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Cultural Hybridity in Ira Trivedi's *There's No Love on Wall Street*

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Letter of Approval

This thesis entitled "Cultural Hybridity in Ira Trivedi's *There's No Love on Wall Street*" submitted to Central Department of English, Tribhuvan University by Madhav Karki has been approved. by undersigned members of the Research Committee.

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Declaration

I hereby declare that the thesis entitled "Cultural Hybridity in Ira Trivedi's *There's No Love on Wall Street*" submitted to Central Department of English, Tribhuvan University, Kirtipur, Kathmandu is entirely my original work prepared under the guidance and supervision of my supervisor. I have made due acknowledgements to all ideas and information borrowed from different sources in the course of preparing this thesis. The results of this thesis have not been presented or submitted anywhere else for the award of any degree or for any other purposes. I assure that no part of the content of this thesis has been published in any form before.

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I humbly state that I have prepared this thesis to the best of my knowledge and efforts. Despite my sincere efforts, there may be some mistakes, for which I am solely responsible.

July, 2024

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Abstract

This thesis entitled "Cultural Hybridity in Ira Trivedi's *There's No Love on Wall Street*" indulges into the complexities of cultural identity and immigration through the lens of postcolonial theory. Focusing on Ira Trivedi's novel, the research explores how the protagonist, Riya Jain, grapples with a sense of dislocation, identity crisis, and diasporic pain exacerbated by the pressures of mimicry in a Western, male-dominated environment like Wall Street. By applying postcolonial theory, particularly Homi Bhabha's concepts of cultural hybridity and colonial mimicry, this thesis seeks to fill this scholarly gap. Trivedi's narrative offers a poignant examination of the emotional and cultural costs associated with assimilation into a dominant culture, as Riya navigates between her Indian heritage and the demands of a foreign professional world. Through rich character dynamics and symbolic settings, the novel illustrates the challenges and opportunities inherent in negotiating multiple cultural identities. Ultimately, Trivedi's work encourages a deeper appreciation for cultural diversity and a more inclusive understanding of identity formation in today's globalized society, highlighting the ongoing relevance of postcolonial perspectives in contemporary literature and cultural discourse.

Keywords: Cultural hybridity, identity crisis, postcoloniality, immigration, Mimicry

Table of Contents

Declaration	I
Approval Letter	II
Acknowledgement	III
Abstract	IV
I. Mimicry, Hybridity and Ira Trivedi's <i>There No Love on Wall Street</i>	1
II. Negotiating Cultural Identity in <i>There's No Love on Wall Street</i>	23
III. Identity (Re)formation in Trivedi's <i>There's No Love on Wall Street</i>	34
Works Cited	

I. Mimicry, Hybridity and Ira Trivedi's *There No Love on Wall Street*

The research work mainly focuses on Ira Trivedi's novel *There's No Love on Wall Street* through the light of postcolonial theory. It aims to explore how the main protagonist, Riya Jain, goes on living with the sense of dislocation, identity crisis, finding diasporic pain, and making location exile and violence too because of mimicry. The journey of Riya from India to the United States makes her sense of doom and dislocation with her own periphery. The author Ira portrays her own experience within the culture. Culture is the main factor which makes her feel alienated in the United States. She neither totally adopts the culture of banking crew of the United States nor detaches from her own culture of Indian origin. So, this present research work mainly shows the dislocation and loss of identity by the author and her character in terms of sense of immigration. *There's No Love on Wall Street* by Ira Trivedi has been acclaimed by various critics for its portrayal of an Indian girl, Riya Jain, who moves to the United States with aspirations of a medical career. However, over time, Riya's ambitions wane as she becomes immersed in the lifestyle of wealthy banking professionals. She switches her major from biology to economics, despite her initial lack of familiarity with the field, believing it will lead to a better life.

Riya's adaptation includes mimicking the Western banking crew's lifestyle, although she feels conflicted and ashamed of her own cultural background. Her desire to become an investment banker stems more from a perception of a glamorous lifestyle rather than a deep understanding of the profession. As Riya is drawn into the charmless reality of Wall Street, with its lavish parties and excessive drinking, she gradually uncovers the harsh truths behind the facade of success.

Ultimately, the adaptation to Western lifestyle exacerbates Riya's identity crisis, leaving her feeling like a pawn in a cutthroat industry. Eventually, disillusioned with the superficiality and ethical compromises inherent in the world of banking, Riya decides to quit her job.

This study seeks to delve into the nuanced manifestations of the Cultural Hybridity portrayed in *There's No Love on Wall Street*, examining its profound impact on the characters' identities and delving into broader postcolonial themes. Central to this exploration are protagonists Riya Jain and Goldstein Smith, whose experiences epitomize the complexities of navigating hybrid identities amidst cultural amalgamation. The research aims to elucidate how these characters negotiate their sense of self within the context of immigration, highlighting the interplay between personal identity and societal influences.

Guided by critical questions, the study probes into the novel's portrayal of immigration through its characters, analyzing the causes and effects of their hybridity on contemporary society. It investigates the ways in which Riya Jain grapples with immigration-induced dislocation, examining how her journey reflects themes of diasporic pain and identity crisis. Similarly, the study scrutinizes how Goldstein Smith embodies and negotiates the influences of Western culture, offering insights into the dynamics of cultural assimilation and resistance. Ultimately, this research aims to contribute to a deeper understanding of how literature reflects and shapes perceptions of immigration, identity, and cultural belonging in today's globalized world.

In the novel, Riya Jain is initially introduced as a driven pre-med student whose fascination with the glamorous, high-stakes world of investment banking leads her to abandon her medical ambitions in favor of a career on Wall Street. Riya's

attraction to investment banking is fueled by the allure of prestige, wealth, and the dynamic lifestyle that she perceives from a distance. As Homi K. Bhabha notes, "mimicry is... one of the most elusive and effective strategies of colonial power and knowledge" (85). Riya sees Goldstein Smith, a legendary firm in the finance world, as the ultimate symbol of her dreams and aspirations. Determined to break into this elite circle, she sets her sights on securing an internship with the firm, believing that it will be her golden ticket to a successful and fulfilling career.

However, as Riya steps into the demanding environment of Goldstein Smith, she quickly realizes that the reality of investment banking is far more grueling and less glamorous than she had envisioned. Her boss, a seasoned professional with little patience for rookies, subjects her to relentless scrutiny and unreasonable demands. The pressure to perform at an exceptionally high level is unrelenting, and Riya often finds herself questioning her decision to leave the pre-med track. Her initial enthusiasm is dampened by the constant stress and the realization that the industry is as cutthroat as it is prestigious.

