racial and cultural varieties which beget both conflict and hostility among the native citizens of the islands could be overcome if the Caribbean populations really aim to rescue themselves from the yoke of the European countries. It becomes necessary for the Caribbean societies to concentrate on their collective suffering and misery that they and their ancestors had to put up with during the colonial times and to disregard their racial identities and characteristics with the aim of establishing real solidarity and harmony in the islands.

In Lamming’s novels, the reader could easily realize that “[t]he experience of exile in England, though it disillusioned and crushed the immigrants, gave them a new insight, a new appreciation and identity with their island” (Odhiambo 1994, p. 124). Despite the fact that the Caribbean immigrants get frustrated

by the general scene of London in which they are exposed to oppression and discrimination by the white population, this journey or experience gives rise to a better chance for them in order to question who they are, what their place in their relationship with the white colonizers is and what their native islands express for them. In a sense, for Lamming, emigration functions as "a form of self-exploration, a process of re-assessing and evaluating one's identity, as well as a process of self-knowledge which the emigrants must acquire in order to overcome the colonial syndrome that makes them hanker after other landscapes" (Odhiambo 1994, p. 124). During the process of emigration, the Caribbean people might gather in London and other imperial centres and have dialogues after coming across each other in the European streets or during their voyage to England, which strengthens their commitment, spiritual ties and sensitivities to their civilization and nation. These meetings provide the immigrants with the essential moments of exchanging ideas about themselves and the colonial period and an interactive process in which they often recall their homeland in the Caribbean and where they in fact belong to.

Comparing the Caribbean and the African nation in terms of their cultural formation, Lamming holds that the African culture and civilization were formed very long ago and have displayed a deep-rooted structure despite the impacts of modernity; conversely, the West Indian nation holds a fragile and fragmented cultural development as a result of a variety of racial groups and cultures that have set up a cultural mixture which does not date back to very old times (Lamming 2003). This kind of fragmentation and mixing makes it difficult for the Caribbean societies, because of possessing another culture before being brought to the Caribbean, to accept that they have become a part of a long-established culture which was established many centuries ago. Their ancestors were living their own culture and civilization in a different land which they were forced to leave or had to live in order to settle in the Caribbean islands, and their histories and cultural development have continued to be developed and exist with a new process in which other groups of different races have also lived the same adventure before and after coming to the Caribbean.

These conditions not only pose certain obstacles for the West Indian writer in writing his works but offer the necessary remedy for such restraint as well; for

instance, writing in a foreign language that is a far cry from the Caribbean languages and in an atmosphere in which cultural fragmentation paves the way for mental dislocation causes the main problem for the Caribbean writer; nonetheless, if the writer takes on the role of exile in producing his texts, such drawbacks seem to be handled and turned into advantages (Szeman, 2003). The concept of exile becomes significant for both the ordinary societies in the Caribbean and the West Indian writer in their struggle to remove the effects of colonialism and make a clean break for the future. As regards the first fundamental task of the West Indian writer, Lamming makes a statement that "[t]hese men had to leave if they were going to function as writers since books, in that particular colonial conception of literature, were not – meaning, too, are not supposed to be – written by natives." (2003, p. 14). Their departure stems from the expectation that England could provide them with what they needed for a literary career, the required resources and inspiration to produce literary works for the Caribbean nation. The reason why the West Indian writer is frequently mentioned in his theoretical writings is that "Lamming articulates the unique role and importance of the novel in producing a regional or national culture in which these very same barriers would hopefully no longer be present" (Szeman 2003, p. 73). He draws attention to the essential function of literature in instigating and arousing anti-colonial and native awareness of constructing a national unity despite the existence of racial and cultural diversity in the islands. According to him, the main intention of the West Indian writer and his novels must be instructive and didactic instead of entertaining or having personal concerns such as alleviating his personal sorrow by writing. The specific attraction of the novel for Lamming is its capacity to be read or consumed as a means of searching for "politics outside of the determinations of a dominant ideology that always limits the scope of what counts as the space of politics; the expansion of the space of politics in the twentieth century into that of cultural production and reproduction" (Szeman 2003, p. 77). The dominant ideology in the Caribbean which is based on the European culture and civilization might be challenged only by means of the novel which has the potential to engender a Caribbean culture free from the colonial influence from all aspects.

Linguistic features of Lamming's works reveal two remarkable points regarding his inclination to arouse the native awareness of the West Indian society, and the first one highlights his use of a combination of both a standard language and a vernacular style of West Indies in which an anti-colonial attempt comes into existence (Chamberlain 2003). It does not seem astonishing that Lamming does not use standard English in his novels given that he attributes a considerable role and function to literature in opening a new world that brings the Caribbean to overall decolonization, so what inspires Lamming to write novels in West Indian dialects may have been the precondition that anti-colonial struggle has to be instigated just from using a language which does not conform to traditionally and commonly adopted rules of the colonialist nations. For Lamming, another aspect of such a use of mixed standards in literary texts might be to prove that it is now the ex-colonized nations' turn to disrupt and transform the Western societies' language in return for what the colonialist countries performed by pervading the native societies' language and culture throughout the colonial times. The second point in his writings is that "[h]e textualised the language of *the peasant*, gave voice to the underdog which hitherto had been silenced, and gave voice, by implication, to the bedrock of West Indian society at that time" (Chamberlain 2003, p. 189). This suggests that the peasants make up the basis of the Caribbean nation in which they could assume a key role in decolonization and deserve to be granted a chance to speak out the harms of colonialism after being suppressed and enslaved for a long time. In effect, decolonization process of Lamming might be thought to gain success and reach to its thorough fruition not from the upper class people but from the bottom and root of the native society.

Sam Selvon is another postcolonial writer from the Caribbean who deals with the themes of immigration and its effects on the Caribbean immigrants as well as racial issues and discrimination that openly emerge after the Caribbean immigrants arrive in London with their ambitions. Especially in *The Lonely Londoners*, the immigrants are displayed as those who are always "offered the worst jobs" and who have to "pay high prices for insecure tenancy in the most undesirable houses" even though they are bound to live in the marginal sites of the British society (Ramchand 2004, p. 92). Before they set foot in London, they

expect that they could be provided with a variety of opportunities and welcomed by the British nation; however, they immediately discern that real Britain comes out to be wholly different from the one they dreamed while they were in the Caribbean islands. Because of their skin colour and race, these immigrants are not wanted in London and are continually oppressed, insulted and hated even if they do not carry out anything that merits those troubles. The British society does not appear as the one that performs the requirement of a host society like embracing the immigrants with pleasure and displaying any gratitude for them after so many years of exploitation of the Caribbean islands. Despite such sufferings, one of the subject matters which makes the immigrants' adventure so startling is that they cannot go back to the Caribbean islands as soon as they encounter racism and discrimination in London; instead, most of the immigrants prefer to stay there with their sorrow, homesickness and hopelessness. They often repeat that they will return to their homeland one day and plan to have their own jobs in the Caribbean after saving lots of money in order to make their dreams come true in their native land, but these dreams remain unfulfilled.

In *The Lonely Londoners*, the relationship between the black immigrants and the white women in London is based on a sexual one that calls to mind memories of the colonizing nations' penetration into the colonized societies and abuses of colonization, which is hinted in the novel in such a way that discloses the reversal of the former roles; in other words, the black immigrants pass through the British nation through sex with the white women and exploitation of those women by borrowing and squandering their money (Page 2010). This sexual relationship recalls the white colonizers' raping the black women in the past as well as exploiting the raw materials of the colonized nations, but now these roles are brought down in that the black immigrants have sexual intercourse with the white colonizers' women, though without any force, and exploit these women by staying in their houses and spending their money selfishly. In addition, it is argued that "[i]t is as a result of the sexual interactions between Caribbean migrants and their English lovers that the first seeds of diaspora are scattered, changing the face of the population, even adding a new curly haired demographic" (Page 2010, p. 35). The British population's white demography does not remain white as interracial marriages between the black immigrants

and the white women produce children who are half-white and half- black. These children are sometimes loved and found as exotic in the host society while they are sometimes loathed and thought to spoil the whiteness of the British nation. As a result of the relationship between the black immigrants and the white women, Selvon is most likely to suggest that the dominant role of exploitation passes on the black men in the postcolonial period and that a new mixed race turns up after the black immigrants invade the British land.

Concerning the significance of meeting of the Caribbean immigrants in the imperial metropolis, Selvon is of the opinion that London becomes a site of causing the immigrants to gain a new awareness that makes them forget their local differences and conflicts and that reminds them of their blackness and common identities with a broader outlook (Nasta 2004). London offers them an occasion on which they can know each other while establishing a sense of unity and brotherhood and which serves as a necessary process for these immigrants. During their meetings and encounters in London, the immigrants recall their exact difference from the white colonizers and realize that they are still placed in an inferior status by the white colonizers just like they were in the colonial period. Selvon implies that if the Caribbean immigrants did not leave the islands and settle in Britain, they could not have such a feeling of distinction, belonging and awareness as racial diversity in the Caribbean prevents them from attaining such recognition. Only when they come to London and stay among the dominant white population in Britain, an awareness of blackness and being the colonized nation that was oppressed and colonized by the Western countries arises. They ultimately understand that they do not come from specific islands such as Trinidad, Barbados and West Indies, etc., but from a single nation called the Caribbean which carries their collective sufferings and misery dating back to their first encounter with the white colonizers. During such meetings, storytelling becomes an indispensable part of dialogues in Selvon's fiction as Dawson puts it: "The social solidarity embodied by the men's storytelling circle is an important antidote to the isolation and frequent humiliation they experience in their everyday lives in Britain" (2007, p. 34). Then, one of the most beneficial sides of that storytelling is that it grants relief and consolation to the immigrants who relate their tragic stories in London to the others and who

have great pleasure in telling their stories. Another fruitful consequence of storytelling indicates that it reinforces collective spirit and harmony between the immigrants by means of reminding them of their common pains and anxieties in London despite minor individual differences in their stories. Storytelling is not without any purpose if it is taken into account that it has certain functions being mentioned that operate in favour of the immigrants both who perform it and who listen to it passively.

Being a member of "a new generation of children of immigrant/English parents," Hanif Kureishi born in the suburbs of England had an Indian father and an English mother (Finney 2006, p. 124), which situates him in an extraordinary position among the other postcolonial writers where both racial and cultural confusion exists for him. When he is asked what his nationality is, Kureishi most possibly gets confused before answering the question given that he is of a mixed race owing to his parents' interracial marriage, and he may most possibly be preoccupied with which racial roots he belongs to and which cultural values he is supposed to adopt. The main characters are so varied that they range between "white," "of mixed ethnic origins," "Asian" and "black" (Finney 2006, p. 134). This tendency of Kureishi in his literary works might have resulted from his mixed origins and life experiences that began from his childhood in England.

Kureishi's fiction raises the issues of race, gender, sexual predisposition and class in such a complicated way that the characters vary between Asian and African-Caribbean characters from the viewpoint of diverse, coinciding and clashing classifications (Ranasinha 2007). One could figure out in basic terms that Kureishi's productions stay away from uncovering simple categories and oppositions such as black/white, male/female, English/Indian, English/African and that homosexual black characters lead to new discussions in London and Europe other than white homosexual characters. He questions if race and class have an unchangeable relationship and if individuals of the white race always perform privileged jobs while the black ones are predestined to work in second-rate ones as Parrinder argues as regards *The Buddha of Suburbia* that "Haroon was convinced of his superiority to the British rulers, a feeling that was confirmed when he came to their home country and saw, for the first time,

English people doing menial jobs and living in poverty" (2006, p. 381). After coming to England, the Indian and other immigrants witness that not all of the British citizens occupy an advantaged status as it can be grasped out of the existence of the white masses that have to earn their lives by working under terrible conditions and performing lesser jobs. A similar perception could apply to the black immigrants who are upper-class citizens in their homeland and working in superior jobs, but who unexpectedly become helpless and deprived of their former wealth after arriving in England. Consequently, for Hureishi, one's social and economic class cannot be associated with his racial roots because taking up a class or status in a perpetual manner does not seem possible because of its uncertain nature.

Displaying Britain as a location of "competing racist groups – whether white, black or Asian – the birthplace of the Yorkshire Ripper, the site of British workingmen's clubs, deprived white housing estates, boarded up 'Asian' houses, Pakistani taxi drivers with Yorkshire accents, single sex Muslim schools," Kureishi portrays multicultural landscape of that country as a picture of both richness and threat (Nasta 2002, p. 174). The two opposing groups consist of the white British population that is completely antagonistic to the black and especially Muslim immigrants on the one side and the fundamentalist Muslim immigrants who think that they are oppressed and discriminated by the British society on the other side. The basic point in *My Son The Fanatic*, Kureishi's short story, engages the revival of the fundamentalist notions of the British-born child of an immigrant father which insinuates that fundamentalism emerges as a result of intense forms of racism such as "Enoch Powell's 'river of blood' speech" and "the Tories' equation of homophobic and migrant discourses, and those racist manners cause the Muslim immigrants to establish their own social networks in temples and mosques on account of feeling terrorized and daunted (Mishra 2008, p. 201). As well as the presence of apparent barriers between the white British society and the black immigrants in Britain, the religious dimension is included and exacerbates these barriers by making communication impossible between the British population and the blacks as well as Muslims. "Matters are confounded because the Indo-Pakistani community in Britain reminds the 'English' of their own earlier imperial history

and the inevitability of their presence in the metropolitan centre of empire after the latter's collapse" (Mishra, 2008, p. 200). This implies that whenever these immigrants encounter antagonism and challenge against their Islamic perceptions and ways of religious living in Europe, the British nation could have to observe the moments of resurgence of the immigrants' native values like religious principles in their most acute and sternest levels in the heart of the imperialist centre. Hence, along with hybrid characters that are torn between their Indian or Pakistani roots and the British culture, the reader may witness the struggle between the two extreme groups in Kureishi's fiction as well.

Salman Rushdie is an Indian-English postcolonial writer who stands out with his intense emphasis on the concept of migration and his novels making him one of the most controversial and criticized figures. He (1991) argues that the process of migration makes its subject endure three-fold dislocation: he looks for his location or homelands, he feels linguistically alienated from his mother tongue, and he feels socially strange and unsecure in a foreign society whose attitudes can sometimes be antagonistic toward himself. Here, the concept of place can be interpreted in terms of his relation to culture and identity since being born in a specific place makes someone closely acquainted with that place and also culture which is prevalent there. One's leaving his birthplace and migrating to somewhere else does not mean that he completely detaches himself from the native society and culture that he brings to the next place, where he migrates, with himself in a vague way. These facts become valid for the migrant postcolonial writers like Rushdie who strive to produce literary texts from the standpoint of both the British and the Indian cultures. As a migrant writer, Rushdie illustrates the dislocation of language by using it from both the inside and outside in a productive and crucial manner and introducing the Indian language, particularly Urdu, into English whose "imperial and unitarian" quality is dislocated (Frank 2008). In this way, he causes English to be intermingled with his native language in lexical, linguistic and semantic terms, which forces English to lose its purity and become a carrier of the Indian elements as well.

One of the most discussed and criticized points of Rushdie is concerned with his novel *The Satanic Verses* in which he portrays Islamic belief and the most revered holy figures of Islam in a disparaging way which rejects the Islamic

rules. For instance, according to Bhabha, "the migrant narrator" or "cultural translator" has to go against the mainstream cultural identities roots in order to reshape and reform the dominant writings (Byrne 2009). Bhabha regards it as an ordinary thing that Rushdie defies the key Islamic decrees as a result of occupying a migrant and an intermediary position where he feels very independent of both the Western civilization and the Islamic values in his writings that go against both of the belief systems. If it is the case that Rushdie is a part of fragmentation, contradiction and an obscure standing as a migrant figure, his texts, similar to himself, disclose stories, subject matters and characters that handle cultures or belief systems in such an elusive way that they evidently both challenge and endorse such systems. On the other hand, there is a contesting conception that protests being held in the streets of London by the Muslims who condemned Rushdie's novel were right in their argument for the reason that they have taught other writers to be wary of the sensitivities of a religion and that they have prompted the British society to review its understanding of the limits of free speech (Parekh 2000). Those advocating such an approach are very likely to propose that writers need to take into consideration that each religion owns holy figures and principles that are blessed on special occasions and that believers of any religion get very sensitive and keenly committed to their religious values; thus, if there is any verbal attack, insult or offensive statement for their belief system in any text, those believers, especially the extremist groups, could become really provoked and infuriated by such attempts to such an extent that they may want to fight the ones causing this offence. For this reason, Rushdie, not being unfamiliar with the basic sensitivities of the Islamic world, should have recognized that his novel would forge such clashes and demonstrations and should have written the novel by avoiding using insolent phrases for the holy people of Islam.

As regards Rushdie's thematic concerns regarding the concept of nation in *Midnight's Children*, it is maintained that Rushdie presents a different version of the Indian nation, shaped by violence and turbulence, which is interpreted narrowly by Hindus and Muslims and which proves that independent India represents a replacement of the colonial system with the native ruling class rather than a self-governing and even-handed society (Gopal 2009). The

formation of the Indian, then, is no longer possible to be thought and discussed as separate from its chaotic and conflicting historical facts or structure that is highly tied to a variety of clashes in the postcolonial period. Despite India's deep-rooted and impressive historical experience, Rushdie regards the new Indian nation as "the imaginary and myth-like" due to its reliance upon cultural, linguistic and religious diversity as well as its people's spirit (Frank 2008, p. 160). Through such diversity, it becomes considerably strenuous to build a nation that is rooted in only one language, culture and religion as this may lead to the reproduction of the same struggles emerging in the postcolonial period in which India has gained its so-called independence. The novel draws attention to the weaknesses of the postcolonial nation in India such as "its factionalism, communalism, and governmental authoritarianism" but does not see establishing firm reliance on an egalitarian society as impossible from a literary perspective (Chew and Richards 2010, p. 117). These facts denote the case of the newly independent India in which each sect has tried to declare its own ideological system as the most dominant and valid one, which Rushdie disapproves of and which he thinks needs to be reckoned with and abstained from if a nation which is free from inner conflicts is established.

Ngugi Thiong'o is a postcolonial African author whose conceptions center on decolonization, neocolonialism, local elites, colonial languages and certain ways of achieving a fully anti-colonial state. Thiong'o (1987) believes that choosing a language to use plays a fundamental role in identifying its users with respect to nature and society or the whole life. Thus, language is tantamount to being an agency of revealing who people are and what their position, connection with others and peculiarities are because only the structural features, vocabulary and substance of a language allow people to pass on their indigenous traditions and distinct experiences throughout history. Culture and language are so interlocked that the former cannot be transmitted from the past to the present across generations without the latter (Thing'o 1987). As soon as the colonized people begin to learn the Western languages which convey the colonial discourses and conceptions founded on the segregationist and racist approaches dividing the world into the civilized and uncivilized nations, their bonds with their collective past and native culture get loose, even effaced or torn owing to

the well-established devotion of the native population to these dominant languages. The colonialist countries load their language with a symbolic power, and whoever acquires it scorns the "peasant" communities and their languages (Thiong'o 1978). As a result of being separated from their peculiar cultures and local values, the colonized peoples feel that owning such native cultural values is a sign of humiliation, and they do not wish to belong to their original population in which they were born and raised; instead, their sole desire is now to display the superior and privileged distinctiveness of completing their westernization process.

