

## **I. Identity in Sadia Shepard's *The Girl From Foreign***

The present research is focused on the study of the hybrid characters' quest of cultural root and identity in Sadia Shepard's *The Girl From Foreign*. Characters of the novel leave their countries because of colonization and decolonization. They settle down in the foreign land where they learn others' cultures which brings cultural admixture. The cultural conflict between their native and adopted culture create identity crisis. They cannot forget their own native cultural identity in the foreign land. But they are in-between the Judaism, Islamism and Christian cultural aspects. The questions arise like; how does the culture of migrants come to be affected by migrated land India-Pakistan-America? Why one migrant unable to maintain pure and concrete cultural and root? Rachael Jacob, whose ancestors are from Israel born and grows in Orthodox Christian and Hindu culture in India and marries to Pakistan in Muslim culture. The novelist Sadia Shepard born in Pakistan from Muslim father and Jews mother. Her mother marries to American Christian and moves to America. These migrants have flavor of their own native culture and foreign culture. After migration they assimilate and socialize in foreign culture and value as well as native culture too.

Sadia, Rachael and Samina are far away from their native culture and land. But emotionally they are close to their birthplace and culture. They are in triple realities at the process of assimilating new cultures. They completely adjust themselves neither in Judaism nor Islamism and Protestant Christian. They cannot come even to their homeland. They are compelled to follow features of three cultures. As a result their cultural identity is split and disjointed.

This research assumes that cross cultural exchanges help the immigrant characters to build their hybrid cultural identity in the migrated land India Pakistan

and America. They are between the Judaism, Muslimism and Protestant Christian norms and values. They neither remain in pure Bene Jewish culture Judaism nor Muslimism and Protestant Christian but in-between. Traditional old Bene Jewish culture gets mix with Muslimism, and Muslim culture gets mix with Protestant Christian. This project presents the cultural hybridization as the solution of identity crisis of migrated; Sadia, Rachel Jacob and Samina. Hybridization is the situation in which two or more than two cultures come to merge which produce new form of culture. When the characters born in one culture and migrate in others culture or adopt others' culture which forms hybrid culture in which both kind of feature appear. Migration is the process of globalization, pure cultural identity that migrant characters are trying to search is unattainable in the age of globalization.

The plot of *The Girl From Foreign* reveals Sadia Shepard's quest for cultural root. Sadia, born in Pakistan in Muslim and Protestant family now lives in America. Her mother Samina is born from Bene Jews mother and Muslim father. Rachel Jacob is Bene Jewish root born in India who marries to Muslim to Pakistan whose ancestors are Bene Jewish from Israel. Rachel lives in Pakistan, diasporic life remembering her ancestor and culture. Sadia Shepard lives diasporic life in America in. Sadia is in conflict between American, Bene Jewish and Muslim culture. And she is longing for what is her root cultural identity. Rachel Jacob is compelled to live in Muslim culture leaving her born culture. Sadia is also compelled to remember her ancestor place and culture where born. Samina, Pakistani born in lives in USA. They are divorced from their born culture and grow in different culture. It makes them diasporic situation which compel to them search for identity. While they live in other different new culture they get admixture culture, hybridity.

Sadia, Rachael and Samina are in-between the cultures faces the identity crisis. The conflicts between the Bene Israeli Judaism, Muslim and Protestant cultural values make memories family value. Rachael narrates her past memories and event of root culture, Bene Jewish to Sadia. She longs for root culture; and helps to find Sadia cultural norms and values. Sadia is compelled to search her cultural root why she left the birth place, Pakistan and her parents' different cultural admixture. Sadia comes to search the family root, cultures and value in India and Pakistan from USA. She comes with crumbling mimeograph family names, sepia photograph of unfamiliar faces, taking cameras given by parents.