Adding to her disillusionment is the behavior of her colleagues. Contrary to her expectations of camaraderie and mutual respect among high-achieving professionals, Riya encounters a workplace culture marked by competition and superficiality. Her colleagues, whom she once idolized, fail to live up to the sophisticated and supportive image she had constructed in her mind. Instead, she finds many of them to be self-absorbed and indifferent to her struggles. This stark contrast between her idealized vision and the harsh reality leaves Riya feeling isolated and disheartened.

As Riya navigates the long, grueling hours of her internship, she grapples with the immense stress that accompanies her role. The demanding workload and high

expectations take a toll on her physical and mental health, pushing her to her limits. Each day becomes a test of endurance and resilience, forcing her to confront her own capabilities and the true extent of her ambitions. The pressure cooker environment of Goldstein Smith serves as a crucible, refining her understanding of what it truly means to succeed in the world of investment banking.

Amidst the challenges she faces at Goldstein Smith, Riya Jain's journey vividly illustrates the complexities of immigration and the dual identity she navigates. As a young woman of Indian descent entering the predominantly white, male-dominated world of Wall Street, Riya grapples with the pressures of assimilating into a new cultural milieu while maintaining her roots. According to Homi K. Bhabha, "mimicry in colonial and postcolonial contexts involves a form of imitation where individuals mimic the cultural norms of the dominant group, often leading to a sense of double consciousness" (126). Riya's aspiration to fit into the glamorous lifestyle of investment bankers represents a form of mimicry-she adopts the mannerisms, values, and appearances of her colleagues at Goldstein Smith, despite feeling alienated from her own cultural heritage.

Ultimately, Riya's story is a testament to resilience and self-discovery in the face of adversity. Her initial idealization of the investment banking world, as depicted by her ambition to become a "banking babe," contrasts sharply with the harsh realities she encounters. Her boss's exacting demands and the indifferent attitudes of her colleagues expose the facade of glamour, revealing the gritty underbelly of the industry. This disillusionment forces Riya to confront the discrepancy between her dreams and the actual experience, highlighting the inner conflict caused by mimicry-the tension between assimilation and authenticity.

Riya Jain begins her journey as a pre-med student at Wellesley College in Massachusetts, captivated by the seemingly glamorous lives of investment-banking hopefuls. This fascination leads her to make a bold decision to pursue a career in investment banking, with her ultimate goal being an internship and eventually a full-time position at the prestigious Wall Street firm Goldstein Smith. Riya's ambition is fueled by an idealized vision of herself as a "banking babe," confidently wearing a stylish business suit, attending sophisticated cocktail receptions, and managing multi-million-dollar projects. However, the reality she encounters at Goldstein Smith starkly contrasts with her expectations. Her boss subjects her to relentless scrutiny and unreasonable demands, making her life difficult. Her colleagues, whom she once idolized, fail to live up to the sophisticated and supportive image she had constructed in her mind, instead appearing self-absorbed and indifferent. The long hours and high stress of her internship further shatter her illusions, highlighting the significant gap between her dreams and the harsh realities of the investment banking world.

This experience underscores the tension between Riya's dual identity: the allure of the prestigious, high-powered world of investment banking versus the day-to-day challenges she faces within it. Her struggle reflects the broader theme of immigration, as she navigates the complex interplay between maintaining her cultural roots and assimilating into a predominantly white, male-dominated field. This duality adds another layer of complexity to her journey, as she tries to balance the expectations of her heritage with the demands of her career.

Unfortunately, the reality at Goldstein Smith is quite different. Riya's boss makes her life difficult. Her colleagues fail to live up to her idealized image of investment bankers. As an intern, the hours are long and stressful. This stark contrast

between her dreams and the actual experience creates inner conflict, as she realizes the demanding and often unglamorous nature of the investment banking world.

Adding another perspective to the narrative is "Gautam Pandey, an investment banker turned financial journalist. Having left the cutthroat world of investment banking, Gautam provides a contrasting viewpoint, content in his new role and emphasizing that true happiness lies beyond the hallowed halls of firms like Goldstein Smith" (92). His perspective offers Riya, and the readers, an alternative view of success and fulfillment, suggesting that the prestige and allure of investment banking might not be worth the personal sacrifices it demands.

Riya Jain's story is a poignant exploration of ambition, identity, and the pursuit of happiness. Her journey highlights the struggle between her aspirations and the realities of the investment banking world, while also presenting the possibility of a fulfilling life outside the corporate sphere. Through her experiences, the novel delves into the complexities of immigration and the challenges faced by those navigating dual identities in a competitive, high-pressure environment.

Postcolonial theory offers a critical framework for examining the lingering effects of colonialism on cultures and societies. Homi K. Bhabha's concepts of hybridity and mimicry provide a lens to understand how colonial and postcolonial identities are formed and transformed. Bhabha's contributions, particularly in *The Location of Culture*, focus on concepts like hybridity, mimicry, and the ambivalence of colonial discourse, emphasizing the fluid and contested nature of cultural identities.

Applying Postcolonial theory to the novel allows for an exploration of Riya's challenges as an Indian woman in the predominantly Western and male-dominated environment of Wall Street. The novel delves into how colonial histories influence present-day interactions and societal structures, revealing the subtle and overt ways in

which Riya's identity and professional life are shaped by these enduring legacies. Her navigation through the corporate world of Wall Street can be seen as a struggle against the remnants of colonial attitudes that marginalize non-Western individuals.

The theory of cultural hybridity is also significantly shaped by Homi K. Bhabha, particularly through his work in *The Location of Culture*, which he describes as "the sign of the productivity of colonial power, its shifting forces and fixities" (112). Bhabha's idea of hybridity captures the dynamic nature of cultural interactions under colonial rule, where colonial power is not a static imposition but a complex, fluid process. This perspective is particularly relevant to Riya Jain's experience in *There's No Love on Wall Street*, as her attempt to blend into the Western banking culture while grappling with her Indian identity exemplifies the productive yet tumultuous space of cultural hybridity. Bhabha's notion highlights how Riya's identity is continually shaped and reshaped by the cultural forces around her, reflecting the inherent instability and creativity within hybrid identities.

Mimicry is another pivotal concept introduced by Bhabha, who asserts that "mimicry is... one of the most elusive and effective strategies of colonial power and knowledge" (85). Mimicry involves the colonized subject adopting the colonizer's culture and behaviors, which can simultaneously undermine and reinforce colonial authority. In the novel, Riya's mimicry of the Western banking professionals illustrates this dual nature. While she adopts their lifestyle in an attempt to fit in and succeed, her underlying discomfort and eventual rejection of this identity reveal the subversive potential of mimicry, as it exposes the superficiality and contradictions of the colonial (or in this case, corporate) culture.