Thiong'o often articulates the proficient involvement of the local elites in the process of exploitation that incorporates working together with the colonial powers although their countries have struggled and acquired formal independence. Thiong'o (1978) draws attention to the schools and universities, founded in Africa, where the native children are raised through the rationale that Eurocentric thinking is the core of every truth and development in the world and that the native masses and peasants should be held in contempt so as to become the forthcoming rulers serving as the cooperators of the colonialist nations. As opposed to their past mentality which is concerned with their being proud of their indigenous culture and history, they now get into the habit of feeling ashamed of their blackness and native customs on account of the courses they study at the European educational institutions where they are instructed to believe that they cannot be promoted to the civilized and modern status. Changing their concepts on their native society from approving, favorable and heartening into discreditable, worthless and embarrassing, they lose their interest in nationalistic or patriotic sentiments and their citizens' welfare, turning their faces toward the Western policies in order to settle the defiant voices of the oppressed people. Therefore, an altered form of exploitation is instigated owing to the burgeoning of an elite group of indigenous people, originated and raised by the colonialist countries, whose ambitions and concerns do not diverge from the economic headquarters of the Western metropolitan cities (Thiong'o 1993). That is, Thiong'o argues that the ex-colonized nations have to be alert to the menace of the native colonizers combining forces with the white colonizers.

As a postcolonial writer who claims that colonialism can be eradicated from the native land despite its comprehensive and adverse repercussions on the native people and who puts forward a radical system which has the potential to be established by engaging in a battle against the colonizers, Thiong'o proposes that true decolonization cannot be held separate from a bloody revolution and makes a statement that violent acts to put an end to an "unjust" system cannot be seen as savage as it cleanses the societies while using violent methods to oppress people is nothing more than crime (1978). He makes a certain distinction between violence for decolonization which has the aim of struggling in favor of full independence and violence for exploitation which is consulted with the aim of oppressing the innocent native people. He also warns the native people of the potential threat that transpire after the middle classes try to silence the voices of the peasants and workers concerning a revolution and sign a shared contract with the white colonizers based on reliance and some profits (1978). Thus, he does not neglect the active role that the lower classes must play in the process of decolonization as they construct the substance of being exploited and tortured both by the white colonizer and the local elites.

Amitav Ghosh is an Indian writer whose "narrators are typically engaged in quests for suppressed histories hidden in the folds of overarching official historical accounts" (Wiemann, 2008, p. 229). Since great historical events cause dramatic alterations and leave profound imprints on the collective memories and formation of the postcolonial societies, Ghosh conveys the message that these facts need to be re-interpreted and reviewed by giving voice to the silenced and overlooked aspects of history and that history cannot be thought to consist of a single voice and process. Denoting that global capitalism cannot be dissociated from individual or marginal historical crises, his fiction may be characterized by his tendency both to reflect subject matters from a "global" and "ecumenical" viewpoint and to concentrate on exceptionally individual truths of "refugees, Indian sepoys under the British Raj, the 'lowered' caste Othered, and voiceless woman" (Sankaran, 2012, p. xv). For Ghosh, then, problems in the local sense have to be handled by identifying their ties to the much larger context of the global issues which ultimately bother the

marginal sites and which might be said to be founded on historical relationships dating back to any time of the past.

Linking the problems of "boundary, freedom and nationality" with the modern societies that have divided the world nations by granting them various national names, Ghosh produces his works with the aim of establishing a universal society which is not limited to any religious rules, caste, frontiers and nationalism (Khan 2013). Then, he holds the notion that giving national names to individuals and groups verges on restricting their freedom and feeling of belonging to more than one nation or in general sense a common world nation. To illustrate, in *The Shadow Lines*, "Ghosh pits the memory of communal riots in the subcontinent against the documented history of its wars" and "examines the nature of the relationship between the modern nation state and its citizens, and exposes the limits of that relationship" (Roy 2010, p. 28). Ghosh explicitly raises the argument that the modern nation states have achieved nothing more than a vain attempt to put out too narrowly identified and caged societies whose members have undergone a process of being defined or categorized according to race or ethnicity as well as being forced to cut off their ties to the outer territories and countries. The novel seems to draw attention to "the ways in which nation-formation too often contributes to binary divisions and to an emotionally crippling "us" versus "them" mentality, a mentality to which newspapers contribute by breeding ignorance of, and hatred toward, people who live outside the nation's boundaries" (Taylor 2008, p. 92). Consequently, establishing a nation might be associated with presuming political borders between individuals who are besieged by these borders and who are instructed to regard other citizens beyond their nation's borders as enemies. In *An Antic Land*, as Gopal underscores it, "[t]he singular and monolithic destinies narrated by nations, in the mirror of empire, obscure their own heterogeneity as well as the diverse history of cultural encounters not mediated by European colonialism" (2009, p. 87). One of the points Ghosh criticizes is that the European colonialism has done away with various paths of historical facts of the Oriental societies by reducing their narrations and diversity into too narrow or biased dimensions of national formations which shroud cultural interactions that occurred apart from colonial encounters and long before the colonial age. The

diseased legacy and policy of the European colonialism culminated in the emergence of partitioned lands and modification of cultures into uniform nations, and this partition attaches visible ties to "faith, culture, territory and nation"; nonetheless, this configuration could not remove dissenting cultures and identities despite its prevailing domination (Gopal 2009, p. 87-88). Even though the pre-colonial history and culture have been disregarded and thought to be eliminated after the colonial period, Ghosh defies this view and acknowledges that this has been partly accomplished because the effect of the pre-colonial and former memories on the contemporary Oriental societies has continued despite its hazy side. *The Glass Palace* handles the perception that the political frontiers of nations could be exceeded by individuals whose mobility and dynamism exhibit the tendency to re-shape the so-called solidity of nations (Dewnarain 2008, p. 35). Ghosh in a way strives to prove the fragility of the nation state's borders and the failure of nationalism that has aimed to engender homogeneous societies under stringent rules.

Arguing that Michael Ondaatje's fiction stands for one of the best works of the "contemporary Canadian literature in English" from many aspects both in Canada and across the world, Zepetnek underlines that "[i]n this, it is not without significance that Ondaatje is an immigrant to Canada and that much of his writing is about identity, history, and about people of 'in-between'" (2005, p. 1). His experience of immigration could be thought to have an effect on the ways in which he explores identity crisis and construction in his novel. In his novels, it could be perceived that hybrid identities of an individual or a society have gained significance in a period in which the global process, frontiers fading away and the movement of individuals across lands for a variety of purposes (Zepetnek, 2005). The principal concern of Ondaatje is with the conception that the complexity and impermanence of identity become traceable in cases in which individuals leave their homeland and traverses the borders of countries while reconstructing their identities in this process. Ondaatje's novels imply that not only the majority but also the minority voices try to establish truth and identity politics by reducing them into simple binary oppositions and essentialist preconceptions that he rejects explicitly in his writings (Marinkova 2011). As he reasons that there are no defining lines that mark out racial, ethnic,

national or cultural identities, his perspective focuses on disintegration and split in formations which in a sense counter the existence of intrinsic features.

As Kamboureli puts it concerning Ondaatje's *Anil's Ghost*, "[w]riting back home allows Ondaatje to materialize the volatility of the contents of cultural memory. Be it personal or collective, national or intranational, cultural memory as inscribed in this novel simultaneously contains and confounds national origins" (2009, p. 33). In this case, Ondaatje points out in the novel that each kind of distinguishable roots of a nation and culture becomes so blurred and vague that it becomes impossible for individuals or groups to retain their ties to any fixed identification. In addition, names possess the capacity to provide association, location, shelter and a secure place for individuals by making these individuals peculiar and distinctive, but even names may be changed and renewed in a way that manifests their impermanent identification (Cook 2005). As soon as individuals alter their names and assume other names, they also assume new identities and get attached to new identifications as well as locations, so every time an individual is given a name signifies dislocation and re-location. Ondaatje also touches upon the concept of cultural memory as embodiment of history in an unusual manner in which it is not manifested merely as the frame of a past occurrence that is researched and recalled but as "always inflected by affect, the affect that comes from the usually unresolved dialectic structure of memories: memories of victory or defeat, of hegemonic power or shared guilt, of personal exile or national humiliation" (Kamboureli 2009, p. 36). Cultural memories and historical events that constitute these memories stand away from straightforward patterns and definitions which exist without any complexities, accumulation of conflicting forces as well as individual and collective experiences.

In Ondaatje's *The English Patient*, Almasy is a Hungarian character whose identity cannot be understood throughout the long discussions and guesses made by the other characters around him and also the reader, being thought to be English for a while; therefore, this ambiguity can act as substantial evidence concerning imprecision of demarcating and categorizing individuals with reference to certain essentialist norms given that Almasy does not possess any marked physical and cultural features which disclose his specific nation (Hilger

2005). Thus, Ondaatje wants to underline the impossibility of associating people with certain national and cultural identities as they bear out their existing not within the bounds of peculiar norms but within a vacuum in which these bounds are merged with each other. As Marinkova argues it, "[t]hat the patient is a charred black body … suggests that the difference between the 'white nations' and the 'brown faces' is more complicated than the racialized binaries of imperial center vs. colony, or European vs. non-European" (2011, p. 122). Being really a Western citizen who is supposed to have white skin, the patient is presented as a person whose body is black on account of being burnt after the plane crash, which signifies that identities cannot be generalized through binary oppositions such as savage and modern, white and black, the West and the East. The author attempts to disprove the idea that there exist unequivocal attributes that are unique to some identities being considered as indispensable parts of certain nations. Even though language can be assumed as one of the hallmarks unfolding a person's nation, the fact that the English patient is able to communicate in a variety of languages such as English, German and the Bedouins' vernacular confirms and raises the complexity and uncertainty of predicting his absolute nation (Hilger 2005). Here, Ondaatje raises the question that if it is believed that a language is an indicator of a certain nation and society, then which nationality those who are able to speak more than one language might be presumed to belong to.

5. LAHIRI, LITERATURE AND GLOBALIZATION

Jumpa Lahiri's fiction could be explored under a range of categories and brands due to the currently emergent classifications of literature such as migrant literature, South Asian literature, diasporic literature, and so on. Lahiri represents only some part of this set of the South Asian writers who continue to live in the imperial metropolises and who occasionally pay a visit to their parents, grandparents and relatives in the South Asian countries. Her literary style and subject matters have been at the central points of discussions which hint at significant issues which reflect the basic concerns of the contemporary age. In order to grasp Lahiri's literary tendencies, it would be more worthwhile to allude to the most marked features of migration and diaspora with respect to the effects of these processes on the perceptions of writers and their literary texts.

As Chambers discusses it, "[m]igrancy, on the contrary, involves a movement in which neither the points of departure nor those of arrival are immutable or certain. It calls for a dwelling in language, in histories, in identities that are constantly subject to mutation" (2001, p. 5). This sheds light upon the perception that migration destabilizes the viewpoints, memories and identities that hardly ever regain their former solidity and steadiness as soon as migrants leave their homeland and take up their residence in a foreign land. Salman Rushdie (1991) clarifies the psychological fragmentation of migrants by discussing that migration forces its subjects to recreate their past and homelands in the host society, but this attempt causes the emergence of uncertain creations that possess blurred signs of the previous world. Rushdie's account of migration gives prominence to the uneven resurgence of migrants' indigenous cultural values of the past as well as the persistence of this state throughout migrants' lives. No matter how determined and eager they seem in order to forget and erase the existence of their previous experiences concerning their homeland, it is very unlikely for them to keep themselves off their native facts.

Likewise, even if migrants seek to revive their native culture and memories in their new land, their cultural elements cannot be resurrected in their pure forms since their native culture is restructured in such a way that proves to be intermingled with the culture of the host society in which migrants settle.

In the literary texts of the migrant writer, the consequences of migration may be treated either as "destructive, agonizing, and painful" or as "productive, fascinating, and appealing" (Frank 2008, p. 18). In the former case, the process of migration in terms of the author and his characters gives rise to the emergence of feelings such as being torn between two cultures and crisis owing to losing the fixed cultural identity after migration. Whenever characters feel the sense of belonging to a certain culture and nation, this becomes a case in which this feeling does not continue permanently. Their tendency to constitute attachment to a single place and cultural identity is always disrupted and interrupted by the existence of their other self. The latter instance points to the notion that migration needs to be handled in relation to its power to release individuals from the restriction of a single culture and its perspectives. In this case, the migrant author's characters are likely to feel at home in either land and rarely reveal any sign of crisis in their manners. They presume that they could find a fitting position in both the host society and the previous one since they are able to appeal to the sensitivities of both societies if it is necessary to prove it; therefore, they are content with thinking that they might be accepted by each society through their flexibility and adjustable orientations.

Born in London in 1967, Jhumpa Lahiri moved to America when she was three years old and participated in her family's visits to Calcutta, in which her native ties lie (Leyla 2011). This position of Lahiri suffices to situate her at the intersection of the Western and the Oriental worlds. It is very likely to identify her as a migrant writer and regard her works within the scope of migration. In an interview, Lahiri says that "I think it's inevitable that my writing will continue to be regarded alongside other writers of Indian descent and Indian writers. It's always been the case and we're not beyond that" (Leyla 2011, p. 74). In a way, she confesses that her Indian self will remain along with the American self and that she is destined to be associated with these two selves. The reader can witness the reflection of Lahiri's divided self on her novels and

short stories because her works encompass certain fragments of both American and Indian landscape. “The cultural idea of the migrant as a mournful figure of lost or partial identity, belonging neither here nor there, remains an important thematic” concern of Lahiri’s literary texts (Ranasinha 2016, p. 12-13). Her fiction centres around Indian immigrants in America who maintain their lives with a longing for their native culture despite a physical remoteness and who also have to adapt themselves to a Western location where they are inescapably influenced by American culture. Her characters are drawn into a constant attempt to restructure their sense of belonging, homeland and cultural identity in a foreign location. They are always in a quest for adjusting their dressing and eating habits according to their ethnic ideals though achieving this thoroughly seems impossible in a Western surrounding. In a way, Lahiri brings to mind the condition and psychology of an exiled intellectual that Edward Said (1996) describes as the one that moves mentally between different homelands in a restless and in-between manner. Her characters exhibit her tendency to try to define herself on the basis of homeland and culture.

The process of migration can be equated with living “at the intersections of histories and memories, experiencing both their preliminary dispersal and their subsequent translation into new, more extensive, arrangements along emerging routes” (Chambers 2001, p. 6). As a result of merging two cultures in both concrete and abstract milieu, migrants are continually drawn into translating their new and previous cultures. The migrant voices are not able to achieve in translating two cultures in a precisely accurate manner because the resultant product of their translation carries unsound and inconsistent meanings that might go beyond cultural borders easily and that strike members of both cultures as unacceptable and untenable (Byrne 2009). In this translation of migrants, none of cultures could find any adequate place in order to display all of their basic attributes, so each culture loses and gains a number of substances during translation. The ways migrants translate cover an undertaking of a formation which possesses similarities and differences that are opposed to and valued by each culture.

Tymoczko likens postcolonial writers to literary translators in that “A minority-culture or post-colonial writer” need to select certain sides of the native cultural

values when the target readers belong to the global ones or members of the vast majority in the host society whilst “a literary translator chooses an emphasis or privileges an aspect of the text to be transposed in translation (e.g. linguistic fidelity, tone, form, cultural content, or some combination thereof)” (2002, p. 23). Just like a translator who tries hard to remain loyal to both languages in his translations, the postcolonial migrant writer strives to exhibit some bearing on not only his native society but the new host society in which he lives as well. It is very likely to witness that the migrant writer is quite industrious and apprehensive about whether he could succeed in appealing to the tastes, interests and norms of both societies. This agony of the migrant writer seems logical when it is noticed that “[t]he heresy of being a translator, for the writer, is writing against, disrupting, dislocating sacred narratives of belonging, tradition, cultural identity; exploring the spaces where cultural purity and easy access to origins are lost, remade and transformed” (Byrne 2009, p. 44). The literary products of the migrant writer might not remain within the borders of the broadly accepted principles of an ideology and could easily defy these norms, thus undergoing severe criticism which emanates from the readers of both societies. Because his texts point towards the basic components of both cultures, it is not very likely for the migrant writer to be wholly appreciated by the readers from two exactly dissimilar cultures. Indeed, Tymoczko claims that one of the shared tendencies and priorities of “translators and postcolonial writers” is that it is almost not possible for them to be objective and that they try to interpret according to what they judge (2002). This interpretation sometimes takes on the role of a viewer who has a defaming look upon the contrasting culture on the one side while sometimes engaging in the task of advocating that culture against the other one in some respects on the other side.

Lahiri can be said to be a concrete illustration of a postcolonial author who is considered to be a translator as well if it is the case that “[t]he postcolonial writer is a translated subject because he willingly chose to translate himself from one geographical area to another, or because he was translated by his own life” (Cavagnoli 2014, p. 326). Because she is a second generation Indian immigrant in America, Lahiri appears as a translated subject from an Eastern territory to a Western one. This arises firstly on the basis of language in her

works. She produces her fiction in English, but she has to cope with the difficulty of transmitting certain native concepts in a foreign language instead of using her native tongue. Considering that it is almost impossible to recount native Indian values and conceptions in English without losing their original undertones, Lahiri faces a case in which she probably fails to convey the original massage in her mind entirely. Her concern can be understood just from the fact that she is unable to translate some Indian concepts while succeeding in translating others. Specific names of some traditional celebrations, dishes and clothes in her native culture are not translated into English in her works. Therefore, when producing her texts, she confronts the fact of restricted clarity in the translation process owing to untranslatable terms and conceptions. On the one side, she exerts herself to translate certain items and notions into English and grant them new guises in this process while she has to transfer some concepts in their original form without any transformation. This problem might cause vagueness in meaning and narration for the Western reader because the author is unable to achieve in conveying the story without subjecting the text to any interruption originating from native Indian language and mind-set. Lahiri exemplifies what Emily Apter states as follows: "Translation is Babel, a universal language that is universally unintelligible" (2006, p. xi). She addresses to a universal circle of readers by means of a universal language, but some pieces in her works can sometimes be universally obscure.

As well as its linguistic hardships, cultural translation also occupies a remarkable place in Lahiri's literary products. Translation can make it possible for societies to discover further means of treating or displaying the native or foreign cultural constructions while opposing the adoption of a single culture which is being measured by the standards of their native language and culture (Bery 2007). While writing her fiction about America and India, Lahiri undertakes the task of introducing and inserting her native culture into a Western framework. Some cultural components are translated whereas others are transferred in their original form. This indicates that she disrupts some Indian cultural patterns when trying to adapt them to American cultural norms in her works. Just like a translator who "operates in an environment characterized by the hybridization of language, culture, behaviour, institution

and communication" and who is "shaped by a sort of exile, involved in, yet still on the borderline of, culture" (Wolf 2000, p. 142), Lahiri seems to occupy a location that switches between the cultural borders of America and India. This makes her a figure who links two cultural realms which totally differ from each other and who stands away from any static position while producing her stories. The state of taking up a place where she frequently surpasses the borderlines of both cultures causes her to stay as an exiled person.

Language as the primary tool of communication in migrant literature has exceptional implications in terms of its potential influence that exceeds the lines of communication. To illustrate, Thiong'o makes a statement that "[l]anguage carries culture, and culture, particularly through orature and literature; the entire body of values by which we come to perceive ourselves and our place in the world" (1987, p. 16). Here, language can be thought to verge on constituting the primary bonds through which societies and individuals define themselves and express their distinguishable cultural basis which differs from others in certain ways. Therefore, "[l]anguage 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" (1987, p. 16). In some sense, it appears as an integral part of societies' cultural identity and historical values which are voiced to others through language and its lexical elements.