With the fragmented memorial crumbling mimeograph of family names, handful of sepia photographs of unfamiliar faces and told history she comes to know that colonial history in Israel, Pakistan and India. Sadia knows finds that her family was affected by the colonization and decolonization which related with hybridity, identity, diasporic situation. She comes to search her cultural root and identity in India and Pakistan. In India, she meets Bene Jews families in Bombay, Konkan and Pune. She meets Bene Jews Mr. Sindhiya, Rakheb, Benny Isaac, Moses, Segulla-bai Chordekar and David Wasker who are living in India in small community. She meets her father and mother's relative in Karachi; uncle, Badi Amma, other members. They are in India to be safe while Muslim colonized in Israel. She knows the history of leaving her grandfather and grandmother from India to Pakistan and her father coming to Pakistan and returning back to USA. Living in India, Bene Jews come to loss their own culture. They are practicing their old Judaism culture in India in small community. Rachel Jacob, Bene Jew, marries to Muslim man. Separation of India and Pakistan compels her to leave Bene Jews community of Bombay; and she moves to Karachi, Pakistan. It makes her compel to learn and live in Muslim culture. In

Pakistan she lives in diasporic condition she cannot leave Bene Jews' Judaism culture and she cannot be away from Muslim culture in Pakistan. Sadia lives in USA because her father was army in the colonization period from USA. And he marries to Muslim girl from Pakistan. Sadia moves to Pakistan when decolonization in 1947. Born in Pakistan and living in USA makes her compel to live in hybrid culture; Christian and Muslim mixed culture.

The novel is about the fact history of diasporic life of Sadia's father and forefather; Rachel Jacob and her mother and Jews tribe in migrated land in various places India, Pakistan and USA. Because of colonization in Israel from Palestine Bene Jews moved to India. Sadia's ancestor moved to India to be saved. Decolonization in India made compel to move her grandmother to move Pakistan with her husband. From Pakistani father and her grandmother gave child name Samina. Samina married to Richard, American Christian and moved to USA. Migration and displacement from place to place brings loss of cultural identity. The love of root culture and dispora make her compel to her search for cultural root. Sadia comes to search root in native countries. She meets her family relatives. She finds out Bene Jews in Bombay, Konkan and Pune who are living since two thousands year ago due to the living in safe place. Her maternal grandmother, a Bene Jew, Rachel, living in Bene Community in India and later moving to Pakistan for forever after marriage because of decolonization or partition in 1947 makes her for away from her real identity. On the other hand, Sadia's father, American, Protestant Christian comes to Pakistan for colonization and marries the hybrid girl from Muslim and Judaism in Pakistan. After decolonization Sadia, her father and mother move to USA. After a long time later Sadia is in native countries to get history of family root and culture. She finds her culture and root in native place meeting relatives and tribal people.

Sadia, Rachel and her Samina are caught in-between in the three cultures. Different situation time makes them move to different places and as a result they learn others cultures at the same own pure culture is lost. In one hand, they learn new culture and adopt in new places and foreign land and on the other hand they cannot forget totally their root culture. Neither they cannot remain their past nor live in present. It brings diasporic reality; there are compulsions to be in diasporic realm. Entangled between of the past and the present is hybrid identity. 'Sadia and Samia' are Muslim names 'Shepard' is Christian surname. Rachel Jacob name is changed name with Rahat Siddique after marriage in Pakistan.

Sadia Shepard's novel *The Girl From Foreign* was published in 2008. It has contributed immensely to establish her as an important author. Since the publication in 2008, the novel has been analyzed, studied and interpreted from different perspectives. It has received great critical approval and many responses from many places form numerous critics and commentators..

Samantha Ellis sees the novel *The Girl From Foreign* about cultural hybridity, mixed of three cultures. On this issue he depicts in *The Telegraph*:

As a child, home was a white clapboard house just outside Boston. Her family celebrated Ramadan and Christmas. Her two grandmothers were not just friends but partners in crime; To most people in India, she is not a Muslim, not a Christian, not a Jew but simply *The Girl From Foreign*, and the more travelling and thinking she does, the more she wonders what is foreign to her and what is home. (*The Telegraph*)

Ellis comments that Sadia Shepard always focuses to cultural identity and it's remain clear that this novel too. Sadia and her relatives are the integral part of this

mixed up culture; they do not belong to one culture but multicultural. Gillian Wright reviews on the novel, *The Girl From Foreign in India Today*:

This is because of her own relationship to them. Shepard's father is Christian, her mother Muslim, and her grandmother was a Muslim too. But she discovered by chance that her grandmother's original name was Rachel Jacobs and she was a Bene Israel Jew. She had fallen in love with a Muslim businessman, already married twice over. They wed and she lived in Mumbai in her own independent bungalow by the sea until the Partition, when the family migrated to Karachi. (*India Today*)