Diaspora and migration studies focus on the experiences of individuals and communities who have relocated from their homeland, exploring themes of

displacement, identity, and belonging. Riya's move to Wall Street can be analyzed through this lens to understand her sense of belonging and identity. The novel likely explores her feelings of displacement, nostalgia for her homeland, and the challenges of assimilating into a new culture while retaining her cultural roots. This theory helps to contextualize her experiences within the broader phenomenon of migration, shedding light on the emotional and psychological aspects of living between cultures.

In diaspora and migration studies, significant influence is exerted by James Clifford's *Routes: Travel and Translation in the Late Twentieth Century*. Diaspora is the movement of the people from known location (Home) to the unknown location (New region). Hence, it creates the sense of dislocation and alienation because they would not adjust themselves in new location and culture. Dealing with the diaspora, Ashcroft, Griffiths and Tiffin argue:

Diaspora, the voluntary or forcible movements of people from their homelands into new regions, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. The widespread effects of these migrations continue on a global scale. (68-9).

Diasporic condition can be the result of voluntary movement as well as forcible movement. When people leave their homelands to search their career in a foreign land, their movement becomes voluntary. But when people are forced to leave their homeland that becomes forcible movement. That is to say, diaspora refers to the people who have left their home and community in many countries for many reasons to find themselves in this new land; their activities, memories and sense of identity have been changed.

The fluid and dynamic nature of cultural identity in diasporic contexts is emphasized by Clifford, arguing that identities are continuously shaped by processes of travel, translation, and adaptation. The formation of diasporic identities through processes of migration and cultural exchange is explored by Stuart Hall in his essays on the Caribbean diaspora. The complexities of diasporic identities are examined by Avtar Brah in *Cartographies of Diaspora*, emphasizing the intersections of race, gender, and class, and the impact of global capitalism on migration patterns.

Analysing Riya's experiences via a feminist perspective highlights the gender-based hurdles she encounters in the competitive world of Wall Street. The book might address problems such as sexism, the glass barrier, and the special pressures that women face in high-stakes jobs. Feminist theory enables a critical assessment of how Riya asserts her agency and negotiates her identity in a male-dominated environment, addressing both overt discrimination and subtle, structural hurdles.

In the book, Salek discusses Wall Street's financial excess and its conflicted attitude towards wealth, emphasizing the intricacy of imitation. Salek thinks that the representation of Wall Street shows difficulties in the pursuit of wealth, altering the characters' identity and belonging. "Riya's relationship with Goldstein Smith, for example, reveals her internal conflict and imitation by showing her reservations about the wealth and lifestyle he represents" (78). Marks and Stingl both give theoretical frameworks for understanding the politics of mimicry, which are used in Trivedi's work to assess the interplay of many cultural influences and identities. Marks analyses mimicry as a site of conflict and production, arguing that mimic identities may be both sources of tension and innovation. Riya's attempts to blend her Indian rituals with her American way of life result in a unique but ambiguous identity. Stingl expands on this by investigating power dynamics in cross-cultural relationships and

how mimic identities may either challenge or reinforce present social institutions. Goldstein's interactions with Riya demonstrate these power dynamics, as he symbolizes Western culture, which both attracts and repels her, confounding her sense of self.

This analysis of Cultural Hybridity in *There's No Love on Wall Street* aligns closely with our dissertation's exploration of how literature portrays the merging and clashing of different cultural identities. Trivedi's work serves as a pertinent example of how contemporary narratives address the complexities of cultural hybridity in a globalized world. By examining the protagonist's experiences, we can better understand the nuanced ways in which cultural identities are negotiated and expressed in literature.

Fanon makes another crucial remark, stating that "the colonized's feeling of inferiority is the correlative to the European's feeling of superiority" (93). This notion is critical for understanding Riya's internal battles and her imitation of Western society. Her feelings of inadequacy and efforts to adapt to Wall Street banking norms are inextricably linked to the larger forces of cultural imperialism and racial supremacy that Fanon portrays. Her journey exemplifies the psychological consequences of colonial power systems, as she struggles with feelings of inferiority and seeks acceptance in a strange cultural environment.

Cultural Identity and Diaspora presents a framework for comprehending the changing nature of cultural identities. Hall argues that "cultural identities come from somewhere and have histories." (225) However, like with anything historical, they are constantly transformed. This viewpoint is especially important to Riya Jain's character in *There's No Love on Wall Street*. Her identity is not set; it is constantly altered by

her experiences in India and the United States. According to Hall, Riya's identity issue is part of a wider, continuous cultural debate and transition.

The study integrates into the notion of diaspora identities, noting, "Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference" (Hall 235). Riya's experience as an Indian woman in the United States exemplifies the concept of a constantly shifting diasporic identity. Her struggles to integrate into American banking culture while keeping her Indian origins demonstrate the intricacies and flexibility of diaspora identities. Hall's views provide a theoretical perspective through which to analyse Riya's problems and path of self-discovery.

Compares her bitter present and confused situation with his playful and coherent past. Riya in *There's No Love on Wall Street*, Riya's mimicry is evident in her efforts to assimilate into the Wall Street culture, adopting its dress codes, professional behaviors, and even social practices. She meticulously studies and emulates the lifestyle of her Western colleagues, hoping to achieve the same success and acceptance. This imitation, however, is not a straightforward process of cultural absorption. Instead, it highlights the inherent contradictions and instabilities in the act of mimicry. Riya's efforts often result in a sense of dislocation and cultural estrangement rather than a seamless integration.

As the novel progresses, Riya's mimicry begins to unravel the complexities and limits of this strategy for cultural adaptation. Her initial mimicry of Western professional norms creates internal conflicts and external challenges. The more she tries to fit in, the more she feels disconnected from her roots and true self. This dislocation is a key aspect of mimicry as Bhabha describes it—where the colonized subject is almost the same as the colonizer but not quite, always maintaining a degree

of difference that prevents full assimilation. Riya's struggle to reconcile her Indian heritage with the demands of Western business culture underscores the limitations of mimicry. Her identity, formed at the intersection of two distinct cultural paradigms, cannot be fully encompassed by either. This highlights the intricate dance of mimicry, where adaptation does not lead to complete cultural absorption but rather to a complex negotiation of identity that includes elements of both the original and the adopted cultures.