The function and significance of language in the migrant writer' texts may be highlighted through the fact that language plays a major role in migrant literature because the migrating subject who is bilingual uses two languages in a complementary way and discovers unique viewpoints by being fed by specific contributions and qualities of these languages (Frank 2008). As opposed to the former argument which supposes the case of migrant authorship as painful and distressing, this portrayal of migrant writers who use more than one language in their works throws light on the great opportunity of knowing and using different languages in the same text. Through the merging of different lexical items from two dissimilar languages, the migrant writer can present a truth from a remarkably unique perspective which is imbued with richness, diversity and originality. While a perception is explained in a literary work, words and

phrases from a language could be inserted into the text whenever vocabulary of the other language is presumed to lack adequacy and relevance.

Bilingual or multilingual perspectives can be said to be prevalent in Lahiri's novels and short stories in which she exhibits her migrant self that reflects blurred sections of reality. The second generation immigrants in her texts are often at pains to learn both English and their native language. Sometimes, they could try to acquire a third language owing to various reasons such as occupational requirement and travelling to foreign countries. It is natural that the reader faces literary works of Lahiri which carry a wealth of linguistic diversity rather than the restrictions of a single language. Indian immigrants who move between India, America and Europe are abundant in her fiction. In order to portray their experiences, memories and cultures in a comprehensive manner, only one language and its social reservation does not appear adequate or satisfactory. Consequently, the multiplicity of culture and awareness is expressed by means of a multilingual speech in a more satisfying and instrumental way.

"Language proficiency" becomes significant "not only because it plays a key role in the actual integration but also because it affects the sense of belonging he might or might not develop, independently of objective markers of integration" (Kral 2009, p. 9). The immigrants in Lahiri's narratives have to use English in America in order to achieve adaptation to a foreign location while carrying on using their local language. The use of both English and Bengali becomes evidence of affiliating with more than one space in terms of culture and belonging. This arises due to the fact that the migrating subject shifts between a native and a foreign language not only "in the physical sense of movement or displacement" but also "in the symbolic sense of the shift from one way of speaking, writing about and interpreting the world to another" (Cronin 2006, p. 45). This side of bilingual or multilingual acquisition restructures the cultural and spatial awareness of Lahiri's immigrants by dislocating and relocating them from many aspects. Not simply involving linguistic associations, this sense of dislocation is particularly concerned with a shifting movement between the Western beliefs, identity and norms and those of India.

From another perspective, Lahiri might be said to fall within the classification of South Asian diaspora literature. South Asian writers constitute a large proportion of migrant or diaspora literature in which their focal points are partly concerned with South Asia because of their awareness of the cultural and geographical features of South Asia (Lau 2004). On the other hand, their literary works also revolve around the cultural framework of the United States and Britain which they are part of to some extent. Due to producing their works in English, these writers occupy the position of "minority writers" not only in the Western countries but also in South Asian ones since they appeal to a small number of readers in both locations (Ranasinha 2007). The state of being minority writers in the Western lands might evolve out of the fact that these authors embody the limited number of South Asian migrants living in the West while their status as minorities in South Asia could relate to being migrants who visit their homeland several times a year. In addition, another idea centres on the claim that South Asian writers analyse the recent truths of switching borders of nations, homelessness, being associated with a diversity of races and cultures by fusing the "global" values with those of the "local" (Rajan and Sharma 2006). If the global culture is identified with the Western World and the local culture has to do with the cultural tendencies of these writers' homeland in South Asia, their literary texts attest to the possibility of the emergence of new cultural patterns that carry the marks of both the Western and the Oriental cultural values. As Rushdie underlines it, "the Indian writer" who depicts his homeland from a foreign land has to tackle fragmented elements all of which are impossible to be regained as they no longer exist in their original forms (1991), South Asian authors, possibly, cannot recount their homeland in an exactly well-defined manner. Their fragmented psychology could be observed in the reflection and treatment of their native land in their literary products. Lau discusses that "the images of South Asia propounded and disseminated by the diasporic writers have the power of creating/recreating a South Asia to the wider World … the 'true' portrayal of India may be warped, skewed, and distorted" (2004, p. 242). By the same token, it may be proposed that their portrayal of the Western lands such as the United States and Britain consists of some parts of deformation and modifications. These writers give a disjointed

portrayal which carries a fractured spectacle of the Western and the Oriental lands.

Lahiri "largely writes about the human conditions of Indian diaspora in the US" and draws upon characters who seem to be "apparently a close ethnic group, still far from being assimilated into the general current of life around them" (Shrivastava 2015, p. 136). Since these immigrants' diasporic consciousness demonstrates the rejection of overall alienation from their previous ties with their homeland and traditions, it seems logical to grasp the inclination of these immigrants not to be included within the framework of fully American citizenship. It could be useful to refer to Stuart Hall's definition of diaspora with the intention of figuring out the psychological states of Indian immigrants in America. Hall (1990) illustrates that diaspora generates hybrid identities which carry heterogeneous and diverse structures and lose their pure forms due to renewing themselves and gaining different qualities. If this definition is applied to Lahiri's fiction and characters that consist mainly of Indian immigrants, it might be postulated that the process of diaspora gives rise to the disruption of pure features of the indigenous Indian culture. Any effort to return to the previous intact state of cultural identity seems pointless in terms of Lahiri's immigrants because diasporic vision does not enable such purgation.

As a reputed Indian writer who was born in England and who lives in the United States of America, Jhumpa Lahiri has written novels and short stories which deal with the issues of being torn between the Indian and the Western cultures, continually searching for a settled sense of belonging and the impossibility of feeling that home is a static setting (Prasad 2007). Even though Indian immigrants continue to maintain their lives in America and are always surrounded by the Western cultural materials, they cannot detach their native bonds from their cultural values in India.

"Imbibing a conservative Bengali tradition from her parents" and standing "at a juncture where the East meets the West," Lahiri grew up under "the influence of both cultures, Indian and American" (Charya 2015, p. 269). Consequently, she may be said to have been inspired by her own cultural dilemma to handle the convergence of American and Indian cultural elements and its indispensability in Indian immigrants' lives in a foreign land. In some way, Lahiri portrays just

her inner struggle to define the conception of real belonging in the face of living between the frontiers of the Oriental and the Western worlds.

In Lahiri's fiction, the reader frequently observes that there is a generation gap between the first and the second generation Indian immigrants in America which may be noticed in the parents' attempts to preserve their native cultural basis in an alien land; however, their children are not worried about such a risk and are easily susceptible to the effects of American culture (Singh 2014). This is in large measure due to the fact that the second generation immigrants are born within the milieu of both a foreign land besieged by the Western culture and their Indian parents who try to cling to their traditions and ceremonies. For instance, "Jhumpa Lahiri has shown that first generation immigrants try to stick to the traditional dress code of India, while their children adopt the dressing ways of the host country" (Puri 2015, p. 35). Traditional dresses and costumes are among the most distinguishable cultural substances of a nation which make it totally different from others and which have been sustained for centuries. Lahiri presents the second generation immigrants as the ones who feel overwhelming sympathy for the popular consumption materials in America and who are strikingly different from their parents on the basis of appearance and certain habits. However, despite differences between generations in their daily lives in cultural terms, Puri argues that "[t]he first generation immigrant faces problems when they try to hold their cultural values by sticking to the conventional ways. When their children adopt the ways of the host country it leads to tangled ties between generations" (2015, p. 36). As a result, they are doomed to be subjected to a move between the demands of their parents or their native culture and the appealing prospect of the Western modern trends.

5.1 Globalization and Heterogeneity in *The Namesake*

Lahiri's novel *The Namesake* relates the migration process of a Bengali couple and their adaptation to America, whose cultural milieu is totally different from the local Bengali culture in India. Ashima feels it compulsory to accompany her husband Ashoke in his intention to settle in America for his career. Ashima gives birth to a son and a daughter in America. The novel concentrates on their lives, personal experiences of each member of the Ganguli family as well as

their expectations and sometimes disappointment. The work can be analyzed from a variety of subject matters, but the focus in this part will be on the consequences of globalization with reference to cultural formations and the relationship between the global and the local culture. Concerning the cultural side of globalization and three basic approaches to it mentioned in the preceding chapters, Lahiri seems to employ the assumption that the global culture cannot be thought to be separate from the local culture. They mesh with each other so deeply that globalization leads to heterogeneous and hybrid cultural formations.

Born at the end of 1960s, their first child is not aware that he will have problems with several names given to him by his parents. Ashima and Ashoke do not want to give a name to the child without asking for the opinion of Ashima's grandmother as it is probably the requirement of their local culture that parents or grandparents of couples should name children. They send a letter to Ashima's grandmother in Bengal in order to ask her advice about the name of the child. Because telephones are not used commonly in their homeland in that period, they prefer to communicate with their family and relatives through letters. The letter that they wait for in an excited way never arrives, so they realize that they cannot practice their local culture in its entirety in a foreign country which has its own traditions and procedures. While it becomes possible to have contact with people in Bengal through telephones and letters, these tools cannot help immigrants restructure their local cultural patterns in their original forms in a distant land. Even though they are very reluctant to give a name to their first child without consulting to Ashima's grandmother, they soon have to confront the case of naming their child as it is related in the novel "[f]or they learn that in America, a baby cannot be released from the hospital without a birth certificate. And that a birth certificate needs a name," and Ashima's husband, Ashoke, decides to name their child "Gogol" (Lahiri 2004, p. 27). Despite their Indian rules of naming, they come to an agreement which conforms to American traditions and formal procedures.

In the novel, the significance of naming and the details of this process that are followed carefully by parents in India are mentioned:

> Names can wait. In India parents take their time. It wasn't unusual for years to pass before the right name, the best possible name, was determined.

> Ashima and Ashoke can both cite examples of cousins who were not officially named until they were registered, at six or seven, in school (Lahiri 2004, p. 25-26).

Despite living in a foreign country whose location is thousands of miles away from India and Indian culture, the Ganguli couple tries hard to keep alive their cultural norms in the process of naming their child and cannot cut off their bonds with their indigenous cultural forms. It may be said that "lost letters and telephone calls which brings back to life the dormant self in the other country" point to the significance of communication across borders and that "*The Namesake* debunks the would-be smoothness of the global village and the immateriality of the migrant experience" (Kral 2009, p. 40). By means of such communication tools, Indian immigrants in America like Ashima and Ashoke forge contacts with their parents and grandparents in their homeland in such instances as naming their children. They are aware of the fact that these tools enable them to get assistance from their elders in India as soon as they face a situation in which they need to ask for suggestions and instructions.

Most probably, it is also true for parents and grandparents who live in India that they rely on these means of transmission in conveying their warnings, offers and orders that often remind Indian immigrants of the presence of their elders and native rules which have to be pursued in spite of living in an unfamiliar nation. It is through letters, phones and other instruments that the elderly in India could find a way of penetrating the Western culture of America and encouraging their sons and daughters there not to forget to participate in occasions on which the holy rituals and ceremonies of Indian nation are celebrated.

Contrary to the Indian customs which entail a period of waiting long before a proper name is given to the child, the Indian couple in the novel half-heartedly names their child in accordance with the conventions and official rules in America and cannot suspend this process by prolonging the act of naming; nevertheless, they always pay close attention to the possible arrival of the letter which they suppose they will receive. Their concern about the necessity of waiting for long years in the process of naming their child in line with the native Indian traditions may be discerned from their continual obsession with when the expected letter from Ashima's grandmother will turn up. The letter in

which the name given to their first child by the grandmother never arrives even though Ashima and Ashoke are informed that it has been sent. This part of the narrative could be grasped by making reference to the point that being aware of the availability of communication devices at any time for Indian immigrants brings about a state of anxiety and predicament because this awareness puts them into uncertainty of where they live concretely and conceptually and which country's frameworks of cultural grounding they are supposed to follow. On the one hand, they are engaged in performing the widely accepted parameters of the American society in tangible terms while being engrossed in the burden of putting into practice the conventional regulations of the Bengali culture during the process of giving a name to their son.

The narrative mentions the naming process of the Bengali culture in which "a pet name," also called "daknam," is used by "friends, family, and other intimates, at home and in other private, unguarded moments" while there is also "a good name, a bhalonam, for identification in the outside world," especially "on envelopes, on diplomas, in telephone directories, and in all other public places" (Lahiri 2004, p. 25-26). In a foreign country, Ashima and Ashoke cannot comply with such a tradition because of the urgent need to give a name to their child in order to take him out of hospital right after birth. Upon the demand of Ashoke, they eventually decide to call their child "Gogol," which is the name of a famous Russian writer. Nonetheless, Gogol seems to be dissatisfied with his name as the writer conveys "[h]e hates that his name is both absurd and obscure, that it has nothing to do with who he is, that is neither Indian nor American but of all things Russian" (Lahiri 2004, p. 76). This can be regarded as one of the examples which reveal that the outcome of the global process belongs to neither the Western nor the Indian customs. Communication tools lead the Bengali immigrants to be vulnerable to the cultural precepts and suggestions that arise from their elders in India while a foreign land which requires the Western customs and its formal regulations also orients them towards a contrary side that goes against the native Bengali conventions.

When he is eighteen years old, Gogol becomes "Nikhil" which is given to him as the "good name" for the outside world and which causes him to experience a state of crisis that results from being unable to resolve the vague identification

with both America and Bengal (Caesar 2007). As a second generation Bengali immigrant in America, he grows up in a social milieu where he confronts the combination of two differing cultural codes and is unable to decide which part might provide him with a certainly defined place. The author describes this point as follows: "Living with a pet name and a good name, in a place where such distinctions do not exist – surely that was emblematic of the greatest confusion of all" (Lahiri 2004, p. 118). This illustrates an attempt to re-establish a part of Bengali tradition in a Western setting in which surnames which are entirely different from the second Bengali names are used. Nikhil is a "Bengali good name" which means "he who is entire, encompassing all," but Gogol feels "the danger that Americans, obsessed with abbreviation, would truncate it to Nick" (Lahiri 2004, p. 56). Gogol is anxious about the ways Americans can reshape it according to their cultural construction. The transformation of Nikhil into Nick bears out the assumption that the Bengali cultural elements lose their uniqueness and purity when they are recreated in America. The social codes of the host society inevitably modify the culture of the Bengali immigrants in the new context. As it can be grasped from the situation of Gogol, the product of such a process proves to be affiliation with more than one culture and identity as well as the feeling of vagueness.

The narrative gives a clear account which concerns the restructuring of ethnic landscape in America with the arrival of the new immigrants from Calcutta. As the writer puts it, "[a]s the baby grows, so, too their circle of Bengali acquaintances … More than once, pushing Gogol in his stroller, Ashima has been approached on the streets of Cambridge by young Bengali bachelors, shyly inquiring after her origins" (Lahiri 2004, p. 38). Cambridge becomes the meeting place not only of the immigrants from the same country but also the immigrants whose hometown is the same city, Calcutta. This appears as the concrete evidence which proves the fact that the distant miles away from one's hometown no more function as barriers to the prospect of meeting one's townsmen and developing social networks with them in a foreign place. Even though the author states it clearly in the novel, it is not difficult to estimate that maintaining such social bonds becomes possible mainly through communication devices. The writer stresses the point that the immigrants from Calcutta can find

“a new home to go to, a new couple or young family to meet” at the weekends (Lahiri 2004, p. 38). These local communities present alternative social and cultural contexts to the American ones that they pass through in the outside world. In the moments they meet at each other’s homes, they re-establish an ambience of their local values such as sitting “in circles on the floor, singing songs by Nazrul and Tagore, passing a thick yellow clothbound book of lyrics” while “Dilip Nandi plays the harmonium” and discussing “the films of Ritwik Ghatak versus those of Satyajit Ray” (Lahiri 2004, p. 38). In these social meetings, the immigrants take great pleasure in singing their local songs in their mother tongue accompanied by the traditional melodies. Thus, these visits and meetings supply them with spaces in which the Bengali songs, music and artistic values which are central part of their local culture resurface.

Bilingual or multilingual tendencies are reflected in the novel, which could be considered in relation to the global process because communicating with citizens of other nations require more than one language in the globalized world (Karagöz 2016). Lahiri points towards the principal effect of using more than one language upon the Bengali immigrants’ awareness and outlooks as a result of their flow into America. As linguistic adaptation which means the formation of a new self is among the main attributes of the immigration process (Rizzo 2012), the Bengali immigrants in the novel have to be bilingual subjects who, in addition to their mother tongue, have to know a foreign language in order to continue their lives in a Western country in which English is the official and dominant language. The relevance of language to their stance on life and psychology can be understood better if one considers that language amounts to broader implications. An individual produces his expressions out of “a socially determined system of linguistic prescriptions,” and similarly “Lacanian psychoanalysis” claims that “the child … becomes a full subject only when it enters the world of language” (Loomba 2005, p. 36). In the light of such findings, it may be set forth that the Bengali immigrants assign themselves to new placements and standpoints when they become bilingual subjects.

The case of Moushumi, who is a second generation Indian immigrant in America and gets married with Gogol, is stressed in the novel in relation to her acquisition of English, Indian and lastly French:

> At her parents' insistence, she'd majored in chemistry, for they were hopeful she would follow in her father's footsteps. Without telling them, she's pursued a double major in French. Immersing herself in a third language, a third culture, had been her refuge – she approached French, unlike things American or Indian, without guilt, or misgiving, or expectation of any kind. It was easier to turn her back on the two countries that could claim her in favour of one that had no claim whatsoever (Lahiri 2004, 214).

Acquiring three languages for her can be claimed to make her position even more complex and vague owing to association with three worldviews, cultural grounds and semantic features. At first glance, her adoption of French might be supposed to provide her with the necessary accommodation she seeks and a shelter through which she can keep herself away from the unbearable weight of being a member of India and America; nevertheless, the novel demonstrates that French as the third language fails to achieve such a function (Kral 2009). Her sense of linguistic frontiers becomes so intermingled that she is unable to restrict and determine the exact logical system which governs each language.

Considering Derrida's idea that a precise translation is not possible since languages are formed in exactly different historical and contextual routes, immigrants like Moushumi who acquire more than one language are probably preoccupied with the question "[i]s the message delivered in the mother tongue different because of one's ability or lack of ability to convey it in another or does this difference have to do with the idiosyncracy of languages?" (Kral 2009, p. 142). As a result, the message being tried to be given cannot be transmitted with entire confidence and precision, which makes multilingual immigrants unable to load languages with consistent meanings. Kristeva (1991) states that speaking more than one language expresses "silence" and unintelligibility since an individual fails to acquire a new language in a way that is perfect and independent of the interruption and interventions of the first language. What Kristeva articulates here concerns the fact that multilingual individuals' expressions are situated in an indeterminate position of suspense and ambiguity as they cannot succeed in conveying their intentions in a fully understandable way through any of languages they know. They may be said to occupy a position in which they are unable to decide which language they would use in

expressing their emotions, desires and fragmentation and whether languages through which they try to express themselves will suffice to fix their sense of belonging to any culture and nation.