Wright focuses on the issue of identity of the characters. It can be assured that Sadia and Grandmother Rachel Jacob have multiple cultural features. Displacement and globalization play the main role to loss of culture and create hybrid culture. Displacement is caused by colonization and decolonization. The characters of the novel are losing their root culture because of conjunction between the cultures comes new hybrid culture. Characters are in-between; neither can leave native culture nor foreign. Likewise, Carolyn See, in *Washington Post* under the topic 'Jewish Roots in India' depicts about the issue of *The Girl From Foreign* from the nascent colonial perspective:

"A very long time ago," she tells young Sadia, "your ancestors left Israel in a ship . . . and they were shipwrecked, in India. They were Jews, but they settled in India. In the shipwreck they lost their Torahs, and they forgot their religion." Sadia's nana had spent her early adult years as a Muslim wife in a beautiful beach house in Bombay. But she

was neither Hindu nor Muslim. Her prayers, years later, are Muslim, but in her childhood she was a Jew. (*The Washington Post*)

Carolyn See focuses on the issue of loss of identity and admixture of cultures. Jews has lost their real culture in India. Rachel Jacob has practiced Muslim culture leaving her native Jewish culture in Pakistan. Sadia is running the homeland to find out real culture identity. Carolyn See avoids the issue of diasporic situation but gives priority to cultural transformation due to migration. Likewise another reviewer, Elizabeth A. Brown makes the following argument on the novel in *The Christian Science Monitor*:

The quest starts back when the author, at age 13, discovers a pin bearing the name “Rachel Jacobs” in her Muslim grandmother’s jewelry box in their home outside Boston. Nana explains that she grew up in India in a Jewish family, part of the Bene Israel (Children of Israel) community, thought to be one of the lost tribes that fled Israel two thousand years ago and landed, shipwrecked, on the shores of India. (*The Christian Science Monitor*)

Brown analyzes the diasporic and culture hybridity in the novel. He shows nascent colonialism effect on Bene Jews family in India. Nana, Rachel Jacob and Sadia are the victims of colonization in nascent level. Sadia learns Americal culture in USA. Rachel Jacob receives Muslim culture because of decolonization in India and Pakistan. Learning process of different cultures brings the situation of past colonization acts. Rachel lives in India and Pakistan leaving her Jew parent and culture. Love of their native culture and be in foreign cultural practice keeps them in hybrid situation. While analyzing the novel, Sadia herself gives her perspective quest for cultural root and identity. Sadia shows the diasporic and

hybrid characters attempt of constructing identity. In new paper, *The New Yorker*, briefly noted:

In this elegantly crafted memoir, the author sets out to fulfill her grandmother's dying wish that she learn about her heritage. Her grandmother grew up among the Bene Israel, a small Jewish community in India; when she married a Muslim, she left Judaism and, eventually, India, and adopted the name Rahat Siddiqi. She herself is the product of a mixed marriage: her mother is Pakistani and Muslim, her father American and Christian. After receiving a Fulbright, she left her life in the U.S. to document the remaining Indian Jews, whose numbers have steadily dwindled as many immigrate to Israel. Shepard's eagerness to maintain narrative tension leads to occasional artificiality, but her writing is vivid and her meditations on heritage and grief are moving. (*The New Yorker*)

The critic shows how her identity process of constructing her identity and hybrid culture. She analyses the novel as the story of identity loss of her and her ancestors. Sadia, Rachel and Bene Jews are in rootless, diasporic and cultural hybridity being dislocation. Sadia longs search for lost culture root, whom are in minority community and mixed culture in India and Pakistan. In *Publisher's Weekly*, the novel publisher sketches on the search for lost of real identity.

"Who is Rachel Jacobs?" the 13-year-old asks her Muslim grandmother Rahat Siddiqi; "that," Nana tells her, "was my name before I was married." Thus does a grandmother's stunning reply and a granddaughter's promise "to learn about her ancestors" set Shepard's three voyages of discovery in motion: her grandmother's history; the

story of the Bene Israel (one of the lost tribes of Israel that, having sailed from Israel two millennia ago, crashed on the Konkan coast in India; and her own self-discovery (her mother was Muslim, her father Christian, and her grandmother Jewish). Shepard balances all three journeys with dexterity as she spends her Fulbright year, with an old hand-drawn map and her grandmother's family tree, unraveling the mysteries of Nana's past while visiting and photographing the grand and minuscule synagogues in Bombay and on the Konkan Coast.