The novel is an interesting case study for investigating these theoretical principles in a modern setting. Riya Jain's path exemplifies the difficulties and inconsistencies that come with having a hybrid identity, including feelings of inadequacy and a sense of not truly belonging to either culture. Her internal turmoil and encounters with characters like as Goldstein Smith highlight the larger consequences of immigration for personal identity and society integration. The book contributes to our knowledge of how colonial history and continuing power dynamics continue to impact cultural identities and relationships in intricate and multidimensional ways.

Previous studies on Trivedi's work have primarily focused on themes of love, ambition, and the immigrant experience. However, there is a gap in the literature concerning an in-depth analysis of sense of immigration and mimicry. This dissertation seeks to fill that gap by offering a focused examination of these themes through the lens of postcolonial theory. The novel is a renowned literary work that has also been the subject of controversy. The novel has garnered a plethora of criticism and praise from a variety of critical scholarship forums since its publication. This research endeavors to emphasize the sense of immigration of the characters in the

novel and its influence on the individual and society, despite the fact that various critiques held varying perspectives.

Faiyaz Ahmad published his article *Dreams and Delusions*, in which the protagonist, Riya Jain, has a lofty aspiration for an investment career. However, the ideal is progressively shattered as a result of the loss of identity. Faiyaz Ahmad asserts:

Ira makes Riya's character very relatable; Riya hopes and dreams are different from a middle-class girl. Initially, she is swayed by the high life, and designer labels, and has to scratch beneath the surface to realize the true cost of living such a successful life. It is a call to reason for young minds out there those who chase a lifestyle and pay package over what they truly enjoy and believe in. It also effectively brings out the implication of such decisions. The supporting characters are interesting and make up for the kind of people one would run into bank or the corporate world. (8)

Initially rooted in her Indian heritage, Riya becomes enamored with the glamorous lifestyle of investment banking, feeling an inferiority complex towards her own culture. Her ambition shifts towards securing a position at the prestigious Wall Street firm, Goldstein Smith. However, the harsh reality of this competitive world, marked by an unsupportive boss, indifferent colleagues, and grueling hours, starkly contrasts with her idealized vision, leading to feelings of disillusionment and a sense of rootlessness in America.

Amidst her professional and cultural struggles, Riya meets Gautam Pandey, an ex-banker turned contented financial journalist, who represents an alternative, more fulfilling path. His contentment outside the high-pressure banking world prompts

Riya to reassess her own life choices. Ultimately, she faces a critical decision:

whether to continue pursuing success within the hallowed halls of Goldstein Smith or to seek happiness and meaning in a different, more personally fulfilling direction.

Ahmad's portrayal of Riya's journey underscores the importance of self-discovery and the courage to find a path that truly aligns with one's values and desires.

Similarly, Jayeeta Mazumder in his article writes:

“Riya fails to emerge as coming of age character ever in a bildungsroman. She remains a confused 'Indian' who hates her own 'Indianness' is a sucker for the high life and her final redemption through writing is almost forced. But the microscopic look at banking is severely convincing. Plus, the BlackBerry is where it rightfully belongs in banking, and not in the manicured palms of teen princesses.” (45)

Riya Jain, a young Indian woman, finds herself in a conflict between her Indian roots and the American lifestyle after moving to the USA to study medicine. She is initially drawn to the glamour of the investment banking world, which offers sophistication, exclusivity, and financial success. However, as Riya becomes more entrenched in the fast-paced, high-pressure world of investment banking, her traditions, values, and community-oriented aspects become overshadowed by the individualistic and success-driven ethos of her new environment. This cultural dissonance creates a deep sense of rootlessness and disconnection, leaving Riya feeling lost and alienated.

The harsh realities of her professional life, such as the demanding nature of her job and unsupportive boss, exacerbate her feelings of disillusionment and stress. During this turmoil, Riya encounters Gautam Pandey, an ex-banker turned financial

journalist, who offers an alternative perspective. Gautam's satisfaction with his new life encourages Riya to reflect on her values and happiness.

In the novel, Riya Jain undergoes a transformation where she begins to mimic Western values, perceiving them as superior to her own Indian culture. Initially drawn to the glamorous lifestyle associated with investment banking in America, Riya sees Western norms as more sophisticated and aligned with success in her chosen field. She adopts behaviors, mannerisms, and attitudes that she believes will help her integrate into this perceived superior culture. This mimicry is driven by a desire for acceptance and advancement within the competitive world of Goldstein Smith, where Westernized professionalism and individualistic achievements are highly valued.

As Riya increasingly mimics Western values, she unintentionally begins to disown her own Indian culture. The traditions, values, and community-oriented aspects that once defined her identity become overshadowed by her pursuit of assimilation into Western norms. This cultural distancing leads to a sense of detachment from her roots, causing her to feel estranged from her heritage and the cultural framework that shaped her upbringing. Riya's attempt to align herself with Western ideals not only distances her from her cultural heritage but also creates a disconnect within herself as she struggles to reconcile these conflicting identities.

Mimicry caused displacement to Riya in United States when she changed her major biology to economic and tried to adopt their culture and behavior too. At the mean time, she neither leaves nor adopts totally the foreign culture. Homi k. Bhabha says:

The copying of the colonizing culture, behavior, manner and values by colonized contains both mockery and certain 'menance', so that mimicry is at

once resemblance and menace. "Mimicry is the process by which the colonized subject is reproduced as almost the same, but not quite. It reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction" (57).

Mimicry is never far from mockery where Riya shows the characteristics of colonizers at post-independence India. The society influences with colonizers culture, behavior, manner and values which is never far from ambivalence relations between native and foreigner. Mimicry shows the original characteristics of colonizer and caused their own destruction.

In US, Riya swings in the new horizon as Bhabha says. During her stay in US, she finds an American boy named Jonathan with whom she falls in love. At the end, she realizes that Jonathan is fraud and play boy who play and seduces the naïve girl by calling in his chamber. Riya has seen the activity of Jonathan as Jonathan had deed with her. He sat near by a woman dressed in a smart grey suit. He gave her a hug and kisses, took her hand and walked in with her as he had done with Riya at the time of first meeting with her in the restaurant. The main protagonist Riya confesses her deed with saying:

It had been the assholes of banking and they continued and perversity and exploitation that had led me to my decision. Men like Ivana's boss and Jonathan who had used foolish, naïve girls like Ivana and I. after doing some research I had discovered that Jonathan had been engaged to Mary McEwen, a trader at J.P Morgan for three years (258).