The novel exemplifies a similar fact from a panel in which Gogol participates and hears for the first time "the term ABCD" which symbolizes "American-born confused deshi" (deshi means "Indian countrymen"), but he does not regard "desh" meaning "India" as the first generation immigrants do; instead, he sees India as the way Americans do it (Lahiri 2004, p. 118). This can be explained from the viewpoint of linguistic issues that Gogol has to confront as a second generation immigrant. Gogol encounters the Bengali language from his birth through his parents' dialogues, but he uses mainly English in his social life in the outside world. Then, the citation above can be accepted as "a reflection on bilingualism as a limitation on immigrant subjects, who often perceive their second newly-learned language as an inadequate linguistic tool that might otherwise provide them with a sense of total cultural fulfilment" (Rizzo 2012, p. 273-274). The association of "desh" with India loses its meaning since Gogol cannot translate and perceive the word in full terms owing to thinking from the outlook of English. For the Bengali immigrants, being unable to translate expressions and phrases between languages seems to result in void and hollow identifications in which the immigrant subjects try to explain certain terms from the viewpoint of another language.

For a bilingual subject, one language might have a prevailing role in exchanging with the second language, but it can "be as much a question of the relative competence of the speaker's as of the social prestige or power of the languages" (Prasad 2002, p. 46). The situation of Gogol as a second generation immigrant who assigns a dominant role to English can be an illustration of the fact mentioned. It is recounted in the novel: "Gogol slouches in his seat and ponders certain awkward truths. For instance, although he can understand his mother tongue, and speak it fluently, he cannot read or write it with even modest proficiency" (Lahiri 2004, p. 118). The lack of proficiency in the Bengali language makes him unable to express himself and his outlook in an accurate way, which causes him to experience the feelings of uneasiness and deprivation and inability. Even though he assigns a different meaning to English because of

its prestige and common use, English is not his native tongue since his ethnic origins and ancestors' culture have their origins in Bengal. His attempt to choose English as the dominant language in his life in order to gain a Western identity and recognition is not able to provide him with any satisfaction and permanent accommodation.

The panel that Gogol attends and that is about "Indian novels written in English" portrays the dilemma of being originally an Indian who is born in America, which one of the scholars making speech emphasizes by declaring "Teleologically speaking, ABCDs are unable to answer the question 'Where are you from?'" (Lahiri 2004, p. 118). The writer calls attention to the fact that it is a common fact to see that Indian writers in the Western countries prefer to produce literary texts in English with the aim of addressing the global readership. Here, the problem resides in to what extent these writers can reflect their beliefs and notions clearly. English appears as the least appropriate language for the production of Indian literature because it is "the most removed, in its structure and ambience, from all the other Indian languages, hence least able to bridge the cultural gap between the original and the translated text" (Ahmad 2000, p. 250). That explains the difficulty of Indian writers who write their works in English, but are unable to convey their messages in their original forms. The native Indian beliefs and cultural values are introduced into the English language which also has its own thought system and perspective. As a result, these writers have to translate Indian traditions and cultural elements while imparting them in a foreign language. Since translation points to the transformation and reproduction of authentic and original elements (Chambers 2001), Indian writers confront the reality of transforming and reproducing their native culture when transferring them to English. The fact that these writers cannot answer where their homeland is, as mentioned above, can also be approached from the viewpoint of language and its implications. The question arises as where their linguistic position and borders which determine the site of their perspectives and beliefs rely on.

After English has become a "global" medium, it has lost some of it cultural, historical and geographical properties which only belong to Britain and has also been subjected to dislocation (Cronin 2006). Indian writers using English can be

said to add the native cultural, historical and territorial facts to it and restructure its characteristic features in accordance with Indian ways of thinking and understanding. The product of such a process is tantamount to the emergence of hybrid literary texts which incorporate both the Western and the Indian cultural values. "Code-switching" can be cited as one of the features of their literary texts in which the reader sometimes sees the sudden shifts to their local languages, thus implying their preoccupation with unresolved "identity" crisis and cultural query for a satisfying site between the Western and their local worlds (Ashcroft et al 2004). This displays the penetration of the writer's confusion into the English text in which multiplicity of cultural identities are observed. Out of such truths, it can be suggested that English is dislocated in such a way that it no longer carries only the specific cultural trajectory of America and England; rather, it takes on the responsibility of delivering messages that are loaded with the traditions, practises and ideals of the Indian civilization.

A further example that is relevant to bilingualism can be given from the case of Ashima. It is stressed in the novel:

> 'As long as there are ten finger and ten toe,' Ashima replies… Patty smiles, a little too widely, and suddenly Ashima realizes her error, knows that she should have said 'fingers' and 'toes.' This error pains her almost as much as her last contraction… But in Bengali, a finger can also mean fingers, a toe toes (Lahiri 2004, p. 7).

From the passage, it becomes manifest that Ashima has difficulty in expressing her feelings in a comprehensible manner due to the intersection of the logical parameters of English and Bengali. While trying to make a sentence in English, she makes a grammatical mistake because she is immersed in the logical basis and system of her native language. Linguistic borders are blurred to such a degree that Ashima gets uneasy and worried about such an incorrectly verbalized expression. The ideas that she aims to utter lose their intelligibility and eloquence after she fails to differentiate between the rules that govern the operation of English and Bengali. It can be accepted as a reflection of identity crisis which belongs to bilingual subjects and which develops out of being uncertain about choosing which language as the starting point before a sentence

is formed. Consequently, she cannot become a full subject whose mental and cultural place is certain due to her tendency to complicate the use of the two languages.

The Ganguli couple and their children fly to Calcutta in order to stay there with their family members and relatives for eight months. Such visits lead them to renew their alternative cultural self as they spend time in an entirely different social, familial, domestic and cultural site. For instance, unlike their domestic lives in America, Gogol and Sonia find strange and alien ways of daily habits and needs such as "sleeping under a mosquito net, bathing by pouring tin cups of water over their heads," "the ebony four-poster bed on which they would have slept all together, the armoire in which they would have stored their clothes" (Lahiri 2004, p. 82). They recognize that their relatives in Calcutta lead a life away from the modern lifestyles of the West in terms of decoration and objects in the design of the house. Rather than using the current technological devices in meeting their daily needs such as bathing, the local ways are used. As opposed to the separation of individual lives through rooms that each family member has in America, rooms and beds are shared not in an individual manner but in groups. Once the Ganguli family return to America, they return to a Western domestic life again as the writer reveals: "They retreat to their three rooms, to their three separate beds, to their thick mattresses and pillows and fitted sheets" (Lahiri 2004, p. 87). They feel the comfort and peculiarity of the Western brands and decoration in the house. Yet, this situation appears as the one which forms a basis of ambiguity and displacement. In the novel, this is disclosed as follows: "Though they are home, they are disconcerted by the space and by the uncompromising silence that surrounds them. They still feel somehow in transit, still disconnected from their lives, bound up in an alternate schedule …" (Lahiri 2004, p. 87). They feel that their sense of place, homeland, and culture remains in suspense because they travel to both America and India by plane easily, which makes them move between not only the two places but the cultural sites in these lands as well.

With the emergence of "the steamship, the automobile, the airplane, the camera, the computer, and the telephone," people's lives have taken a new turn as a result of changing notions of neighbourhood and distance, and thus passing into

a phase in which they feel alienated, rootless, placeless and "schizophrenic" (Appadurai 2015, p. 95). From this point of view, it becomes sensible to conclude that the Bengali immigrants lose the perception of a static and definite place. They are aware that the constant move between America and India has become possible and unchallenging due to the opportunities that the globalized transportation devices offer. The awareness that their previous homeland is reachable within several hours in a globalized world makes them think that India is not located in a remote part of the world but in a neighbouring territory. The distance between the two remote lands becomes so bridged that their frontiers get intermingled with each other, prompting the immigrants to identify themselves with both of them in the same way.

After her husband's death, "Ashima has decided to spend six months of her life in India, six months in the States" (Lahiri 2004, p. 275), which reveals her tendency to accept both countries as her homeland and her choice of moving between them throughout her life. It no longer seems possible for her to choose one of them as her permanent place of dwelling and renounce either of them. Spending time in the United States transforms her into a new person on the grounds that Ashima possesses "an American passport," "Massachusetts driver's licence" and "her social security card" although she "still wears saris, still puts her long hair in a bun" (Lahiri 2004, p. 276). Her job at a library in America and driving a car prove her American side as these acts are rarely displayed by typical Indian women. Unlike many Indian women in the homeland, Ashima tends not to spend her time by restricting herself only to domestic life surrounded by the walls of her home in America. Working and driving show that America adds some new elements to her social and cultural life. On the other hand, she also exhibits her Indian self by putting on traditional dresses and giving shape to her hair in accordance with her local culture. Thus, she develops a new identity that carries the traces of American and Indian patterns.

The novel mentions that "[t]rue to the meaning of her name, she will be without borders, without a home of her own, a resident everywhere and nowhere" (Lahiri 2004, p. 276). Then, she becomes a borderless and homeless person that is free from any limitations that would confine her to any single culture and

territory. Finally, she has lost the feeling of belonging to any fixed location and culture. The global world gives her the chance of setting up a new life anywhere but prevents her from forging any permanent attachment. The recent global age means for her that she can have a direct contact with any place and culture by travelling by plane for a number of hours. She knows that any land has become within her reach and can offer her new cultural experiences. Lahiri implies that setting foot on a land and spending time there enable the immigrants to absorb certain cultural inclinations in that land and develop new affiliations with more than one culture.

The writer uncovers the recent trends in love affairs which includes inter-racial relations between the Indian immigrants and the American individuals in the globalized world, hinting at the advent of new cultural, social and familial acquaintances. To illustrate, Gogol meets an American girl called Maxine whom he has a love affair with. Maxine decides to invite him to her house in order to introduce him to her parents. They sit at the same table, eat and drink while trying to get to know each other. However, Gogol is impressed by the relationship between Maxine and her parents as it is stressed in the novel: "Gogol is unaccustomed to this sort of talk at mealtimes, to the indulgent ritual of the lingering meal, and the pleasant aftermath of bottles and crumbs and empty glasses that clutter the table" (Lahiri 2004, p. 134). He remembers that he does not have such long conversations with his parents at the meal tables and cannot take alcohol at home since it is generally not consumed by their ethnic groups possibly in compliance with religious beliefs. He observes that Maxine and her family treat each other without any oppression, hierarchy and strict rules. He realizes that Maxine can discuss any subject with her parents openly without any timidity and sees that "[t]here is none of the exasperation he feels with his own parents. No sense of obligation. Unlike his parents, they pressure her to do nothing, and yet she lives faithfully, happily, at their side" (Lahiri 2004, p. 138). This proves to be an act of being displeased with his parents' attitudes towards him as well as an indication of strict pressure that their parents exert on his life. He is of the opinion that his parents hardly ever show any consideration for his individual freedom and preferences. Therefore, he accepts their social rules and familial demands as the factors which stop him from

achieving his personal autonomy and which widen the gap between them. His visit can be seen as a state of being assimilated into the Western ways in family relations that appeal to him a lot. Maxine's home can be thought as a space in which the Western social norms, freedom, open-minded approaches, individualism and mutual respect stand out.

His astonishment at the social ties in Maxine's house could be explicable when it is traced that he experiences such an atmosphere for the first time. In fact, such a moment is indicative of his search for desirable and proper relations in the family. Since social relations and dialogues between parents and children are determined according to cultural ideals in a society, Gogol moves through two different family values and relations as soon as he begins to establish friendships and love affairs with his friends in the outside world. Whereas Maxine's home employs the Western values and orientations of a typical American family, home in which Gogol has grown up in America shows the basic conducts of an Indian family and their distinctive codes that differ from those of America.

Gogol invites Maxine to his parents' house in order to introduce her to them. When Maxine enters their home, she observes that their family relations are different from theirs. Gogol's father does not sit with them while they eat the Bengali cuisine that his mother, Ashima has prepared for them. The meal consists of "breaded chicken cutlets, chickpeas with tamarind sauce, lamb biryani, chutney made with tomatoes" as well as "the samosas" (Lahiri, 2004, p. 148). This visit indicates that a Western person can be included in a location in which the local Bengali culture dominates. Maxine follows the cultural norms that govern the family relations between the members of the Ganguli family. Unlike a friendly relationship between Maxine and her parents in which they discuss any topic they want, Gogol's parents prefer to give advice to them concerning the safety of Maxine's car that can be damaged. The writer relates that: "His parents are diffident around Maxine, at first keeping their distance, not boisterous as they typically are around their Bengali friends" (Lahiri 2004, p. 148). Gogol's parents keep their relation with Maxine at the level of formality instead of a friendly approach. Their home becomes a place in which the local food and the social rules of the Bengali culture has to be adopted by

the Western visitor. This fact proves that not only Indian immigrants but also Western people can try certain elements of a foreign culture. As a result, the permeation of Indian culture into the lives of the Western people seems possible according to the quotations above.

Apart from subject matters that relate to social relations and familial values, Gogol needs to be mentioned as regards the broader meanings of food consumption in his associations. Food carries significance in terms of not only the basic need of human beings but also such other suggestions as affiliation and identification with homeland and "a range of social groupings" as well as "the creation and structuring of collective memory and cultural identity" (Bardenstein 2002, p. 356). At home, his mother Ashima often prepares the traditional Bengali food for her children. It becomes a marker of the ways they associate themselves with India and a reflection of their cultural identity. These local foods consist mainly of rice, fish, chicken and spices which are commonly consumed in their homeland.

The novel points out the consumption of the traditional Indian and American foods that might be thought with an emphasis on the process of globalization. The relevance of globalization to food could be best understood through the former's "ability to disembed a culture from its locale, forging connections with disparate peoples and places, and substituting seasonal, locally-grown food for items produced much further afield" (Ashley et al 2004, p. 102). The writer draws on this subject matter by offering that, owing to the new technologies and easy flow of food products between countries, it is possible to observe that America possesses not only fast-food, McDonald's and burgers that are seen as essential elements of the Western culture but other nations' cuisines as well.

Food can also operate as a manifestation of "a material history of survival, adaptation, ingenuity, and hybridization – a triumphant history of overcoming adversities" (Xu 2008, p. 8). This notion can be found verifiable if Gogol's options of different types of food which belongs to both the Western and the Oriental nations are taken into consideration. When he goes to visit Maxine and her parents, he becomes familiar with "the food she and her parents eat, the polenta and risotto, the bouillabaisse, osso buco, the meat baked in parchment paper" (Lahiri 2004, p. 137). Such an experience causes him to establish cross-

cultural affiliations in that he eats not only the local Bengali food but also different cuisines that are part of the Western culture.

Other illustrations from the novel can be given in order to highlight the point that food might sometimes become a sign of obscuring cultural frontiers and rejecting the existence of any distinguishing traits between cultures. Through such examples, the reader can see that Indian immigrants consume different types of food that belong to a variety of nations, and thus they involve themselves in more than one cultural affiliation. For example, concerning Gogol and his sister Sonia, it is told in the novel that "[h]e will remember eating watered-down curry from plastic plates, sometimes pizza or Chinese ordered especially for the kids. There are so many guests invited to Sonia's rice ceremony that Ashoke arranges to rent a building on campus …" (Lahiri 2004, p. 63). The availability of diverse types of food from various nations is worth mentioning because of its relation to globalization which allows Indian immigrants to experience a multiplicity of foods and tastes simultaneously on an occasion on which they are expected to consume rice and other Indian foods. Their rice ceremonies could be said to encompass other nations' foods in addition to Indian products, which impairs the original structure of such celebrations which are supposed to include merely Indian culture and values. From another perspective, the fact that other nations' foods are consumed on an Indian occasion dislocates these foods in the sense that they are not eaten in their indigenous contexts such as American or Chinese ceremonies and holy occasions. Thus, the native aspects of these foods are disrupted through the ways in which they are free from their original consumption manners and sites. If food is reflected in the novel as a significant cultural item for Indian civilization and Indian immigrants who try to consume their native foods in America, then consuming a variety of foods of the Western, American, Chinese and other nations at an Indian celebration means that multiple cultures are felt at the same moment.

In the novel, it is apparent that the globalized world leads Indian immigrants to possess hybrid cultural identities. Phones, planes, the necessity of learning several languages and opportunities to reach the local culture in a foreign land in the global process are factors which combine America and India in terms of

cultural values. Homi Bhabha's views on cultures as regards their tendency to merge and penetrate other cultures and construct new forms carrying the main traits of more than one culture can be observed in cultural identities of immigrants in America. These immigrants exemplify the perception that the new technologies provide individuals with the chance of merging the global culture with the local elements and continually switching between the two cultural patterns without resolving any static site.

5.2 Globalization and Dilemma in *Unaccustomed Earth*

Unaccustomed Earth is a collection of short stories which relate the experiences of Indian immigrants mainly in America and also in Europe and their ambitions to lead their love affairs, career plans and other matters. These stories might also be read in the light of discourses that touch upon globalization which enables Indian immigrants to concern themselves with more than one culture. Lahiri offers an idea of the ways these immigrants are bound up with a continual flow between the Western and the Eastern cultures at any time on account of new technologies. "Unaccustomed Earth," "Nobody's Business," "Once in a Lifetime," "Year's End," "Going Ashore" and "Hell-Heaven" will be discussed by drawing upon the cultural side of globalization.

In one of the short stories called "Unaccustomed Earth," for example, the reader can find compelling evidence which proves that interracial marriages between Indian and American individuals have increased day by day in recent years as people are able to move across different lands as a result of the recent technology that the global process offer and settle in any country they desire as Robins puts it:

There are gathering flows of people, too, not just of physical and information products and goods. Members of the international business elite now undertake international travel on a routine and regular basis, constituting themselves as a global community of frequent-flier cosmopolitans. Far more numerous are those whose mobility and movement are precipitated by need or by despair, the migrants who take advantage of a cheap plane or train to seek work in the world's more affluent centres, establishing themselves there as minority communities in exile (2003, p. 239-240).

It must be born in mind that meeting new partners from different racial roots becomes quite widespread if it is really easy for people to move from one land to another despite distances which involve thousands of miles. This may be approached in relation to cultural dimension which brings into focus the merging of two cultures in family affairs, especially from the viewpoint of children. Being born into a family in which parents come from different cultural and racial origins, these children find themselves in the very sites of cultural crossing and exchanging of the Western and the Oriental materials.

In the short story mentioned, Lahiri deals with a narrative which mentions an Indian father's visiting his daughter, Ruma, who is married to an American called Adam and who has a little son whose name is Ahash. Even though Ruma, her husband and child live in the United States of America in which the Western culture penetrates nearly everywhere, her parents often visit them by travelling by plane. Especially her mother, before her death, plays an important role in encouraging Ruma to bring up Akash according to the Bengali cultural parameters. In the novel, it is told that "[i]t was her mother who would have been the helpful one, taking over the kitchen, singing songs to Akash and teaching him Bengali nursery rhymes, throwing loads of laundry into the machine" (Lahiri 2008, p. 6). From this quote, the resolution of Ruma's mother in transmitting the Bengali culture by means of the native Bengali language could be traced clearly. Also, the author emphasizes that "[h]er mother had been strict, so much so that Ruma had never spoken to her English" (2008, p. 12). This fact indicates that Ruma's mother tries to sustain their native culture and language in her daughter's home in America. It seems indispensable that Akash will be affected by his Indian grandparents' devotion to Indian values as it is related in the novel that "[a]nd Akash recited his numbers from one to ten" after his grandfather asks him "Do you remember what I taught you this morning?" (2008, p. 49). Thanks to her Indian mother's parents, the language Akash uses switches between English and Bengali though he has to speak mostly in English as a son of an American father in the United States of America. When it is discerned that each language is saturated with expressions and phrases that impart the essential spirit of a culture, it becomes plain that Akash faces the basis of American and Indian culture at the same time.