*(Publisher's Weekly)*

Above lines show loss of identity on one hand and the running for searching the root culture in other hand. Cultural transformation and admixture come due to the displacement and dislocation from origin place and culture. Israelites Bene Jew come loss their real cultural identity in India. Pakistani born in living in USA, Indian Jew living in Pakistan and Jew tribes in India brings the loss of cultural identity and admixture of culture. It means identity is in crisis mixing in the different cultures. Diaspora makes remain to search the culture identity.

Though, many critics have analyzed the novel with various perspectives, there exists a strong need to carryout research from the perspective of hybridized subjectivity of the characters. None of the aforementioned critics have explored the issue of cultural hybridity of the characters. This research tries to study about, how comes cultural identity comes into crisis in a diasporic location that completely compels search for cultural root. Sadia, Rachel, Samina and Bene Jew are the cultural hybrid characters who are in diasporic situation searching the cultural root. Having to understand fact in concern, the present researcher tries to carryout research through postcolonial theoretical perspective, like get the clear meaning of hybridity.

The proposed study will be carried out a library based research. It will employ the concept of hybridity and identity and dislocation as used by Homi K Bhabha, Bill Ashcroft and other postcolonial critic.

The term 'hybridity' has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities. Bhabha contends that all cultural statements and systems are constructed in a space that he calls the 'Third Space of enunciation'. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favor of the recognition of an empowering hybridity within which cultural difference may operate.

Influence of colonizing culture during the colonial period had a great impact on both the colonized and the colonizing cultures. In the work *Post-Colonial Studies: The Key Concepts* the authors distinguish various types of hybridity when they write: "Hybridization takes many forms: linguistic, cultural, political, racial, etc." (Ashcroft et al. 118). For the purpose of this thesis I will be mainly concerned with the idea of cultural hybridity. One of the major theorists to work with the term hybridity is Homi K. Bhabha.

Bhabha believes that, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonised (the other) within a singular universal framework, but then fails producing something familiar but new. Bhabha contends that a new hybrid identity or subject-position emerges from the interweaving of elements of the colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity "all forms of culture are continually in a process of hybridity" (Rutherford 211).

Bhabha addresses the issue of relationship between the colonizers and colonized and finds a solution in discovering the “in-between” space where he believes the variations of the different cultures can find a common ground. The idea of the “in-between” space opposes to the earlier theory of exoticism which stresses differences between cultures. Bhabha, on the other hand, perceives exoticism negatively as he believes that people should try to find similarities rather than differences (Bhabha. *Artworks Feature: Homi Bhabha*). For that reason he sees the space which lies between two different cultures as a ground for possible understanding. Bhabha’s view is further confirmed when he says: It is in this space that we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this ‘Third Space’, we may elude the politics of polarity and emerge as the others of ourselves (Bhabha, 157).

The *Inheritance of Loss* is showing not only the reality of the mutual influences of both the Eastern and the Western cultures but pictures also the very different ways of perception of the Eastern culture in the West and the Western culture in the East. These differences in perception of Westerners in the East and Easterners in the West had an impact on the self-perception of the characters in Sadia Shepard’s novel. The greatest influence is shown on the characters of the judge who after encountering the Western culture despises himself as an Indian, and in a search for a new identity clings to his former habits, and strangely adopted cruelty .

For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘Third Space’, which enables other positions to emerge (Rutherford 211). According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no ‘primordial unity or fixity’ (Bhabha 94). The concept of the third space is

submitted as useful for analyzing the enunciation, transgression and subversion of dualistic categories going beyond the realm of colonial binary thinking and oppositional positioning (Law 1997). Despite the exposure of the third space to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion that “initiates new signs of identity and innovative sites of collaboration and contestation” (Bhabha 1). Similarly, Leela Gandhi posits “between victors and colonized victims replaced by reorganization community and interface between these old antagonists. Inevitable, such a move as challenge to discreet the pure identities to both” (Gandhi 137).

In fact the concept of hybridity occupies a central place in postcolonial discourse. It is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference.” (Hoogvelt 158) This is particularly so in Bhabha’s discussion of cultural hybridity. Despite this loaded historical past, Papastergiadis reminds us of the emancipative potential of negative terms. In colonial discourse, hybridity is a term of abuse for those who are products of miscegenation, mixed-breeds. He poses the question “should we use only words with a pure and inoffensive history, or should we challenge essentialist models of identity by taking on and then subverting their own vocabulary” (Papastergiadis 258).