Here, Riya has been deceived by her own lover known as Jonathan. He exploited her virginity and her carrier which she dreamt while being in India. She has high hope of achievement towards banking carrier but all dreams shatter into thousand pieces. Riya

mimics the western values which she considers to be superior to her own culture. The novel shows how these mimic ladies disown her own culture and mimic western culture but ultimately fail miserably to become a part of the culture she mimics. The protagonist, Riya gives priority to American boy and says, Indian man wouldn't be as equal as American chap. She hates Indian boy called Gagan Mohanty who loved her very much. She hates and ignores her own culture as feeling inferior to American culture. She says; "The smell of deep-fried Indian food pervaded the air. The greasy Bollywood posters and the grey, tired faces of the overworked smelly waiters reminded me of India" (123).

Diasporic people have hunger for their cultural root, race, and nationality. When a person feels strange in a foreign land, she tries to search for her cultural root because her culture can give her solace and comfort to her feeling of sense of loss and displacement. The sense of nationality arouse in her mind time and again at last moments of her realization. She expresses, "Goldstein Smith may be investment-banking paradise, but for me it had been hell on the earth and I didn't want to be here anymore." (258) she realizes that I can't be liberated from love of my parents and the banality of my Indian life forever.

People's identity is constructed with their cultural roots. Whenever one travels, her identity changes according to the cultural changed. Talking about the travelling nature of culture, Ashcroft, Griffiths and Tiffin state:

Diaspora highlights the global trend of creating, constructing and reconstructing identity, not by identifying with some ancestral place, but through travelling itself. While the diasporic subject travels, so does culture. A travelling culture means a culture that changes, develops and transforms itself according to the various influences it encounters in different places. Thus,

while diasporic changes their countries of arrival, so are their cultures changed in turn (427).

Here, Ashcroft, Griffiths and Tiffin argue about the travelling nature of culture. Culture cannot be fixed and stable; rather it changeable and fluctuating. Culture can be influenced and affected by the changes that occur in the world. Globalization is the important factor that affects the originality and stability of the culture. People are compelled to change their culture, tradition and the way of life style and the thoughts of the Indian lady; Riya is affected and in some extended guided by American and tradition.

At the beginning days in US, Riya feels quite strange due to the different socio-cultural practices. At that time, when she meets Wall Street boys and girls she feels herself inferiority towards her own Indian culture. The main protagonist, Riya Jain always attracts towards western life style till deceives from American culture and lifestyle. She also hates the people of India who live in US. Comparison between Indian culture and lifestyle of US, she loves the life style of US. Riya tries to assimilate the American culture and their lifestyle, she gives more priority to it and tries to maintain her life style accordingly to US but due to time and situation, she deceives from it in the ground of reality.

Diasporas have true feeling of love and attachment towards their ethnic groups, after their voluntary movement from their homeland. In the new country, they try to maintain and preserves their culture, ethnicity and nationality identity by following it. Riya forgets her real identity that who am I after the migration to US. She has high expectation towards banking carrier and the life style of Wall Street but due to dangling between two cultures, she lost her real identity that where does she come from?

When Riya migrates to US for her medical life but due to time and situation she fascinates towards banking carrier. So far, she changes her major biology to economics even she doesn't have any idea on it. At first, Goldstein represents the holy grail for her where she lands her dream job. After working hard as intern at Wall Street, she realizes that she is just pawn in the big world of banking. Time passes when she meets an Indian fellow known as Gautam Pandey from whom she realizes that she is working in the field of dirt and deceive. When she meets Gautam Pandey, she feels rest on soul and decides to do what heart says towards the life style of Wall Street. She says: "In my illusory investment-banking paradise I had come across angels and demons. The angels had lifted me up when I was down and out, and the demons had made the journey hell. Gautam was an angel. Sean was an angel; sachin had been an angel before he grew horns. Sally had been the devil, and Kurl's her little black dog" (241).

Through investment banking carrier, she comes through different ups and down. On the way, she meets some good people and some worse one. The character Sally and Kurl's become demon for Riya whereas Gautam become angel on the path of decision to be taken whether to work or region from the post of intern. Despite her efforts to mimic Western culture, Riya ultimately fails to fully integrate into the culture she idolizes. The novel portrays her as caught in a liminal space—neither fully Indian nor accepted as authentically Western. Her attempts at assimilation are superficial and driven by external expectations rather than genuine alignment with her core values and identity. This failure to assimilate successfully exacerbates her sense of dislocation and displacement. Riya finds herself trapped between two worlds, unable to fully belong to either, which intensifies her feelings of cultural hybridity.

The consequences of Riya's mimicry and subsequent failure to assimilate manifest in a crippling sense of dislocation and adjustment. She experiences a profound internal conflict and identity crisis, unsure of where she truly belongs. This sense of cultural hybridity—the blending of conflicting cultural influences—leaves Riya feeling alienated and fragmented. She struggles to find a sense of belonging and meaning amidst the cultural dissonance she encounters; “Most of the people felt they could not escape being marked as different by virtue of their skin, color, their family background, and other ethnic and unassimilated traits. Many of them recited the reality of double life, the ethnic private life and the 'American' public life, with very little mediation between the two" (Radhakrishnan 2006).

Radhakrishnan explores how individuals' origins and identities remain deeply intertwined regardless of geographical relocations. When people from local cultures move abroad, they often seek to integrate into the dominant culture, adopting new habits and values that may obscure their original cultural identity. Despite these efforts, Radhakrishnan argues that fundamental aspects such as skin color, familial background, and cultural heritage persist as intrinsic reminders of one's roots, influencing identity regardless of cultural assimilation.

Cultural mimicry, a concept rooted in postcolonial theory, involves the imitation of the dominant culture by members of a marginalized group. This imitation serves as a strategy for navigating power structures and gaining acceptance and success. In novel, characters engage in mimicry to align themselves with the dominant cultural and economic norms of Wall Street.

The tension between the old and new homes creates the problem for Riya Jain in divided allegiances that two generations experience differently within different

aspects. The very organicity of the family and the community, displaced by travel and relocation, must be renegotiated and redefined. Radhakrishnan states:

Diaspora has created rich possibilities of understanding different histories. And these histories have taught us that identities, selves, traditions, and natures do change with travel and that we can achieve such changes in identity intentionally. The diaspora is an excellent opportunity to think through some of these vexed questions: solidarity and criticism, belonging and distance, insider spaces and outsider spaces, identity as invention and identity as natural, location-subject positionality and the politics of representation rootedness and rootlessness. (213)

Diaspora writing basically focuses on the issue of migrated people who leave their homeland either forcefully or voluntarily. In the present novel, the Indian pre-medical student leaves her homeland India voluntarily. The diasporic situation occurs when one confronts the different cultures and tradition in different territory. In this regard, Bill Ashcroft, Gareth Griffiths and Helen Tiffin remark, "A fundamental ambivalence is embedded in the term Diaspora: a dual ontology in which the Diasporic subject is seen in two direction-towards an historical cultural identity on the one hand; and the society of relocation on the other" (425). That is, diasporic subject bears the hybrid personality along with dual characteristic. So, the diasporic condition is the result of the embodiment of the two different cultures, transitions and ways of life, talking about the Diaspora, the concept of power comes into force. The powerful culture group always dominates the hegemony the minorities group that always feels the sense of domination and the loss of originality.