The manners Akash eats food and the types of food he consumes act as a sign of revealing how he is drifted on the verge of the American and Bengali cultural standards. When Akash observes that her mother and her grandfather use their fingers rather than forks and spoons while eating food, he imitates them and eats with his fingers as is reflected in the novel:

> She ate with her fingers, as her father did, for the first time in months, for the first time in this new house in Seattle. Akash sat between them in his booster seat, wanting to eat with his fingers, too, but this was something Ruma had not taught him to do (2008, p. 22).

Lahiri implicitly suggests that eating with hands is a commonly performed practice in the Indian culture by drawing attention to this act in the novel. Whereas Akash often eats with forks and spoons that are by and large used in America while eating his meals, this time Akash exhibits a manner which belongs to the Indian culture.

The instruments of "global media" can "encourage us to rethink the milieu concept's implications of 'familiarity' (with distant 'relevant' localities) and 'normality' (with 'relevant' contemporaries) without unduly relying on presence and co-presence respectively" (Dürrschmidt 2001, p. 21). This may be illustrated in the novel as regards a magazine and a guidebook that Ruma's father reads when he wakes up. These magazines and guidebooks exemplify the ways Indian immigrants have knowledge and strong awareness of the distant parts of the world with which they become familiar. The writer refers to this argument in the following way:

> He sat up in bed flipping absently through an issue of *U.S. News & World Report,* which he'd taken from the seat pocket on the plane, and then opened a guidebook to Seattle that had been placed on the bedside table, he guessed, for his benefit. He glanced at the photographs, of the new library and coffee shops and whole salmon displayed on beds of ice. He read about the average yearly rainfall, and the fact that it seldom snowed. Studying a map, he was surprised by how far he was from the Pacific Ocean, not realizing until now that mountains stood in the way. Though he had traveled such a distance, his

> surroundings did not feel foreign to him as they had when he went to Europe (2008, p. 28).

This part of the narrative might be seen as an illustration of how Ruma's father observes, by means of such booklets, magazines and manuals, what changes take place in the cities and lands he once lived in and how he becomes aware of the presence of such developments despite the vast physical remoteness between where he stays now and the places where he once stayed. His first homeland is India, but later he and his wife move to America where his children were born. After that he begins to travel in Europe, and he comes to visit his daughter in America. When he looks at the map, he is astonished by how remote he is from the departure place before he sets off. However, such distances lose their strength and importance owing to the easy delivery of handbooks in the globalized world which give information about foreign countries in which very different cultures, architectural styles, fashions and traditions exist. Foreign settings and the ones he lived in the past do not strike him as remote and foreign anymore because he is able to read information about the other lands, cities and towns of the world while travelling and looks at the photographs of these places. His sense of familiarity with other territories, whether they were visited by him or not, is kept active on account of such opportunities of globalization. Consequently, his sense of foreignness, foreign lands and cultural properties is eventually weakened.

Tomlinson claims that "[i]n various ways – through increased travel and mobility, the use of new communications technologies and the experience of a globalized media – people effortlessly integrate local and 'global' cultural data in their consciousness" (2007, p. 362). These technologies have enabled people to encounter more than one culture at the same time during which their awareness cannot be detached from the power of each culture. "Thus, what happens in distant parts of the world, though still perhaps not so vivid as events in our neighbourhood, nonetheless has an increasing significance in our lives – particularly since it may have readily traceable consequences for us" (Tomlinson 2007, p. 362). This idea could be said to be among the ones which Lahiri focuses on by exposing the potential of telecommunication technologies, television and internet to combine the Western and the Oriental worlds. For

instance, it is stressed in the story that Ruma's Indian mother and her American husband can have contact when they live in very distant lands. The author relates that "[h]er mother would chat with Adam on the phone, even when Ruma was not at home, e-mailing him from time to time, carrying on a game of Scrabble with him over the Internet" (2008, p. 26). These technological instruments provide both Ruma's husband and mother with an opportunity through which both of them cope with spaces that are offered by media technologies as well as their physical surroundings. Their minds are constantly seized by the existence of two different cultural realms. If Adam embodies the Western civilization and Ruma's mother represents the Indian culture, they both participate actively in a process of recognizing not only their nearby local setting but also the remote global one.

The same view seems to hold true regarding the ways Akash loses himself while watching TV and is not aware of what happens and who calls him. It is expressed in the novel that "[s]he walked across the living room, turned off the television. 'Answer me when I talk to you, Akash. Get up, let's go.'" (2008, p. 11). This complaint of Ruma about Akash's not listening to what his mother says to him reveals how Akash keenly pays attention to the world that television presents to him. While there is concretely the existence of a milieu inside their home, television provides an alternative audio-visual milieu which brings events from very far-away places to Akash's nearby surrounding at home. Even if Akash is physically at home beside her mother, he does not hear what his mother says to him since he becomes so wholly absorbed in watching television that what occurs around him at home is of no particular concern to him. As a result, it is debatable whether he is really within the borders of their home or lives in a different surrounding which is supplied by television and which is possibly far away from his present location. He could be claimed to live in two different settings, which possess their own cultural ambience, at the same time by means of the media implements.

In another short story called "Nobody's Business," it is narrated that "[t]he lobby was filled with beige sofas and potted trees. There was an African doorman sitting at the desk who smiled at them, recognizing Sang. He was listening to a radio tuned to the news in French" (2008, p. 212). In some way,

this attests to the fact that media tools which are transmitted in more than one language and other than English can be observed within the borders of America. In order to call attention to "transnational and regional communication" channels, Thussu gives the examples of "the 24/7 multilingual news consortium of Europe's public service broadcasters, TV5 and Radio France Internationale, aiming at the francophone market ... the Arab news network Al-Jazeera, the pan-Latin American TV channel Televisora del Sur" (2015, p. 377). As a result, the fact that the African listens to a French radio in America might be interpreted in terms of the existence of transnational TV channels which can broadcast in different languages and appeal to, for example, Indian immigrants who are able to seize the opportunity to use Indian TV channels and programs. "The Indian film industry (popularly referred as Bollywood) is among "the examples of transnational global flows" that can be reached by Indian immigrants who live in America and other foreign countries in the Western regions (Thussu 2015, p. 377). Apart from radio and television channels, other global media tools may be used in these transnational flows. For example, it might be asserted that:

> As of the printing of this book, Google was available in 116 different languages, from Arabic to Zulu to several versions of Chinese. The more people can easily inform themselves in their own languages, the more likely those languages and texts are to survive and the more likely others will write in them and not feel compelled to switch to English. Search is one of the ten flatteners, and the globalization of the local will be steadily enhanced as search engines gradually spread to every corner of the flat world (Friedman 2007, p. 483)

Websites offer not only the global languages and cultures but also the local values to individuals throughout the world. They do not have to be assimilated into the mainstream tendencies and alienated from their native culture. Such tools serve to make immigrants aware of their local culture even if they maintain their lives in distant countries.

In the short story titled "Once in a Lifetime," the narrator whose name is Hema tells the story of a period in which her family in America puts up an Indian family that has a son called Kaushik and comes from India. Hema's home

begins to accommodate a small community of Indian immigrants which includes both her family and their visitors as soon as the expected Indian family arrives in there. The story provides an opportunity in which an interpretation which is relevant to the discussion of globalization and culture needs to be made.

Hema mentions how Kaushik's parents in India have contact with her parents in America in order to ask whether they can stay at their home before establishing themselves in America:

> And so we did not see you, or hear from you, until the first day of 1981, when your father called us very early in the morning to wish us a happy New Year and say that your family was returning to Massachusetts, where he had a new job. He asked if, until he found a house, you could all stay with us (2008, p. 227).

The novel makes it clear that Kaushik's parents have communication with Hema's parents by means of phone and crosses the borders of countries while establishing global networks among the Indian immigrants across the world. When it is traced that Kaushik's parents travel from India to America by plane which enables them to arrive in the American land within hours, it becomes plain how easy it is for them to settle in a foreign country by arriving there in a short time and having contact with other Indian immigrants through the use of phones. In addition, the narrator says that:

> For days afterward, my parents talked of nothing else. They wondered what had gone wrong: Had your father's position at Larsen & Toubro, too good to turn down at the time, fallen through? Was your mother no longer able to abide the mess and heat of India? Had they decided that the schools weren't good enough for you there? Back then international calls were kept short (2008, p. 227).

The narrator raises two basic sources of motivation: one of them has to do with more rewarding jobs in the U.S. while the second one is concerned with worse conditions in India in which educational opportunities and other conditions seem to be below certain standards.

This may be accepted as an implication of the notion that people do not have to bear unfavourable conditions wherever they live and that they can seize the very

opportunity to leave their homeland as a result of disadvantages and travel to anywhere else where better conditions stand out. Ritzer points out that:

> Then there is the interaction of global-local networks, either through formal networks mediated by modern technologies like mobile phones and the Internet (especially e-mail and Skype), or through more informal family and social networks that might well employ the same technologies. All of this makes it much easier to migrate and to be more comfortable in new settings. The presence of diasporic communities in such settings makes it easier for migrants to find such things as housing and work (2010, p. 303).

In the novel, this perspective appears as one of the highlighted ones in relation to migration as well as global and local affiliations. While Kaushik's father has a formal network with authorities of his new job in America while living in India, his family, on the other hand, has an informal network that they share with Hema's parents who live in America.

This is the second migration process of Kaushik's family in that they migrated to Harvard in the past when the parents of Hema and Kaushik met. After some time, Kaushik's parents returned to India, and now they come back to the U.S. The narrator explains her parents' remarks on this recurrent move between the two countries: "Whatever the reason you were coming, I gathered from my parents' talk that it was regarded as a wavering, a weakness … they said to their friends, condemning your parents for having failed at both ends" (2008, p. 227-228). This shift between India and America causes Kaushik and his family to have a transitory life which is far for being a fixed attachment to any homeland and territory.

Lahiri points at the subject matter that making touristic trips changes people's understanding of other cultures and civilizations in the global age as it could be observed from what Kaushik's parents underline concerning visiting Rome in the past:

> Your parents spoke of Rome, where you'd had a two-day layover to tour the city. Your mother described the fountains, and the ceiling of the Sistine Chapel you had stood three hours in line to see. 'So many lovely churches,'

she said. ‘Each is like a museum. It made me want to be a Catholic, only to be able to pray in them.’ (2008, p. 233).

These visits reveal that Kaushik’s mother belonging possibly to the religion of Hinduism cannot hide her admiration for historical and religious buildings in Rome which have roots in the Western civilization. Her sympathy for churches and Christianity can be seen as an indication of the ways people gain an open awareness of the existence of other cultures, religions and civilizations in other regions of the world. Thus, they eventually give up looking at foreign cultures on the basis of their native cultural and religious criteria. Rather than seeing the world by placing their indigenous values in the centre of world, they begin to think that the world encompasses a diversity of cultures and civilizations that reflect certain admirable sides, richness and historical development. They are not afraid of and not disturbed by observing the existence of such a multiplicity in the world and being a part of this heterogeneous vision. Far from seeing other cultures as the ones that pose threat to their own culture, they might even desire to participate in essential instances of some rituals of other societies and experience their outstanding cultural forms.

“Through proliferating information and communications flows and through mass human migration, it has progressively eroded territorial frontiers and boundaries and provoked ever more immediate confrontations of culture and identity” (Morley and Robins 2002, p. 87). The short story under discussion illustrates such an idea by portraying the penetration of Indian immigrants into the grand cities in the U.S. such as Cambridge and Harvard and reflecting their own social and cultural groupings. Ritzer claims that “[e]ven places can be said to be flowing around the world as, for example, immigrants re-create the places from which they came in new locales (e.g. Indian and Pakistani enclaves in London)” (2011, p. 7-8). Lahiri proves that the same notion can be estimated to be valid for the metropolitan cities in America in which the presence of Indian enclaves is commonly witnessed. These enclaves appear as one of the examples which indicate the places in America which are expected to reflect only the Western culture are turned into new locales which include mainly Indian culture and Indian ways of living in addition to those of the Western origins.

The narrative describes the ways the narrator and her mother make preparations for a party that is filled with materials and meanings that are predicated upon the Indian culture as follows:

> What I remember most clearly are the hours before the party, which my mother spent preparing for everyone to arrive: the furniture was polished, the paper plates and napkins set out on the table, the rooms filled with the smell of lamb curry and pullao … I was dressed that evening in an outfit that my grandmother had sent from Calcutta: white pajamas with tapered legs and a waist wide enough to gird two of me side by side, a turquoise kurta, and a black velvet vest embroidered with plastic pearls (2008, p. 223).

Through such a passage above, the reader could discover that Indian immigrants are able to constitute their native and ethnic enclaves in which they resurrect certain parts of their culture in America. It comes as no surprise that traditional Indian clothing, food, scents and other components are restored to life on special occasions such as rituals, birthdays, celebrations, social meetings with other Indian guests and weddings. Long distances between India and the U.S. do not express any barrier for the access to Indian products in the American land in the global process. If globalization might "imply a speeding up of global interactions and processes as the development of worldwide systems of transport and communication increases the potential velocity of the global diffusion of ideas, goods, information, capital and people" (Held et al 2003, p. 67), then grandparents in India can send their native products to their grandchildren in America on account of the current facilities of globalization such as faster shipping and transportation that allow Indian items to flow smoothly into the American metropolitan centres. Ritzer suggests that "While all sorts of things do flow out of the West and the United States to every part of the world, many more flow into the West and the US from everywhere" by giving examples of "Japanese automobiles, Chinese T-shirts, iPhones manufactured in China" (2010, p. 9). Traditional Indian foods and clothes such as sari and kurta can be dispatched from India to America where children and grandchildren easily receive and consume them.

Even though Indian enclaves are established through the narrator's and Kaushik's family and function as a shelter in which Indian cultural values are

protected and maintained, these immigrants also consume the Western products. For instance, the narrator says, concerning Kaushik's mother, that "[s]he continued to borrow saris from my mother and went to the mall to buy herself more sweaters and trousers" (2008, p. 242). While wearing saris which are among the most significant components of Indian culture and the most commonly worn dresses for Indian women on the one hand, Kaushik's mother goes to buy trousers and sweaters from a mall in America on the other hand. By the same token, in addition to Indian foods such as "kitchuri" (2008, p. 247), Kaushik's parents also consume the Western products such as "the Johnnie Walker" (2008, p. 235). These facts show that Kaushik's parents flow between Indian and Western cultures by consuming certain products that have roots in these two nations. Besides, the narrator tells that she and her mother use "the Avon products" (2008, p. 230, 239). This fact proves that they are unable to isolate their cultural sites from the effects of the Western or American cultural elements. Their ethnic enclaves that are occupied by Indian culture are sometimes captured by the Western cultures, which causes them to be an essential part of more than one culture.

The narrator recounts the opportunity to record whatever music a person likes and to listen to that music at anytime he wants:

> On our trip to the mall you'd bought a record, something by the Rolling Stones. The jacket was white, with what seemed to be a cake on it. You had no interest in the few records I owned – Abba, Shaun Cassidy, a disco compilation I'd ordered from a TV commercial with my allowance money. Nor were you willing to play your album on the plastic record player in my room. You opened up the cabinet where my father kept his turntable and receiver. My father was extremely particular about his stereo components. They were off-limits to me, and even to my mother. The stereo had been the single extravagant purchase of his life. He cleaned everything himself, wiping the parts with a special cloth on Saturday mornings, before listening to his collection of Indian vocalists (2008, p. 241-242).

The writer possibly makes reference to the availability of Indian music and the Western music styles in America both of which could be obtained readily. This may be thought to be an allusion to the idea that "[p]laces too can be

characterized in terms of hybridity: places of encounter, meeting places, crucibles in which cultural elements are turned into new cultural compounds" (Robins 2003, p. 244). The narrator's home in America becomes a place in which different music styles are gathered and played instead of being a place in which only the Western music and songs are present. Consequently, this brings to mind the concept of "global sense of place" which "involves openness to global dynamics and also an acceptance of cultural diversity and the possibilities of cultural encounter within" (Robins 2003, p. 244). In the story, it becomes evident that a house or a room of a house in America might be turned into a place in which a diversity of music styles and songs including American and Indian ones are played.

From another perspective, the fact that the narrator, Kaushik and her father can acquire any song or music that they want needs to be interpreted as regards the recent facilities that globalization offers as Friedman puts it:

> The fact that so many people worldwide now have the tools to create and upload their own content – their own news reports, their own opinions, their own music, their own videos, their own photos, their own software, their own encyclopedias, their own dictionaries – is a very powerful force for the preservation and enhancement of cultural autonomy and particularity. The flat-world platform enables you to take your own local culture and upload it to the world … The flatworld platform is just like that pizza dough. It allows different cultures to season and flavor it as they like – and you are going to see that more now than ever (2007, p. 478-479).

Globalization grants individuals so many opportunities by means of the Internet that every individual is able to introduce his local culture into the world by using such instruments. This means that local cultures cannot be crushed by the Western civilization; instead, they easily make their voices heard by anyone who lives in very distant locations. As it may be seen from the fact that Indian immigrants can play their local music as well as the Western styles in the U.S., globalization embraces a range of cultures whose origins come from not only the Western civilization but also the Oriental one.

The narrator mentions the ways Kaushik's parents cannot retain their Indian sides during their stay in India despite the vast distances from America in the following lines:

> My parents were at once critical of and intimidated by yours, perplexed by the ways in which they had changed. Bombay had made them more American than Cambridge had, my mother said, something she hadn't anticipated and didn't understand. There were remarks concerning your mother's short hair, her slacks, the Johnnie Walker she and your father continued to drink after the meal was finished … (2008, p. 235).

Similar to the perception that America is transformed into a land in which Indian cultural products, life perceptions and styles are commonly reflected by Indian immigrants, this explanation uncovers that India stands out as a country which incorporates the Western values and cultural materials. Kaushik's parents display that they keep on consuming the Western products and imitating the Western fashion in spite of spending time in India. In a globalized world, it does not seem possible for India to preclude the entry of the Western values and culture into its territory and keep its native culture in its pure form. In addition to its native culture, it also encompasses cultural products that constantly flow from the Western nations to its central cities. Therefore, for Indians, living or spending time in India does not bear out that they are isolated from the impact of the Western world and that they are able to live comfortably with their native Indian values within the borders of their homeland. The borders of India become porous and vulnerable since globalization makes it possible that the Western products are broadly consumed by its native inhabitants after crossing its political and cultural lines very easily due to the current technology and opportunities. In some sense, Kaushik's parents illustrate both Indian immigrants who can become a part of their native culture in America and Indian people living in India, but who are open to the influence of the Western cultural implications.

In the story titled "Year's End," the events are told from the viewpoint of Kaushik who becomes the narrator now. He narrates the death of her mother and the period in which he meets an Indian woman called Chitra whom his father marries and who is a widow with two daughters. The short story can be

discussed as a reflection of the ways globalization leads to the production of multiple cultural identities for Indian immigrants.

The narrator's mother becomes an illustration of how individuals cannot detach themselves from their former origins and native culture in the globalized world as it is recounted in the story:

> My grandparents had already lived in a state of mild mourning since 1962, when my parents were married. Occasionally my mother would return to them, first from Boston and then Bombay, like Persephone in the myth, temporarily filling up and brightening the rooms, scattering her creams and powders on the dressing table, sipping tea from cups she'd known since she was a girl, sleeping in the room where she'd been small (2008, p. 253).