"Racism can be defined as a way of thinking that considers the groups unchangeable physical characteristics to be in a direct, causal way to psychological or intellectual characteristic and which on this basis distinguishes between superior and inferior racial groups" (Tiffin 119).

II. Negotiating Cultural Identity in *There's No Love on Wall Street*

In the US, the hints of cultural clash between racial groups can be seen. The US is dominated by a racial group that considers itself as superior and more civilized rather than others minorities groups. So, sometimes there occurs the racial clash between Indian and US groups. In this context the main protagonist, Riya Jain says:

“I tried to focus on the Excel sheet that I was staring at, but it was no use. Scenes from the previous night floated amidst the cells and the rows of the sheet and the taste of his mouth filled mine. No matter what I did I couldn't stop thinking of Jonathan. Last night had been extremely inappropriate on so many levels. He was the VP, I was the intern. He was white, I was Indian and brown; he was thirty-two, I was twenty. We had next to nothing in common” (196).

Here, Riya claims that what is a difference between Jonathan and me in the related field. We both are capable as equal as each other. We both have hierarchy even we are equal in work. Jonathan got opportunity of VP where as I intern in Wall Street. It is as all discrimination between Western and Asian, white and brown. We don't have any difference in age, qualification, knowledge but only a matter of superiority and inferiority. Riya feels the sense of marginalization and domination in her own periphery.

Moreover, a particular ethnic group becomes Diasporas coming in to contact with another more dominant ethnic group and the issue of preservation of ethnic identity becomes prominent where the resultant identity is never pure, rather it becomes hybrid. It gives a sense of lacking of represents and the subject is marginalized under the dominant ethnic groups.

In the novel, Riya Jain also plays with memory. In India, she suffers from nostalgia and links her into past. She recollects her past memory when she was with her parents in Indore. She says: “As I walked towards the subway, warm tears ran down my face as I recalled my dad telling me that sitting in one chair, in one place, for so many hours was a matter of great discipline and that he was proud me for doing it. I had disregarded him, thinking that he had no clue about a banker's glamorous life” (81).

When Riya tired of Golden smith she realized her father statement while living India to US. She faded of her mechanical life with poor atmosphere surround her. She remembered her father saying that you can't sit one place for long hour which make Riya tears in her eyes with nostalgic pain within. She recollects her past memory and tried to link in present to get rid of nostalgic feeling.

When the people leave their homeland and immigrate to the foreign land, they feel the sense of loss of their culture root. Though the migrated people are away physically, they are emotionally attached to their homeland. They use their past memory as the bridge to link them with their country. In the context, Salman Rushdie says:

“It may be argued that the past is a country, from which we have all emigrated, that it's the loss is part of our common humanity. Which seems to me self-evidently true; but I suggest that the writer who is out of country and even out of language may experience this loss in an intensified form. It made more concrete for him by the physical fact of discontinuity of his present being in a different place from his past, of his being elsewhere” (429).

Here, for Salman Rushdie, past is the useful tool which helps one to get solace from his bitter present. So, the diasporic writers use their broken memory for the literary

creation or create their imaginary homelands. In the novel, the main protagonist, Riya Jain uses her past memory when she was alone in US. She says:

This had been my home for the past three months and thought I hated it, I was weirdly attached to it and a small part of me was really sad about leaving my home. All summer long, at every step of the way, I had wanted to leave and had dreaded coming here each morning. Now that I was free to go, I couldn't bring myself to leave (251).

The Indian girl, Riya develops the hybrid position when she enters into the culturally significant territory of US. By birth and upbringing, she belongs to the typical Indian culture and tradition but she attaches the new American culture by her diasporic condition. As a result, she finds herself in such a zone where neither she totally forsakes her neither own culture and way of life nor fully adopts the Indian culture as her own. As a diasporic character, she longs for her past and recollects the past memory to console her present strangeness in the new terrain. In the span of time, The Indian girl, Riya Jain gets her in the in-between position of two cultures, the culture of Indian community and American culture and develops new one.

Ira Trivedi frequently explores themes of identity, globalization, and cultural shifts. Her novel examines how Indian characters and other non-Western individuals adapt to the highly competitive and culturally distinct environment of Wall Street. Trivedi uses her characters to depict the pressures and complexities of conforming to a Western, capitalist lifestyle while maintaining their cultural identities.

Wall Street, the financial hub of New York City, epitomizes global capitalism and a culture of relentless ambition. The novel's setting on Wall Street highlights the tension between personal identity and the need to conform to an environment that

prioritizes economic success. The title phrase "There's No Love" suggests a critical perspective on the lack of emotional fulfillment and genuine human connections within this competitive culture.

In the novel, characters adopt the behaviors, dress, language, and professional practices of the Wall Street culture. For example, Riya, the protagonist, adopts Western business attire, uses American idioms, and embraces the aggressive, success-driven mindset of her peers. This mimicry allows her to be perceived as competent and capable within a predominantly Western corporate environment. However, Riya also experiences internal conflicts as she navigates the tension between her cultural heritage and the demands of her professional life. As Trivedi writes, "Riya's heart ached for the vibrant colors and the cacophony of sounds that were India, even as she tried to find solace in the structured monotony of Wall Street" (45). This quote underscores Riya's sense of dislocation and the fragmented nature of her identity. Homi K. Bhabha states: "Being unhomed is not the same as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your culture identity crisis has made you a psychological refuge, so to speak" (421).

How could someone be both one and something other? How could the unity of identity have more than one face or name? Radhakrishnan states: "If my son is both Indian and American, which one is really? Which is the real self and which the other? How do they weld into one identity (204)?"

Riya's struggle with identity forms a central theme in the novel, portrayed through her feeling of being like a "ghost" caught between two worlds: "Caught between two worlds, Riya felt like a ghost, never fully present in either" (136). This poignant description captures the emotional toll of immigration, where Riya's sense of

self is in constant flux, torn between embracing the opportunities of her new environment and maintaining ties to her cultural roots.