She continually shifts from one country to another and thus from one culture to another. Her parents do not mourn deeply but mildly for their daughter because the distances between India and America are crossed by means of planes within hours easily. Her Indian culture is now available within an easy reach as a part of the global process. She can return back to the original setting in which she experienced her initial culture right after her birth. She has the opportunity to experience her cultural practices with her parents whenever she desires and no matter how remote her present location in America is. Consuming foods and drinks from her childhood and wearing her native dresses are considerably accessible for her instead of incredible experiences that are difficult to become true. The narrator mentions that "After Bombay she had little occasion to wear jewels and saris, saying no to most of the parties she and my father were invited to" (2008, p. 257), which means that she is alienated from some of her native culture in certain ways and adapted to the Western dressing ways. This shows that she is attached to both the Western and Indian cultural traits in certain ways and that she becomes a part of these cultures.

The fact that she resembles the mythological figure Persephone seems no coincidence when it is born in mind that:

The life that Persephone shares between Olympus, in the company of the gods, and Hades, in the midst of the dead, evokes the condition of mortal men who can communicate with the gods and share in their privileges, yet remain

destined for an inevitable sojourn in Hades, on the misty obscurity of which initiation into the mysteries can shed some light (Calame 2009, p. 265).

Similar to Persephone who is an obscure figure that stands in an intermediary position between Olympus and Hades, the narrator's mother occupies a vague space which exists between the Western and the Oriental world. Although she lives in America, she is able to travel and spend time in India in which she can relive her childhood memories and experiences of her indigenous culture with her family. Therefore, the frontiers between India and America do not hold any meaning and restraint for her who can go beyond such limitations in a short time. Blurring of the borders between the two countries as a result of facilities offered by globalization gives rise to the confusion of which one her real place and homeland are.

The story puts forward the ways she is caught in a diversity of cultures and the possibility of participating in practices of more than one culture within the borders of a country. To illustrate, the narrator tells that "[h]er ashes were tossed from a boat off the Gloucester coast that a coworker of my father's, Jim Skillings, had arranged for, but her gold went back to Calcutta, distributed to poor women who had worked for my extended family …" (2008, p. 257). This part might be viewed from the outlook that her death ceremony which includes cremating her body is performed in the United States of America, and her ashes are thrown to the sea. Even after her death, she cannot rid herself of her native culture and its rituals even though dead people are usually buried in cemeteries in America as a requirement of Christianity. Her belongings are sent back to India and distributed to the poor, which discloses that some part of her presence will exist in her native land. While her ashes remain in America, her belongings are present in India, so she will continue to exist partly in America and partly in India after her death. Accordingly, she concerns herself with the celebration of Christmas in Bombay as the narrator puts it:

In Bombay my mother had always thrown a party on Christmas Day, stringing lights throughout our flat and putting presents under a potted hibiscus. It was a time of year she spoke fondly about Cambridge, about your family and the others

we had left behind, saying the holiday wasn't the same without the cold weather, the decorated shops, the cards that came in the mail (2008, p. 265).

Here, what is of significance to the related point is that she participates in the celebration of Christmas in her native land by changing the flat into a space that seems just like a Christian location. Such acts prove that Indian people could bring certain rituals and cultural activities of the Western civilization to their native land. Considering that it is really easy to get materials such as Christmas trees, ornaments and so on in any country because of their availability in any country in the current globalized world, she carries on celebrating Christmas even though she is in India in which Hinduism, Buddhism and Islam are expected to be more dominant. She can be involved in the cultural practices and traditions of the Western world in India while she is able to engage in the cultural forms of Indian society in American cities. As a result, she makes use of the global process and its opportunities in her involvement in both her indigenous culture and the Western traditions regardless of the borders of America and India.

In a globalized age, it becomes quite easy to have connections with a variety of countries and cultures through the existence of certain items in a house that are brought from very remote territories (Wise 2008). This view may be observed to hold true for the construction of homes of Indian immigrants in America in the story. It is told in the narrative that:

> My mother had insisted on furnishing the house with pieces true to its Modernist architecture: a black leather sectional configured in a U, a chrome floor lamp arcing overhead, a glass-topped kidneyshaped cocktail table, and a dining table made of white fiberglass surrounded by matching chairs. She had never allowed a cloth to cover the table, but one was there now, something with an Indian print that could just as easily have been a bedspread and didn't fully reach either end (2008, p. 259).

No matter where they live, the Indian immigrants can turn their homes into sites in which a multiplicity of cultural products of various nations might be present. The narrator stresses the point that their home embraces both the modern elements and Indian cultural materials. The author implies that homes no longer

shelter native cultures and local products in such circumstances in which objects and pieces of furniture can be gathered from different brands and countries without difficulty in the latest technology of globalization. While tables and chairs in a house carry the brand names of a country from the Western region, other items might be brought from one's native land that belongs to the Eastern part of the world. Here, what concerns the significance of cultural identity of individuals is the fact that, as Valentine argues, "[i]ndeed, the home often becomes a symbol of the self. Domestic decor and conspicuous consumption are just some of the ways we can articulate and communicate our sense of identity" (2001, p. 73). According to such a notion, it may be accepted that there is an intimate relation between the concept of home and the development of one's identity. Thus, objects and parts of furniture do not appear as simple materials that are used by individuals in order to meet their daily needs; rather, they function as a means of forming the basis of cultural identity and life perceptions of individuals who handle them. If one's home accommodates products coming from a variety of cultural origins and nations, then it shapes his cultural awareness and identity in such a way that he adapts himself to the modes of various cultures. In this way, home becomes a setting of multicultural context in which individuals affiliate themselves with different cultural norms and identifications.

In the story, Lahiri attempts to prove that the sudden emergence of Indian products in America becomes considerably possible and widespread in the global process. For example, the narrator conveys that "[i]gnoring Chitra, I opened one cupboard for a glass and another for the Scotch, but all I found there now were boxes of cereal and packets of chanachur brought back from Calcutta" (2008, p. 264). Opening the cupboard with the aim of finding the Western drink there, the narrator encounters a number of the native Indian foods which make him a bit surprised and disappointed. The arrival and appearance of Indian items in the central locations of America in a way reveal that globalization enables the Indian immigrants to come across certain products of their native culture anywhere at any time. Accordingly, as soon as the narrator's mother-in-law settles in America in order to live with him and his father, the cultural milieu of the house changes notably. The dining table that she prepares for them

includes the native Indian foods such as "two jars of pickles, hot mango and sweet lime … translucent luchis piled on a plate, and several smaller bowls containing dal and vegetables arrayed in a semicircle" (2008, p. 259). Consequently, the arrival of the narrator's mother-in-law seems to be equal to the advent of Indian food and culture in the house. The narrator confesses that:

> I was no longer accustomed to Indian food. At school I ate in the cafeteria, and during my time at home after my mother's death my father and I either went out or picked up pizzas, so that the impressive gas stove that my mother was so excited about when we moved in, with the inset grill where she said she would make kebabs, was used only to boil water for tea (2008, p. 259-260).

From this articulation, it may be drawn that he has not concerned himself with Indian culture since his mother's death and that he has almost dissociated himself from any engagement with the native foods by consuming specific foreign foods outside. This situation is altered by the great efforts of his mother-in-law who brings the native Indian tastes to the house in America.

Such eating habits and the manners in which meals are prepared as components of their native culture bring the narrator back to his early years in India as this is stressed in the story:

> The arrangement of the bowls, small glass bowls in which we normally had ice cream, felt too formal to me. This was the oldfashioned, ceremonious way I remembered my grandfathers eating in Calcutta, being treated each day like kings after their morning baths. I wondered what was the best way to go about it, whether to take a spoonful of each dish as I went or to dump everything onto the plate at once. In the meantime I ate the luchis, still warm and impressively puffed, on their own. I was reminded of Sunday mornings in Bombay, eating luchis prepared by our Parsi cook, Zareen. I could hear my mother complaining cheerfully in the kitchen, telling Zareen to try another batch, that she was frying them before the oil was hot enough (2008, p. 261).

These occasions act as a means of reminding the narrator and other Indian immigrants living in America of their former roots in India and memories which cover their indigenous cultural framework. Recalling such memories leads them

to restructure, albeit in a disjointed manner, their cultural awareness that they gained in their homeland. They are mentally put out of America and transferred to their previous native land in which they observed how their grandparents and parents adhered to their native cultural values. They are inspired to be aware of the fact that their cultural character consists not only of the Western values but also of the ones which their older family members carried on revitalizing enthusiastically. As a result, their identification with the Western culture does not continue in a permanent way. Their native cultural elements reappear from time to time in a variety of ways and stop them from forging fixed bonds with the Western cultural ambience in America.

The narrative gives a marked description of the ways the global and the local cultures merge with each other to such a degree that they make up a form that is shaped by both the Western and the native Indian culture. For instance, the narrator tells that "'Let Dada eat in peace,' Chitra said. She had treaded cautiously in terms of what I was to call her, but now referred to me without hesitation as the girls' older brother" (2008, p. 262). That is, his mother-in-law wants her daughters to call the narrator "Dada" which is used by Indian children when they speak to their older brothers. However, the narrator wants to be called just "Kaushik," which is his name, and the final solution comes from his father who says that "What about KD ... Short for Kaushik Dada" (2008, p. 262). If it is seen that the ways of addressing older family members and siblings are an integral part of a culture since they change from culture to culture, the suggestion of the narrator's father involves elements from both the Western culture in which older brothers are generally called by their names rather than any particular expressions and the Indian culture in which older brothers are called "Dada." This fact makes it clear that reconstruction of the native Indian culture in America reflects distortions and combinations that possess both the Western and the Indian elements instead of the re-emergence in its original form. Once the flow of the Indian cultural components into the heart of America is achieved easily in diverse ways in the globalized world, their former character turns into a new formation which is hybrid due to the fact that it brings together more than one culture.

The choice of language and the sudden shifts from Bengali to English or the reverse in the dialogues between the narrator and his mother-in-law Chitra can be said to be a reflection of their vague cultural disposition when it is observed that language works as one of the central elements of a culture. As an example, the narrator's unfolding the speech of Chitra may be cited from the narrative: "'I would like for you to call me Mamoni,' she said in Bengali … 'Please,' she said, this time in English, motioning to the chair" (2008, p. 260). After that, the narrator says to his father "Aren't we all eating?" and he relates that "'We already have.' Chitra said, switching back to Bengali." (2008, p. 260-261). A similar linguistic shift can be seen in the speech of the narrator as he relates that "'Very tasty,' I said instead in Bengali, referring to the food, something my mother had taught me to say after eating in the homes of other people" (2008, p. 263). This unstable way of turning to both English and Bengali and being undecided to use which language in dialogues might be thought to be a feature of immigrants in the global process in which they have to deal with more than one language; that is, they are obliged to learn English, in addition to their native language, so as to establish conversations with the host society in America and Europe or in many other countries in any part of the world. Most possibly, the narrator and Chitra as the embodiment of Indian and other immigrants from different ethnic roots undergo the feeling of uncertainty concerning which language they linguistic and semantic world they belong to. This raises the subject matter that the semantic aspect of languages concerns cultural implications since cultural norms could be said to govern the manners of speech and what must be said between individuals in specific situations. Just like their cultural world in which there is no apparent frontiers between the Western and the Indian culture, the linguistic world of the Indian immigrants embraces the obscurity of lines between English and their native language. Namely, the unsteady switch between Bengali and English brings to mind these immigrants' erratic inclinations in their attitudes and priority regarding which culture they desire to engage themselves with permanently as well as their continual move between the Western and their indigenous culture.

In her book, Gloria Anzaldua elaborates that the state of crossing language borders and sudden shifts between languages mean "the juncture of cultures" in

which languages are regenerated and reappear; however, this new form of language is not found acceptable by "any society" and needs to be translated almost at each time of speaking (1987). What Anzaldua discusses here can be applied to Lahiri's narrative in which English and Bengali are respectively silenced and spoken again in the speeches between the narrator and Chitra. In the story, the narrator says that "[s]he spoke to me in Bengali, I to her in English, as had been the case the night before. I thought that my slack Americanized pronunciation would be lost on her, but she seemed to follow what I said" (2008, p. 269). Here, the narrator's suspicion about whether his message might be received by Chitra correctly seems to stem from the fact that he does not believe that his accent of English conforms to the standard version but to a loose American one. His uneasiness may be explained through what Kral argues: "As a consequence, instead of being empowering, the ability to speak several languages constitutes a breach in this unity and prevents the polyglot from being truly at home in any one language" (2009, p. 141). As Kaushik is familiar both with English due to living in America and with Bengali because of visiting his grandparents in Bengal regularly, he never feels the sense of confidence and security in conveying his feelings in a fully legible way. He gets into anxiety and dilemma in terms of being concerned about whether he uses language correctly before communicating his ideas or which language could be more useful in uttering his intentions in a correct way.

"Going Ashore" is another short story in the book in which the cultural aspect of globalization may be discussed by focusing on the lives of Kaushik and Hema who meet in Italy after several decades. The story is the continuation of the former two stories. The story presents a striking portrayal of how the world has become a really small place in that it is possible that people run into those whom they met in a different country years ago. Furthermore, the effects of travelling around the world on the Indian immigrants' lives could be understood from what Lahiri points out.

Hema comes to Rome for her career development as an academician and researcher and feels the sense of confusion because of what Rome and Calcutta offer. This is narrated in the narrative as follows:

> Certain elements of Rome reminded her of Calcutta: the grand weathered buildings, the palm trees, the impossibility of crossing the main streets. Like Calcutta, which she'd visited throughout childhood, Rome was a city she knew on the one hand intimately and on the other hand not at all – a place that fully absorbed her and also kept her at bay (2008, p. 299).

The strange feelings Hema has while she is in Rome need to be interpreted as regards the ways cities are shaped in the global age. Because globalization has led to the emergence of global cities, "[t]he result is that in cities like London, New York and Paris, there is probably a greater offer of food, entertainment, religions, cultural ways and artefacts from around the world than there is from Britain, the US or France, respectively" (Block 2006, p. 44). Thus, it does not come as surprising that Hema feels familiarity and unfamiliarity at the same time in Rome and is reminded of her parents' city Calcutta which she has visited all her life. The feelings of uncertainty, alienation and ease can be said to arise out of the multicultural structure of cities in the global process. Regarding this structure of cities, Lechner and Boli argue that "[i]ronically enough, the increasing local diversity that follows from this process produces an ultimate sameness in the world's cities. Everywhere is more diverse but that diversity is composed of many common ethnicities and cultural elements …" (2005, p. 237). In this multitude of cultures, Hema is able to find certain similarities between Calcutta and Rome in many respects, which makes her feel that she is familiar with Rome; on the other hand, she finds plain differences between the two cities as Rome features its distinguishing attributes such as its own historical facts, food and other cultural foundations. While having a chance of experiencing foreign cultural forms in distant cities, immigrants like Hema are also able to observe that foreign cities include specific elements of their native culture in terms of architecture, residents, food, dressing and other materials.

Kaushik is presented in the story as a photojournalist who has travelled from one country to another, from one continent to another such as Latin America, Europe and Africa and the Middle East in order to take photos for the news agents. Lastly, he begins to live in Italy with a woman called Franca. What is relevant to the focal point of the present discussion is that the life, travelling

and wandering of Kaushik illustrate those of immigrants in the global age. Considering that he can cross the remote frontiers by plane within several hours, he can engage himself with cultural values of any nation easily in a short time as well. To illustrate, the author relates that "[h]e was dressed like an Italian, wearing jeans and a thin black pullover, brown-and-white sneakers with Velcro straps" (2008, p. 311). This statement demonstrates that the more he travels across the world, the more fluid his cultural tendencies will be. If he wears clothes that make him look like an Italian while living in Italy, then it means that he will resemble another nation's member when he goes to the country of that nation. In a similar vein, he and Hema eat "pumpkin tortelli and bollito misto with mostarda" (2008, p. 312) which are probably among the most popular Italian foods. This gives another example of the ways Kaushik participates in a certain part of the Italian culture by means of tasting its prominent foods. His perception of food culture does not remain in food types of only one society but embraces a diversity of traditional foods of many nations after residing in numerous countries. The Italian foods and clothes make up merely a small part of cultural mixture in his life that has been shaped owing to his short-term stay in different countries.

The story portrays the ways Kaushik cannot construct any firm and unchanging association with any land after flying across many frontiers. It is mentioned in the story that "[f]or years he had drifted across the globe without making meaningful ties …" (2008, p. 306). His stance on lands and nations can be claimed to change especially through travelling by plane. Warf sets forth that the plane provides people with "a 'bird's eye view,' an all-encompassing perspective that could purport to be objective and all-knowing" and that "[t]he airplane more than any other technology allowed millions to view the world's surface from afar and appreciate its vast horizontality" (2008, p. 149). Kaushik seems to gain such a perception of the world nations and their territories which possibly no longer possess any hierarchical relationship between each other for him. The horizontal vision that the plane offers for Kaushik attests to the subversion of the notion that any single land would be appropriate for him to settle there and that there is a place which he could perceive as his homeland in the world. Hema makes out this truth as it is underlined in the story:

> She began to understand his willingness – and she thought perhaps this was also a need – to disappear at any moment. He lived in a rented room with rented furniture, rented sheets and towels. In the corner his camera bags and tripods were always packed, his passport always in his pocket (2008, p. 316).

Kaushik stays in a rented flat and furniture instead of any home and possessions that belong to him. Even the lands he stays in seem to be rented for him because he is always ready to leave Italy and embark on new journeys around the world. His presence in any place arises as so faint that Hema thinks that he will vanish at any time in order to proceed his travels towards other regions that he has not experienced so far. As regards how planes have altered the conception of migration, it might be asserted that "[i]n the age of jet planes, people can move over great distances, back and forth almost in a shuttle fashion, in ways which our more timeworn understandings of migrants and migration hardly account for very satisfactorily" (Hannerz 2001, p. 131). To be precise, the life and drifting of Kaushik by plane represent the claim that the widely accepted definition of migration does not match the one which is led by globalization. If migration describes the movement of individuals from their homeland to another place, this description does not suffice to clarify the case of Kaushik as his movement involves the shift between various lands in which he lives in ways that are similar to those of a tenant.

The emphasis on the passport above is no coincidence on the grounds that, Salter argues, "[c]itizenship, and its marker the passport, is one of these political technologies of the international self," explaining that the use of "documents, such as the passport, the visa, the refugee status, the national identity card" enables us "to recognize ourselves as part of a subpopulation, to responsibilize a sovereign state for our security and protection, to structure our mobility and (dis)placement" (2010, p. 517). Therefore, Kaushik always carries his passport which could allow him to move to any country around the world and which points towards another self of Kaushik which is associated with a global dimension far beyond one nation. It functions as a new identity card which could render his global mobility possible across the political borders of countries at any moment. As opposed to his identity card which indicates his birth place and single nationality in conventional terms, his passport marks the

fact that he is dislocated from the restriction of one land and culture and situated at the intersection of borders as a global citizen without any steady attachment to a country.

Mignolo claims that "what the current stage of globalization is enacting is (unconsciously) the uncoupling of the natural links between languages and nations, languages and national memories, languages and national literature. Thus, it is creating the condition for and enacting the relocation of languages …" (2012, p. 292-293). The story may also be viewed from this viewpoint by referring to the changing linguistic quality of Europe and other countries as a result of globalization as well as cultural side of this change. For instance, the author relates that "Kaushik imagined a gathering like all the others Edo and Paola liked to organize, an international crowd of journalists and photographers and academics, always three or four languages spoken at the table" (2008, p. 310). It means that new linguistic spaces are established even around a table in Italy, and this respectively leads to the development of new cultural spaces that are formed by means of certain manners being expressed through language. Saluting and other responses towards particular events are visible parts of a society's culture that are performed through the use of language. Consequently, the linguistic map of Italy changes as more and more immigrants from a range of racial and cultural origins visit its cities. Considering that language is intermingled with culture as a tool of naming and conveying certain cultural components, the cultural landscape of Italy is restructured with the arrival of these immigrants and the use of their native language in their dialogues with each other.