The novel vividly depicts the protagonist Riya's sense of immigration as she navigates her life between India and the United States. This theme is especially prominent as Riya attempts to assimilate into the American corporate culture while retaining her Indian roots. Trivedi writes:

She wants to become an investment banker but she has hardly any idea about what an investment bank is, what investment bankers do or how they do it. She feels that it will pave her way to a good life. Drawing upon the character, Riya who attracts rose-hued complexions and perfectly straight hair of western banking babe, slowly chugs in charmless life of Wall Street with fancy cocktail party and heavy drinking (45).

This passage highlights Riya's initial idealization of the Western lifestyle and her belief that mimicking it would lead to success. Her fascination with the external aspects of Western banking culture underscores her struggle with identity and the concept of mimicry.

Furthermore, Trivedi portrays the competitive and superficial nature of Riya's colleagues, which starkly contrasts with her expectations of camaraderie and support:

Her colleagues, whom she once idolized, fail to live up to the sophisticated and supportive image she had constructed in her mind. Instead, she finds many of them to be self-absorbed and indifferent to her struggles. This stark contrast between her idealized vision and the harsh reality leaves Riya feeling isolated and disheartened (89).

This passage emphasizes the theme of alienation and the challenges Riya faces in her attempt to fit into the Western corporate culture. It also underscores the broader theme of immigration, as Riya's journey reflects the tension between her Indian heritage and the demands of her professional environment.

Riya's initial attempts to blend into her new environment are characterized by her mimicking the lifestyle and behavior of her colleagues. This is evident when she changes her major from biology to economics, driven by the perception that it would lead to a better life:

Riya mimics the lifestyle of Western banking crew while feeling shame with her own culture. She wants to become an investment banker but she has hardly any idea about what an investment bank is, what investment bankers do or how they do it. She feels that it will pave her way to a good life. (23)

This excerpt highlights how Riya's mimicry is fueled by her desire for acceptance and success in a foreign culture. Her actions are driven by a belief that adopting the practices of her peers will grant her the life she aspires to. Riya's immersion in the corporate culture of Wall Street continues as she adopts the external trappings of success, which she believes are necessary to fit in: "Drawing upon the character, Riya who attracts rose-hued complexions and perfectly straight hair of Western banking babe, slowly chugs in charmless life of Wall Street with fancy cocktail party and heavy drinking." (45)

Here, Trivedi depicts Riya's efforts to conform to the physical appearance and social habits of her colleagues, showcasing the external aspects of mimicry. However, this superficial adaptation leaves her feeling unfulfilled and disconnected from her true self.

The psychological impact of this mimicry is further illustrated as Riya grapples with the identity crisis brought on by her efforts to assimilate:

The adaptation of Western lifestyle brings her to the ground of identity crisis. She finds herself a pawn in the big bad world of banking in Wall Street and finally quits the job. The long hours and high stress of her internship further shatter her illusions, highlighting the significant gap between her dreams and the harsh realities of the investment banking world (67).

This passage captures the internal conflict Riya faces as she realizes that mimicking her colleagues' behavior and lifestyle does not lead to the sense of belonging she had hoped for. Instead, it exacerbates her feelings of alienation and identity loss.

Riya's decision to switch from a pre-med track to a career in investment banking is a significant example of her mimicry, driven by her desire to assimilate into her new environment: "She changes her major from biology to economics, in which she does not have any idea but she feels that it makes her life better (Trivedi 23)". This highlights how Riya's career choice is influenced by the desire to fit into the prestigious world of Wall Street, even though she is unsure about her new path. Riya's efforts to blend in physically and socially with her colleagues illustrate her mimicry of the Western banking culture, "Drawing upon the character, Riya who attracts rose-hued complexions and perfectly straight hair of Western banking babe, slowly chugs in charmless life of Wall Street with fancy cocktail party and heavy drinking" (45). This quote emphasizes Riya's superficial adaptation to the appearance and lifestyle of her peers, reflecting her attempt to gain acceptance.

Riya's daily challenges in the high-pressure environment of Goldstein Smith serve as a crucible for her self-discovery:

Each day becomes a test of endurance and resilience, forcing her to confront her own capabilities and the true extent of her ambitions. The pressure cooker environment of Goldstein Smith serves as a crucible, refining her understanding of what it truly means to succeed in the world of investment banking. (105)

This quote highlights the intense pressure Riya faces and her growing awareness of the complexities of immigration and the limitations of mimicry.

Riya's journey ultimately leads her to a deeper understanding of herself and the realities of the investment banking world:

Ultimately, Riya's story is one of resilience and self-discovery. Through her trials and tribulations, she gains a deeper understanding of herself and the realities of the path she has chosen. While her journey is fraught with challenges, it also offers valuable lessons about the nature of ambition, the importance of perseverance, and the need to stay true to oneself in the face of adversity. (132)

Character dynamics further illuminate the theme of immigration, with figures like Goldstein Smith representing not only the aspirations and challenges of Western success but also the complexities of cultural mimicry and identity negotiation.

Goldstein's polished manners and impeccable attire fascinate and intimidate Riya, highlighting the dynamics of cultural mimicry where Western traits are both admired and perceived as a reminder of the cultural divide Riya straddles: "Goldstein's polished manners and impeccable attire made Riya feel both inadequate and fascinated, a constant reminder of the cultural divide she straddled" (82). Through these relationships, the novel critiques the costs and benefits of cultural assimilation,

emphasizing the enduring significance of cultural heritage amidst the pressures of globalized identities.

The dinner conversations between Riya and Goldstein symbolize the intricate interplay of cultures, portraying a "dance" where each culture seeks to shine while creating a dissonant yet compelling symphony: "Their dinner conversations were a dance of cultures, each trying to outshine the other, yet creating a beautiful, albeit dissonant, symphony" (192). This metaphorical depiction underscores the complexities and tensions inherent in navigating hybrid social dynamics, where cultural elements clash and coalesce, shaping characters' interactions and perceptions.

A range of studies have explored the themes of cultural mimicry and hybridity in literature. Istari and Zubair both use postcolonial theory to analyze the impact of these concepts on characters' identities in Indian and Pakistani contexts, respectively. Godiwala critiques the concept of mimicry, arguing that "it equates the mimicry of the colonizer and the colonized". (65) Sangidu challenges the assumption of Western superiority, highlighting the strength and influence of Eastern culture. These studies collectively underscore the complex and multifaceted nature of cultural mimicry and hybridity in literature.

Scholars like Wang and Kraidy have critically examined this concept, revealing both its challenges and potential drawbacks. Wang questions the practical application of sense of immigration, suggesting complexities in its manifestation across different cultural contexts. Kraidy examines cultural hybridity through the lens of post-colonial studies, underscoring its relevance in understanding the legacies of colonialism and the complexities of cultural exchange.

Harbord and Kuortti contribute to this discourse by exploring the broader implications of cultural hybridity. Harbord situates cultural hybridity within the context of globalization, discussing its role in shaping contemporary cultural dynamics and identities. Kuortti examines cultural hybridity through the lens of post-colonial studies, underscoring its relevance in understanding the legacies of colonialism and the complexities of cultural exchange.

These scholarly perspectives collectively underscore the importance of critically engaging with sense of immigration, particularly in contemporary literature such as Ira Trivedi's novel *There's No Love on Wall Street*. Trivedi's work offers a nuanced portrayal of cultural hybridity through the character of Riya Jain, who navigates between her Indian heritage and the American corporate world. Riya's experiences mirror the tensions and complexities inherent in cultural hybridity, illustrating how individuals negotiate their identities and sense of belonging in diverse cultural environments.

Moreover, the novel encapsulates the dichotomy Riya faces—a world where material success and prestige overshadow genuine emotional fulfillment or connection. This thematic tension underscores Riya's journey of cultural assimilation and the complexities of navigating between her Indian upbringing and the demands of a Westernized professional environment. The novel's settings and symbols, such as Wall Street itself as a symbol of Western financial dominance, contrast sharply with Riya's familial ties and traditional values, highlighting the clash between these two worlds and the broader cultural conflicts individuals encounter in globalized spaces.

Trivedi's exploration of sense of immigration in the novel enriches our understanding of postcolonial theory by illustrating how individuals negotiate hybrid identities in contemporary globalized settings. In the novel, Riya Jain goes to US

voluntarily. It was the tradition that Indian teenagers, from India, moved to US for higher study and attracts the life style of foreign culture as well. Riya has some attractive feeling towards foreign banking carrier and has sense of inferiority as being Indian.

By delving deeper into the characters' inner conflicts and the societal pressures they face, Trivedi's novel provides a rich narrative that mirrors the real-world complexities of immigration. As Riya reflects on her experiences, she muses, "The success-driven mindset of Wall Street clashed with the spiritual richness she had grown up with in India, leaving her torn between two worlds" (168). This inner turmoil reflects the broader societal impacts depicted in the novel, such as identity confusion and social alienation among individuals navigating hybrid cultural landscapes.

In conclusion, the novel serves as a poignant exploration of cultural mimicry and hybridity, shedding light on the emotional and cultural costs of conforming to a dominant culture. The novel's rich character dynamics and symbolic settings offer a nuanced portrayal of the challenges and opportunities faced by individuals balancing multiple cultural identities. Through this lens, Trivedi's work underscores the importance of embracing cultural diversity and fostering a more inclusive understanding of identity in a globalized world.

III. Identity (Re)formation in Trivedi's *There's No Love on Wall Street*

The novel explores cultural imitation and the complex relationship between identity, belonging, and cultural assimilation in a globalized world. Through its protagonist Riya Jain, the novel provides a nuanced portrayal of the complexities faced by individuals striving to conform to dominant cultural norms within the high-pressure environment of Wall Street.

Riya's journey from her Indian roots to the competitive realm of Wall Street poignantly captures the internal conflicts and external pressures inherent in cultural mimicry. Her experiences of dislocation, identity crisis, and diasporic pain reflect the broader challenges of navigating a mimicked identity in a demanding and often unwelcoming cultural landscape. The novel underscores the emotional toll of cultural mimicry, where the characters' efforts to conform to Western norms lead to a sense of displacement and alienation from their cultural heritage.

In the novel, Riya's journey epitomizes the complexities of immigrant identity through her mimicry of Western culture in pursuit of success at Goldstein Smith. Initially enamored by the glamour and perceived superiority of Western norms, Riya adopts their dress, behaviors, and professional ethos. However, her assimilation is fraught with internal conflict and a sense of cultural estrangement, as evidenced when she reflects, "Riya's heart ached for the vibrant colors and the cacophony of sounds that were India, even as she tried to find solace in the structured monotony of Wall Street" (45). This mimicry underscores Bhabha's concept of mimicry as both resemblance and menace, where Riya navigates between cultures without fully belonging to either. Ultimately, her journey illustrates the limits of cultural assimilation and the enduring complexities of immigrant identity, highlighting how

individuals like Riya negotiate their sense of self amidst competing cultural influences.

In the novel, the protagonist, grapples with the challenges of immigration and cultural identity within the competitive realm of Wall Street. Trivedi vividly portrays the cultural clashes and marginalization experienced by immigrants, particularly those from non-Western backgrounds like Riya's Indian heritage. Riya's reflections on her internship highlight themes of discrimination and hierarchical barriers based on race and nationality. She expresses her frustration, noting, "He was the VP, I was the intern. He was white, I was Indian and brown; he was thirty-two, I was twenty. We had next to nothing in common" (196), revealing the stark disparities and prejudices she confronts in her professional environment.

Moreover, Trivedi explores Riya's internal conflict as she navigates between her nostalgia for her homeland and the pressures of assimilation. Riya recalls moments of familial wisdom, such as her father's advice on discipline, contrasting it with her initial dismissal due to her aspiration for a glamorous banker's life: "As I walked towards the subway, warm tears ran down my face as I recalled my dad... I had disregarded him, thinking that he had no clue about a banker's glamorous life" (81). This juxtaposition highlights Riya's longing for familial understanding amidst her immersion in a foreign and often alienating culture. Her narrative underscores broader themes of diaspora and hybridity, where immigrants negotiate between preserving their cultural roots and adapting to new surroundings. Riya's journey embodies the emotional complexities of cultural displacement and the enduring struggle for acceptance and identity in a foreign land. Through Riya's experiences, Trivedi critiques the superficiality of assimilation and the emotional toll of cultural displacement, offering a poignant exploration of the challenges immigrants face in

their pursuit of success and belonging in foreign and often unwelcoming environments.

To conclude, the novel offers a rich case study for examining cultural mimicry. The novel highlights the ongoing relevance of cultural identity in shaping individual lives and societal dynamics, providing valuable insights into the personal and cultural challenges of living in a globalized world. Through its complex characters and intricate narrative, the novel underscores the emotional and social costs of cultural assimilation, while also celebrating the resilience and adaptability of those navigating hybrid cultural identities.

Trivedi's novel also contributes to the broader discourse on globalization and cultural exchange. By depicting the personal and cultural challenges faced by individuals like Riya, the novel highlights the enduring impact of colonial histories and power dynamics on contemporary cultural identities. The characters' experiences underscore the complexities of cultural mimicry, where the blending of cultural elements create unique and often conflicting identities. This exploration of cultural mimicry enriches our understanding of the fluid and dynamic nature of cultural identity in an interconnected world.

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