While transmitting their collective memories and cultural features to the backdrop of Italy, these immigrants also concern themselves with learning Italian and thus acquire a new language as well as Bengali and English. Regarding learning a foreign language, Nettle holds that "[i]t seems, then, that far from using language simply to communicate information in an optimally efficient way, people use it to create and maintain social identity and social boundaries" (1999, p. 221). However, these borders and identities do not remain bounded as immigrants become multilingual individuals. Seeing that "[c]ulture in both senses pervades language down to the deepest structural levels. It is

unsurprising that the most superficial linguistic level, vocabulary, should convey cultural reference, given that words, quite obviously, convey meaning, both in denotation and connotation" (Armstrong 2015, p. 181), the main characters of the story expand their cultural borders by getting involved in learning Italian and other languages. The more countries they visit by travelling by plane, the more languages they are supposed to learn because they need to establish simple dialogues with the native population of each nation with the aim of meeting their daily needs in an alien land. It is conveyed in the narrative that "[t]he Italian children, eager for Christmas's approach, calling out *Buon Natale* as they greeted one another, were embracing in the cold air, their youthful excitement infectious and pure, so much so that Hema's heart leapt with theirs" (2008, p. 322). This citation bears out the idea that Hema and Kaushik absorb some pieces of the Italian culture like saluting and addressing people while acquiring Italian. They have the opportunity to learn Italian in its natural surrounding instead of formal education out of Italy, which makes it easier for them that they might be engrossed more deeply in the Italian culture in its original location.

Hema is displayed as a scholarly person who is preoccupied with learning Latin which could give her a means of access to the original texts about the ancient civilizations. Her current field of study is the Etruscan civilization which is thought to have come to Rome in the ancient times. Hema's grave exertion to learn Latin is related in the following lines:

> This was her anchor, this had been her anchor for years. She was a professor now, her dissertation on Lucretius a bound, published, quietly praised thing. And yet it was the aspect of her job that required her to sit for hours alone at a desk that still fulfilled her more than anything. Since eighth grade, reading Latin had been an addiction, every line a puzzle to coax into meaning. The knowledge she'd slowly accumulated, the ancient words and declensions and syntax that dwelled in her brain, felt sacred, enabling her to bring a dead world to life (2008, p. 299).

Rather than reading translated texts and books that give information about the Etruscans, she devotes herself to learning Latin so as to delve into the basic facts about the civilization in question. With the excitement of learning Latin,

Hema is drawn into a different world in which she finds meaning and certainty of knowing the Etruscans in detail and on the basis of their native language. For her, making an attempt to learn Latin turns into an inescapable obsession which causes her to aim at introducing that civilization to the scientific world. Probably, the writer alludes to the point that language is one of the essential cornerstones which lead a nation or civilization to possess a peculiar collective memory and a compilation of cultural values along with the preservation of historical facts.

Lahiri indeed depicts implicitly the ways globalization has led the number of multilingual individuals to increase dramatically as they set foot in any land by travelling by plane and acquire the native language of that land. Nevertheless, these individuals hardly ever assign equal weight and implications to each language (Kral 2009), so they take the trouble of learning these languages with different intentions and in accordance with their needs such as daily and occupational requirements or for fun. The story illustrates this by reflecting Hema's obscure association with the Italian culture and population by means of her poor competence in Italian language. The author imparts that "[b]ut the few times she wandered into different places, she was either disappointed by the food or flustered by her broken Italian, and so she remained faithful to the one she knew, the one where she was no longer questioned" (2008, p. 295). In a way, Hema embodies the case of multilingual individuals whose level of proficiency varies and whose engagement with most of languages remains far from success. Her anxiety about being corrected by the Italian society because of her mistakes in using Italian and her fear of being rejected by the Italian population force her to move towards more secure and sound affiliations that she can have with language in which her proficiency is at the highest level.

In order to call attention to the main role of the mother tongue for multilingual individuals, Kral claims that the mother tongue never leaves a person also knowing another language and functions as the main factor among other languages in that person's linguistic world by causing the second language to appear in the form of a polyphony (2009). When it comes to the mother tongue of Hema, it is dubious that she achieves in finding the sheltered site that English could offer her because she is not brought up in a context where English,

possibly which she regards as mother tongue, is always spoken by the native speakers in America. Seeing that Hema stays in the house of Kaushik's parents when Hema and her parents come to America, she is brought up in a context where the Indian immigrants abound. As well as the Indian immigrants, the existence of immigrants from various nations whom they meet outside their homes in America cannot be denied. The native languages of these immigrants who Hema and other Indian immigrants communicate with is not English but other foreign languages. Thus, it seems impossible for her to have a full command of English and feel contentment and self-confidence that most native speakers possess due to their entire proficiency and familiarity with their native language.

"Hell-Heaven" focuses on the story of a Bengali family that lives in America and whose life gains a new meaning after meeting a young Bengali student there. The narrative calls attention to the fact that the world becomes so small that it is nearly impossible to stay in one's homeland if a person desires to get a rewarding job. The narrator mentions:

> My parents and I had lived in Central Square for three years prior to that day; before that, we lived in Berlin, where I was born and where my father had finished his training in microbiology before accepting a position as a researcher at Mass General, and before Berlin my mother and father had lived in India… (2008, p. 61).

The implied point here is that the new transportation devices such as plane make the narrator's parents temporary residents and immigrants across the territories and supply new chances of encountering different cultural forms. Their first homeland is located in Asia, and then they move to Europe for the career development of her father before lastly settling in America.

In America, when the narrator and her mother go out for a walk in the city centre of Cambridge where a young Bengali student called Pranab Kaku comes across them and recognizes out of the dressing and speaking way of the narrator's mother that they are from Bengali too. After meeting the family, Pranab becomes a constant guest for them. The narrator states that "[b]ut back then, he also confessed, he was so new to America that he took nothing for

granted and doubted even the obvious" (2008, p. 61). This seems to be the main reason for his search for meeting Bengali immigrants during wandering around the streets in Cambridge alone. The sense of loneliness, confusion and apprehension causes him to drift across the streets with the intention of bumping into Bengali immigrants and constructing warm and familiar relations with them in an unfamiliar location. The narrator clarifies how the narrator's mother accommodates Pranab cosily from the moment he meets the narrator's parents for the first time: "… after learning that he had not had a proper Bengali meal in more than three months, she served him the leftover curried mackerel and rice that we had eaten for dinner the night before" (2008, p. 61). A shift from American ways towards Indian ones in Pranab's cultural bearings may be perceived after he frequently visits the narrator's parents. From what the narrator underlines here, it could be drawn that Pranab has not had any proper contact with any part of Bengali culture for three months in Cambridge; however, during his everyday visits, he never misses the chance of consuming their local foods being prepared by the narrator's mother.

Another example can be given from the ways Pranab enters their home and calls the narrator's parents as the narrator puts it: "He appeared without warning, never phoning beforehand but simply knocking on the door the way people did in Calcutta and calling out 'Boudi!' as he waited for my mother to let him in" (2008, p. 63). The manner he suddenly comes without informing is possibly a typical way of visiting one's neighbours or other acquaintances in Calcutta which points out sincerity and the sense of feeling at home for guests. It is an integral part of the Indian culture as it denotes a peculiar way of visiting which serves to distinguish Indians from the Western people who never display such intimate attitudes according to the narrative. In a similar way, the way Pranab addresses the narrator's parents might be thought from this viewpoint. This is narrated as follows: "Accordingly, he called my father Shyamal Da, always addressing him in the polite form, and he called my mother Boudi, which is how Bengalis are supposed to address an older brother's wife, instead of using her first name, Aparna" (2008: p. 60). Such ways of addressing a person cannot be considered separate from cultural values because social relations are coded in cultural principles and governed by them in each society. As a result, such

manners and social relations which arise between Pranab and the narrator's parents may be accepted as instances of the re-emergence of these immigrants' cultural patterns in America.

Pranab's involvement in his local culture never remains fixed; rather, this process is disrupted by his contact with the outside world which essentially bears a massive extent of the Western cultural values. He shows that he is also influenced by the Western traditions and possesses a second Western cultural self because he falls in love with an American girl and wants to marry her without receiving the consent of his parents (Karagöz 2014). The narrator mentions that "Pranab Kaku's parents were horrified by the thought of their only son marrying an American woman …" and that Pranab's mother says "they had already chosen a wife for him in Calcutta, that he'd left for America with the understanding that he'd go back after he had finished his studies and marry this girl" (2008, p. 71). The allusion to the fact that arranged marriages are manifestly widespread in India and a constituent of their local culture can be easily discerned. Therefore, Pranab's venture to marry an American girl and disobey the conventional arranged marriages hints at his movement away from his native culture towards the Western way of marrying in which arranged marriages are not implemented and not met with any approval. At the wedding, it is related that he puts on "a tuxedo" (2008, p. 73), which proves that his American self turns up on the grounds that he is not observed to wear a costume which belongs to his local culture. He prefers to put on a suit which is worn by bridegrooms at weddings in the Western countries.

Through the depiction of Pranab's wedding, the short story displays that ceremonies and celebrations can incorporate a cultural context in which both the Western and the Oriental norms merge with each other. The narrator illustrates that point by expressing: "A few weeks before the wedding, my parents invited Pranab Kaku to the house alone, and my mother prepared a special meal to mark the end of his bachelorhood. It would be the only Bengali aspect of the wedding …" (2008, p. 72). By means of making a traditional Bengali meal that seems to be practiced in Bengal as sign of the last meal before marriage, the narrator's parents add an element of their local culture to a wedding ceremony which is largely arranged in accordance with the Western cultural principles. During the

ceremony, other Bengali sides can be witnessed as well. For instance, the narrator recounts that "[m]y mother did not appreciate the fact that Deborah had made sure that my parents, who did not eat beef, were given fish instead of filet mignon like everyone else" (2008, p. 73). The Bengali family is offered what they prefer as their local food, which makes the ceremony gain an Oriental aspect due to including different types of food some of which conform to the Western cultural patterns while the other ones are prepared for the Bengali family and in harmony with their local beliefs. On the other hand, the narrator mentions the Western aspects of the ceremony: "... the rest of it would be strictly American, with a cake and a minister and Deborah in a long white dress and veil" (2008, p. 72). These elements which are commonly used at wedding ceremonies in the Western countries make Pranab's ceremony assume a Western identity. The narrator continues draws attention to the same subject matter: "The wedding was at a church in Ipswich, with a reception at a country club... At the wedding we sat, like the other guests, first on the hard wooden pews of the church and then at a long table... " (2008, p. 73). The setting of the ceremony is a church which is the chief temple in which Christians worship, which causes it to have mainly a Western atmosphere.

The fact that Pranab decides to marry an American girl named Deborah could offer a new framework of interpretation that has to do with the relationship between the colonized and the colonizer. This relationship in the colonial period can be summarized in that way: "Nearly everything that diverged from the supposed European norm ... signified 'less developed' and worked to naturalize Europe's 'masculine' penetration and control of supposedly feminine (or childlike) peoples in need of stewardship" (Hickey 2001, p. 161). However, when the rapport between Pranab and Deborah is scrutinized, it could be ascertained that this relationship between the Western and the Oriental world seems to be subverted so that the ex-colonized peoples can impose their cultural devices on the Western people. Deborah as an American girl comes to symbolize the feminine attraction of the Western land for Pranab who might stand for the masculinity of the Oriental civilization.

The marriage and passionate relationship between these characters indicate that the penetration of the Oriental ideals and values just into the Western land is

explicitly possible in the globalized world now. It is explained in the narrative that: "I called Deborah by her first name, as my parents did, but Pranab Kaku taught her to call my father Shyamal Da and my mother Boudi, something with which Deborah gladly complied" (2008, p. 67). Deborah embraces the Bengali ways of addressing elders and other people without any opposition and abides by these moral rules as Pranab teaches her. Also, the narrator says that:

> When he wasn't around, my mother complained about Deborah's visits, about having to make the food less spicy, even though Deborah said she liked spicy food, and feeling embarrassed to put a fried fish head in the dal. Pranab Kaku taught Deborah to say *khub bhalo* and *aacha* and to pick up certain foods with her fingers instead of with a fork (2008, p. 68).

While eating the Bengali food, Deborah consumes the product of an Oriental nation and culture once she enters the house of the Bengali family. Spicy and other types of food being prepared by the narrator's mother are most probably eaten nearly by the whole Bengali community in India and can be cited among the pieces of the traditional Indian cuisine. The way she consumes that food is worth mentioning since he eats food with her hands instead of using a fork and spoon. Deborah's act of eating such food with hands suffices to make her a part of an Oriental society. Likewise, her acquisition of the Bengali language is relevant to the point under discussion as Thiong'o claims that "Thus a specific culture is not transmitted through language in its universality but in its particularity as the language of a specific community with a specific history…" (1987, p. 15). In learning some words from the Bengali language, Deborah gets into a space in which the outlooks and unique cultural awareness of the Bengali community exist. Unlike the colonial period in which the Western nations attempted to impose their language and viewpoints on the Oriental peoples, Deborah as a Western individual in America is inculcated with a language of an Oriental society that was once colonized by the British Empire.

5.3 Globalization and Multiplicity of Identities in *Interpreter of Maladies*

Lahiri's *Interpreter of Maladies* is a collection of short stories which generally reflect the lives and struggles of the Indian immigrants outside their homeland, especially in America. Out of the short stories, "Mrs. Sen's" and "When Mr.

Pirzada Came To Dine" may be analysed in relation to the notion that globalization causes these immigrants to lead a life of multiple cultural identities.

Mannur claims that the main subject matters in the short story "Mrs. Sen's" can be summarized as follows: "Eliot passes time with Mrs. Sen, his babysitter in the latter's home. Routed through Eliot's perception, the story reveals how the two characters develop a subtle yet powerfully affective bond that crosses lines of age, race, gender, and class" (2010, p. 159). The narrative can also be understood through the ways globalization causes Mrs. Sen to feel the sense of exile while she lives in America with her husband.

While describing the term "exile" as the "condition of being physically distanced from one's homeland," Nayar argues that "[t]he term includes both forced migrations, say, during wartime, as well as voluntary migration… Migrant and immigrant communities carried their physical, psychological and cultural baggage with them and were often instrumental in the transformation of the receiving society" (2015, p. 75). The case of Mrs. Sen seems to be that of an exile in the global process as she most probably arrives in the U.S. by travelling by plane.

It can be thought that "[s]he is a lonely immigrant who yearns for a connection with her home and family; she spends her days imagining what she might best prepare for the evening meal, typically comprised of Bengali cuisine" (Mannur 2010, p. 159). She aims to structure her cultural identification with her homeland by preparing and eating the traditional Bengali foods in America. For example, the author reports that:

> Whenever there is a wedding in the family … or a large celebration of any kind, my mother sends out word in the evening for all the neighborhood women to bring blades just like this one, and then they sit in an enormous circle on the roof of our building, laughing and gossiping and slicing fifty kilos of vegetables through the night (2000, p. 115).

She tries to make up for her loneliness and the lack of her cultural familiarity in an unfamiliar land by making a meal which is consumed on private occasions. Preparing such a traditional meal in America with a knife that she brought from

her homeland serves to remind her of the Bengali community which is a part of the larger Indian society. Another illustration can be associated with her tendency to make fish at home most of the time. It is stated in the narrative that "[s]he added that in Calcutta people ate fish first thing in the morning, last thing before bed, as a snack after school if they were lucky. They ate the tail, the eggs, even the head" (2000, p. 123-124). From this, it may be understood that fish is a commonly eaten and traditional food in Calcutta which she often prepares in America with the aim of suppressing her nostalgia within the confinement of a foreign country. She makes fish at home so frequently that her husband does not want to eat fish for a while as it is imparted in the short story: "No more fish for a while. Cook the chicken in the freezer." (2000, p. 124). Her homesickness reaches such a degree that her effort to find a way of attaching herself to her homeland by preparing fish so often seems to make husband bored and tired.

Regarding the dilemma and obscurity that an exile undergoes, Edward Said makes a case that:

> Because the exile sees things both in terms of what has been left behind and what is actual here and now, there is a double perspective that never sees things in isolation. Every scene or situation in the new country necessarily draws on its counterpart in the old country (1996, p. 60).

This argument can be seen in the psychological predicament of Mrs. Sen who is presented in her persistent attempt to compare her circumstances in America with those in India. To illustrate, she expresses that "[i]t is impossible to fall asleep those nights, listening to their chatter … Here, in this place where Mr. Sen has brought me, I cannot sometimes sleep in so much silence" (2000, p. 115). She suggests that she misses even noisy conversations and social meetings in Calcutta and feels disturbed by quietness in America which would provide her with a cosy and relaxing sleep in her homeland. Likewise, she asks Eliot "Eliot, if I began to scream right now at the top of my lungs, would someone come?" and says that "[n]ot everybody has a telephone. But just raise your voice a bit, or express grief or joy of any kind, and one neighborhood and half of another has come to share the news, to help with arrangements" (2000, p. 116). In other words, she complains of the cold relationship between neighbours

in America where she thinks no one could come to help her even if she yells in order to state that she needs assistance urgently. As opposed to such an environment in America, her homeland in India offers close and sincere social bonds which could be recognized from the fact that neighbours come to help and share their generosity whenever someone screams. In a similar vein, the author relates that "'In the supermarket I can feed a cat thirty-two dinners from one of thirty-two tins, but I can never find the fish I like, never a single.' Mrs. Sen said she had grown up eating fish twice a day" (2000, p. 123). Mrs. Sen thinks that fish being sold in America does not give the taste of fish that she ate in Calcutta, so she is unable to succeed in overpowering her homesickness and craving for the cultural items in her homeland even though she tries to revitalize her Indian self through the products of the American supermarket. Whenever she participates in a social and cultural activity in America, it impels her to be obsessed with the original alternatives that she had while living in India and to feel dissatisfaction and frustration for not being able to rediscover the unique pleasure which she found in her homeland.

In terms of globalization, this demonstrates how the global process alters the general cultural structure of America by allowing Mrs. Sen to become an exile as soon as she arrives in there after a short journey by plane. This movement of lands within hours makes her an exile who is always in search of her native land and its tastes. Although it is easy to find certain items of her local culture in America in the global age, the physical distance between Mrs. Sen and her native land makes her a homesick exile who does not feel comfort and satisfaction which she once had while living in her homeland. While enabling her to reach America after a short time, globalization causes Mrs. Sen to leave her homeland easily and become an exile who no longer forgets the tastes and peculiarity of her local culture and is most likely to make a comparison between the present culture of the new host society in America and that of India.

The narrative proves that Mrs. Sen adds a different ethnic and cultural enclave to the general composition of the U.S. and cultural borders can be easily crossed in this atmosphere. This can be perceived out of the relationship between Mrs. Sen and Eliot, who is an American boy she looks after. "Initially, Eliot passes his time within the confines of the Sen apartment, which overflows with the

sights and smells of Mrs. Sen's home in Calcutta, and Mrs. Sen is slow to allow him complete access to that world" (Mannur 2010, p. 159). During occasions on which Mrs. Sen cuts, cooks, arranges the food stuffs of her local culture, Eliot observes passively what she does at her home which is saturated with certain elements of the Bengali conventions. Eliot witnesses that the Indian women generally wear saris as their local dresses, make meals that consist of the vegetables and stuffs that belong to the Bengali culture. It is narrated in the story that "'I must wear the powder every day,' she explained when Eliot asked her what it was for, 'for the rest of the days that I am married'" (2000, p.117). Eliot learns that the Bengali women put on powder every day in order to indicate that they are married. Day by day, she introduces the basics of her culture regarding the domestic life to Eliot. The author mentions that "Eliot learned to remove his sneakers first thing in Mrs. Sen's doorway, and to place them on the bookcase next to a row of Mrs. Sen's slippers …" (2000, p. 114). Unlike the colonial period in which the Western world made the Indian society familiar with the Western culture and imposed it on India, the colonial roles appear as reversed now in such a way that an American boy follows the norms of the Indian culture at Mrs. Sen's home that is dominated by the local culture in one of the central locations in a Western country.

A similar discussion can be made as regards the visit of Eliot's mother she pays to Mrs. Sen's house. In this visit, she tastes the traditional food of Bengal which Mrs. Sen prepares. This is expressed in the narrative in the following way:

> His mother nibbled Mrs. Sen's concoctions with eyes cast upward, in search of an opinion 'It's delicious,' she would conclude, setting down the plate after a bite or two. Elliot knew she didn't like the tastes; she had told him so once in the car. He also knew she didn't eat lunch at work … (2000, p. 118).

The fact that Eliot's mother consumes an Oriental food can be interpreted as a case in which cultural borders are surpassed and a Western person can be assimilated into the Oriental culture. Gabaccia explains that "[t]he foods we eat commemorate a long history of peaceful cultural interaction; our multi-ethnic eating daily proclaims our satisfied sense of affiliation with one another" (1998, p. 213). During such cultural interactions, rigid barriers that are thought to exist between the Western and the Oriental world are flattened. Pratt describes these

cites of cultural interaction as "contact zone" which is "an attempt to invoke the spatial and temporal copresence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect" (2003, p. 7). Mrs. Sen as a Bengali exile in the U.S. constitutes an ethnic enclave at her home which turns into a contact zone in which Eliot and his mother are involved in some elements of the Bengali culture despite being Americans. Globalization presents the availability of many products of the Bengali culture for Mrs. Sen and helps her shape her home in accordance with the requirements of the Bengali culture in America. Her home becomes a contact zone in which Americans could become a part of her local culture when they enter her home.

Lahiri deals with the exilic situation of Mrs. Sen in a way that denotes how technological instruments may be wielded by this character in the global age so as to overcome her longing for native land in which her family members live and her local culture exists. This might be grasped out of the following statement:

> Another day she played a cassette of people talking in her language – a farewell present, she told Eliot, that her family had made for her. As the succession of voices laughed and said their bit, Mrs. Sen identified each speaker. 'My third uncle, my cousin, my father, my grandfather.' One speaker sang a song. Another recited a poem. The final voice on the tape belonged to Mrs. Sen's mother. It was quieter and sounded more serious than the others. There was a pause between each sentence, and during this pause Mrs. Sen translated for Eliot: 'The price of goat rose two rupees. The mangoes at the market are not very sweet. College Street is flooded.' She turned off the tape. 'These are things that happened the day I left India.' The next day she played the same cassette all over again. This time, when her grandfather was speaking, she stopped the tape (2000, p. 128).

During such moments, Mrs. Sen is reminded of her personal memories with her family and relatives which also cover cultural components. If it is the case that songs and poems are also carriers of specific cultural attributes and that they are produced in one's native language, Mrs. Sen could be claimed to bring some parts of her local culture inside her home in America. The long distance between the new host land and her homeland is bridged instantly through her

cassette player. When her longing for homeland deepens, she can play the tool and listen to her family's voices, and thus suppressing her nostalgia albeit in a temporary way. The case of Mrs. Sen can be accepted as an example of an exile that always seeks to find a means of link to a native land and culture by means of the accessibility of cultural products anywhere as well as technological instruments that the process of globalization makes possible. As Said claims that "[t]he exile therefore exists in a median state, neither completely at one with the new setting nor fully disencumbered of the old, beset with half-involvements and half-detachments, nostalgic and sentimental on one level …" (1996, p. 49), globalization makes Mrs. Sen and other exiles stand in an transitional location in which they can neither dissociate their bonds from their homeland nor fully attach themselves to their new setting.

The short story "When Mr. Pirzada Came to Dine" may be evaluated from the viewpoint which concerns globalization in such a way that it leads the South Asian immigrants to discover their collective cultural affinities in America and to constitute cross-cultural ties between the Western and the Oriental lands.

The narrator's parents who are the Indian immigrants in America search for the intimate and warm social bonds and cultural elements of their civilization that they were accustomed to in their homeland before they came to America. The narrator explains that "[t]he supermarket did not carry mustard oil, doctors did not make house calls, neighbors never dropped by without an invitation, and of these things, every so often, my parents complained" (2000, p. 24). The lack of such things deepens their homesickness and urges them to make up for their longing for their native bonds in America. Unlike the relationships between individuals in India, those in America never satisfy them due to the fact that they often include a formal dimension that is based on certain distance between individuals who cannot visit each other at any time without informing. The narrator's parents decide to meet other Indian immigrants by looking into some lists being put up on boards of universities as it is conveyed:

> In search of compatriots, they used to trail their fingers, at the start of each new semester, through the columns of the university directory, circling surnames familiar to their part of the world. It was in this manner that they

> discovered Mr. Pirzada, and phoned him, and invited him to our home (2000, p. 24).

Although the short story tells the events occurring in 1970s, this citation gives clues about the fact that Indian immigrants can meet each other and set up their circles by means communication tools even at those times which did not have the current technological devices. Hence, the author implies that the latest technological developments make it highly possible for Indian immigrants to meet and constitute new spaces in a foreign country in which bonds with their native culture and native land are restructured.

When the narrator's parents meet and often put Mr. Pirzada up at their home, they participate in the central practices of their culture, but the fact that Mr. Pirzada is from Pakistan leads the narrator's father not to see Mr. Pirzada as an Indian and says that "[m]ore importantly, Mr. Pirzada is no longer considered Indian . Not since Partition. Our country was divided. 1947." (2000, p. 25). The narrator finds this approach meaningless after observing that their certain habits display basic similarities in spite of her father's view. The narrator says:

> It made no sense to me. Mr. Pirzada and my parents spoke the same language, laughed at the same jokes, looked more or less the same. They ate pickled mangoes with their meals, ate rice every night for supper with their hands. Like my parents, Mr. Pirzada took off his shoes before entering a room, chewed fennel seeds after meals as a digestive, drank no alcohol, for dessert dipped austere biscuits into successive cups of tea (2000, p. 25).

This points out the notion that minor ethnic differences can be unremarkable when it comes to living in a foreign and remote country where these immigrants try to find a way of reviving their former social and cultural ties. The narrator's father thinks that Mr. Pirzada is different from them on the basis of his national identity, but the ways they eat and speak overshadow those differences. The partition of India as Pakistan and then Bangladesh does not mean that their cultural memory is erased and renewed completely. What the narrator notices when her parents accommodate Mr. Pirzada is that the common sides of their lifestyles predominate over the different names of their nationality such as Indian and Pakistani. Consequently, when these immigrants gather and act

together in a foreign land, they set up spaces in which the common cultural components whose origins date back to the period long before the partition of India come into existence.

As the narrator's parents have a television at home, Mr. Pirzada comes to their house not only to have dinner but also to watch TV which broadcasts the local news and events from India and Pakistan. The chaotic atmosphere in Pakistan where Mr. Pirzada's daughters and wife live makes him anxious about their health and situation. The chance of watching television programmes which reflect the conditions in India and Pakistan needs to be treated from the viewpoint of these characters' awareness. By means of these programmes, they can experience the location of America and India simultaneously. They can follow the news and what has happened recently in their homeland at any time in an audio-visual way. While watching the local television channels every day, they are often reminded of their native origins and the former lives that they spent before immigrating to America. In other words, even though they face the Western culture in their social lives whenever they leave their homes, they have the opportunity to fulfil their longing for their homeland as soon as they get home and turn on TV.

The narrator mentions a fascinating fact about Mr. Pirzada which reveals his two selves. The fact that he carries two watches one of which shows the time in America and the second of which shows the time in Dacca in Pakistan is emphasized:

> Before eating Mr. Pirzada always did a curious thing. He took out a plain silver watch without a band, which he kept in his breast pocket, held it briefly to one of his tufted ears, and wound it with three swift flicks of his thumb and forefinger. Unlike the watch on his wrist, the pocket watch, he had explained to me, was set to the local time in Dacca, eleven hours ahead. For the duration of the meal the watch rested on his folded paper napkin on the coffee table. He never seemed to consult it (2000, p. 30).

Just like their conception of place that becomes blurred, these immigrants' conception of time becomes so entangled with two lands that they often calculate the time lag between America and their homeland. Whereas one side

of their self focuses on the time in America in which they arrange their daily needs, the other side concerns itself with what time it is and what happens in their native land during that time.

The reason why the concept of time is touched upon in the story should not be underestimated. Considering that time and hours play a pivotal role for both individuals and societies in terms of daily and cultural activities, it might be perceived that time and cultural values cannot be thought as independent of each other. Special and holy occasions are celebrated when their specific time comes. Special feasts are not organized and consumed randomly without taking into consideration the concept of time. Daily meals are eaten according to the time being signified by clocks and watches. Therefore, that Mr. Pirzada concentrates on the time both in Boston and Dacca attests to his tendency to be aware of what is performed in cultural terms in America and India. This awareness stops him from dispensing with his native culture and traditions while he lives in America.

Lahiri also portrays how these immigrants can sometimes become a part of the Western culture in America especially when the time to celebrate certain occasions comes. The celebration of Halloween could be an illustration of this point from the narrative. The narrator relates that "[f]or Halloween, I was a witch. Dora, my tirck-or-treating partner, was a witch too. We wore black capes fashioned from dyed pillowcases and conical hats with wide cardboard brims" (2000, p. 36-37). Her parents also help her to celebrate this special occasion by providing a pumpkin which is carved as a necessity of Halloween. As well as them, Mr. Pirzada undertakes a part on that occasion by trying to carve the pumpkin, which is narrated as follows: "Mr. Pirzada began carving, without the least bit of intimidation, as if he had been carving jack-o-lanterns all his life" (2000, p. 36). Preparations are made for the narrator who goes out with her friend to walk around and scare their neighbours. This celebration proves to be a marker of the ways these immigrants assume the role of a Western person by putting on particular costumes, eating the Western candies and foods and fulfilling the primary requirement of Halloween. On such occasions, their lives are permeated by cultural values and traditional celebrations of the Western world. In addition to their native food, garments and other symbols of their

indigenous culture, they consume and use certain items of the Western civilization. Along with Halloween, the narrator imparts that they also celebrate another holy occasion for the Western societies by remarking that "… and we went to Philadelphia to spend Christmas with friends of my parents" (2000, p. 41). When it is recognized that Christmas is commonly celebrated by the Western nations and is of paramount significance to each Christian, the narrator and her parents as Hindus are observed to cross the religious borders by going to Philadelphia with the aim of celebrating a Christian activity. In order to achieve the basic necessity of Christmas, they prepare and eat turkey and drink alcohol at that night. They give gifts to each other by expressing good wishes for themselves. Besides their Hindu side, they add a new Christian self to their religious life after settling in America.

6. CONCLUSION

It is possible to reach some conclusions about the ways Lahiri depicts how the Bengali immigrants in America succeed in sustaining their local connection with their homeland in spite of vast remoteness. The writer gives clues which concern the role that global technological tools play in allowing these immigrants to confront the feeling of dislocation and fragmentation.

The Namesake narrates the experiences of Ashoke and Ashima Ganguli, a Bengali couple, who leave their homeland and migrate to America due to Ashoke's career in engineering. Ashima gives birth to their first child in America with the feeling of anxiety as America is a western land which includes largely a foreign culture. The fact that Ashima feels homesick and misses India causes her to prepare native food most of the time with the aim of keeping her native culture alive in a foreign setting. She talks on the phone with their older family members and relatives and also has contact with them through letters. Although Ashoke and Ashima want to give a name to their first child according to their local traditions, they fail since a letter that they wait from India and on which a name is offered to them does not arrive. The child is firstly given Gogol, and then his name becomes Nikhil as he grows.

Gogol and his sister grow up in a surrounding in which they are easily influenced by American culture and attracted by its dominant role in the society, but travelling to India by plane leads them to experience the local culture of their ancestors remind them of their origins. In America, they celebrate both Christmas and their local ceremonies when their parents and Bengali neighbours gather in each other's houses. They also experience the confusing nature of learning both English and Bengali as well as its effect on their cultural identity and psychology. In addition, the reader encounters the ways Gogol and his sister Sonia have problems in their love affairs due to their indecision and quest for a fixed cultural identity.

"Unaccustomed Earth" is one of the stories from the short story book *Unaccustomed Earth* and deals with the story of Rama, who is a Bengali woman married to Adam, an American man, and has a son called Akash. In the story, it is implied that inter-racial marriages are a fact of the globalized world and offer new cross-cultural forms. The story also exemplifies how parents can visit their children who live in remote locations whenever they want by means of the global transportation systems.

From the same book, "Hell-Heaven" mentions the story of a young Bengali student called Pranab, who meets the parents of the narrator in America. He often visits them and eats their local food that the narrator's mother prepares. The story indicates how the world has become so small in the global process and Indian immigrants can meet each other even in western metropolises. In the story, it is also implied that immigrants from the Third World countries can now impose their culture on the Western people. This can be understood from the relationship between Pranab and his American girlfriend in which she learns Bengali culture from him.

In the second part of the short story book, there are three stories which relate the lives Hema and Kaushik from childhood to adulthood years. These stories in turn "Once in a Lifetime," "Year's End" and "Going Ashore" exemplify the ways immigrants can meet each other both in America and in Europe in a globalized world. Physical distances are covered by instant travelling means, which means that people such as Indian immigrants in these stories can get familiar with a variety of cultures and languages and become global citizens.

From the short story book called *Interpreter of Maladies*, "When Mr. Pirzada Came to Dine" tells the experience of Mr. Pirzada, who is from Pakistan, often visits the parents of Lilia, who are Indian. In their house, Mr. Pirzada watches the news which gives information about the war between Pakistan and India. The author underlines implicitly that TV has become a tool of providing instant communication for people who are miles away from their homeland. They can experience more than one location and culture at the same time. Moreover, these immigrants can construct new sites of interaction with each other despite their religious and political differences.

In “Mrs. Sen’s,” it is possible to recognize that globalization makes people feel like exiles. The main character Mrs. Sen lives with her husband in America with a longing for their homeland, India. She frequently compares India with America and tries to revive their local culture in a foreign place. She prepares local food in the kitchen and complains about the lack of social relations and Bengali cultural values in America. The narrative gives an open indication of the ways globalization makes people have identity crises that exiled ones live.

Massive physical distances lose their meanings and cannot prevent the immigrants from reaching their homeland both physically and mentally in Lahiri’s works. For example, phones can be evaluated from this aspect when their function is noticed. Parents and grandparents in India use phones with the aim of maintain contact with their sons, daughters and relatives who live in a foreign place. Such talks on the phone give an adequate amount of motivation to the younger family members in America to recall their original culture and traditions. Such technological devices prove that communication with family members are not as difficult and impossible as it was in the past no matter where or in which part of the world these Indians live. While having phone talks with their elders in distant lands and repressing their homesickness, the immigrants are subjected to suggestions and warnings that come from their elders in India and that act as a factor that is evocative of moralities, local beliefs and cultural norms of their native society. Through phone talks and other means of communication such as letters and telegraphs, it becomes evident that cultural borders can be crossed without much effort and difficulty. They make it possible for cultural elements of India to flow into the central parts of a Western setting and be retained, though sometimes not in fully original ways, despite the existence and impacts of a dominant Western culture, traditions and ethics.

Lahiri also implies that telecommunication plays a key role not only in helping the immigrants to have contact with their elders in the homeland but also in enabling them to communicate with other Indian immigrants in the USA who seek out a chance of meeting each other in order to make up for their yearning for their homeland. By means of phones and other communication tools, Indian immigrants set up their native circles and networks which provide them with contexts in which they remember and revive their indigenous culture, religious

principles, traditions and holy celebrations. On such occasions, they prepare their local food and put on their traditional costumes. The parents encourage their children to join in such cultural activities with the intention of stopping them from being alienated from their native culture in an unfamiliar atmosphere of the outside world. They may be claimed to become successful in terms of restructuring the basic components of their native culture, especially inside their homes. Their homes offer contextual alternatives to the outside realm which is dominated by the Western culture and insights. However, such truths do not prove that homes can preserve the purity of their native culture. The Western culture seeps into their domestic lives and social lives outside their homes in an inescapable way, which means that their homes are stuffed with combinations of the Western and their native rituals, traditions and habits.

One of the thematic points that Lahiri stresses is concerned with the ways Indians switch between lands easily through planes that are mentioned among the main transportation devices in the global age. The Indians in Lahiri's narratives seem to be fully aware that planes can carry them to the Western territories which express well-paid jobs, wealth, much better education and similar opportunities. Thus, they can become immigrants easily because planes function as the basic driving force behind immigration movements for them. By travelling by plane, they seize the opportunity to cross the distant borders within hours and experience the Western culture. Even the second generation immigrants avail themselves of travelling to India by plane several times a year through the visits that they pay to the grandparents in the homeland with their parents and elders who are the first generation immigrants. They are born generally in America and encounter mainly the Western culture, but travelling to India by plane offers them a chance of experiencing the native culture of their ancestors directly in its original place. These visits cause them to remember what their native values are and that they possess an Indian self as well as their American identity.

The author presents a plain portrayal of disjointed and vague cultural formations which arise out of the global process and the opportunities which this process suggests in her narratives. She hints at the notion that globalization denotes a process in which the Western and the Oriental cultural elements are so merged

with each other that the reader hardly ever perceives which is dominant since the dominant side replaces with each other. Moving to a Western land and beginning a new life do not mean, for the Indian immigrants, that they are isolated from other Indians and their indigenous culture in a foreign setting. It is not extraordinary to witness that the Indian immigrants in America watch TV channels which broadcast their local news and programs about their homeland. It is possibly not difficult to meet new friends who are also Indian immigrants in any part of the world and establish their traditional and cultural ties owing to the current telecommunication technologies.

From a postcolonial perspective, Lahiri's treatment of cultural formations in the global age gives clues about the relationship between the West and the Orient. The colonialist discourse proposes a monolithic penetration into the Oriental lands and peoples; however, Lahiri's works express certain misgivings about such a suggestion. The global process enables the instant flow of the Indian cultural products, perceptions, beliefs and the sufficient sources of inspiration for the revival of such values in the centres of the Western countries. Such facilities made possible by the new global technologies give rise to the new awareness and formations whose cultural frontiers are not possible to be defined with certainty. The original structure of the Oriental world was disrupted and reshaped during colonialism, but Lahiri raises a number of questions which cover the reversal of the colonial stereotypes in the current years in which the Western world has lost its previous role as the one which only imposes its culture on the rest of the world. Now, it seems possible to observe that inter-racial marriages are very possible and that cross-cultural ties emerge as a result of the availability of Indian and other Oriental cultural items in the Western cities because of the easy flow of products between remote territories.

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