The definition of identity by Weinreich and Saunderson is: "Identity" may be defined as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or group. However, the formation of one’s identity occurs through one’s identifications with significant others (primarily with parents and other individuals during one’s biographical experiences, and also with ‘groups’ as they are perceived. These others may be benign such that one aspires

to their characteristics, values and beliefs (a process of idealistic-identification), or malign when one wishes to dissociate from their characteristics (a process of defensive contra-identification) (Weinreich & Saunderson, Chapter 1, 54–61).

Hall opposes with ‘collective identity’ to Weinreich & Saunderson’s view on ‘identity’ writes in his essay *Cultural Identity and Diaspora*; where he distinguishes two different types of identity. He defines the first one as one, shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed selves, which people with a shared history and ancestry hold in common. Within the term of this definition, our cultural identities reflect the common historical experiences and shared cultural codes. (Hall, 435) Hall talks mainly about the cultural identity of a group of people without any distinction of their social position, class, gender, race or sex. He sees this type of cultural identity as something continuous throughout history.

For this to impart and prove the hypothesis of this research, the researcher has divided this thesis into different chapters with different purposes to be achieved. As such, the present researcher will attempt to find, what it means to be dislodged from own house and seek here and there for one’s cultural identity and roots from the cultural perspectives. The first chapter, introduction of identity deals with introducing what the research is, what is the main argument of this project and how is hybrid identity in this novel *The Girl From Foerign*, and it further crystallizes how the researcher has taken help of culture studies, cultural identity, cultural root, Diaspora vision, identity crisis, dislocation and postcolonial theory to be strengthen the claim this research. Reviews and comments of different critics on the text are included in this part of the research to show how the field of this research splits from their approach to the novel. Moreover, second chapter, textual analysis makes research

strong, substances with the evidences from the novel in the line of cultural theory and identity. And it wraps up the claims, evidences, and ideas of the research to prove its findings. Finally, the last chapter will summarize the developing of a new identity.

## II. Hybrid Cultural Identity in Sadia Shepard's *The Girl From Foreign*

Cultural hybridity focuses on the most employed and disputed term in postcolonial studies, 'hybridity' which commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. The term transculturation refers to a process whereby members of subordinated or marginal groups select and invent from material transmitted by a dominant culture. While subjugated people cannot rapidly control what emanates from the dominant culture, they determined to vary its extents what actually they absorb into their own.

The theme of the connection between place, language and culture is studied in this chapter as the idea of relationship between one's identity and place often appears in the inheritance of loss. Sadia's belief in these theories stems from her personal experience is mirrored in her writing where she successfully shows the feelings of a person and tribe in a foreign country.

In the process of migration from one place to other migrants learn foreign cultures. In foreign land person cannot forget totally own native culture and cannot live beyond the foreign culture. Rachel, in Pakistan is compelled to follow Muslim culture. Her born identity is Jewish but her life after marriage to Pakistan her life is new; she is neither Jew nor Muslim. After 1947 decolonization in India and Pakistan, Rachel Jacob and her husband moved to Pakistan. In India, Rachel was practicing Judaism but after living to Pakistan. Similarly, Samina Muslim born in Pakistan marries to USA, Christian. She practices both Muslim and Christian cultures. Sadia is product of Muslim, Christian and Judaism.

“But you converted religions to marry Mama. I thought that made you Muslim.”

“That’s true, I did. My parents raised me in the Episcopalian Church. But when I married your mama, I learned about her religion, that is still part of me.”

“That’s why we celebrate Christmas.”

“That’s right, that’s why we celebrate Christmas. And we celebrate Ramadan and Eid for your mom.” (20)

The conversation illustrates the result of cultural admixture. Sadia, Samina and Rachel are in ambivalence. They don’t belong one culture. They love three cultures. Rachel is in Muslim culture but after marriage she cannot forget her ancestors’ heritage and culture. She follows the Judaism, Christianity and Muslim.

The characters of the novel are in-between two selves and three selves. Sadia is hybrid born from Muslim mother from Pakistan and Christian father from USA. In home, mother practices Christian culture and Muslim culture, father practices Christian culture. Sadia follows three cultures. She respects both mother and father’s culture. She celebrates Ramadan and Christmas. Samina, after marriage, lives in USA. She has born in Muslim culture in Pakistan from Muslim father and Jew mother. She learns Bene Jew culture from mother and practices Muslim. After marriage to Christian she practices both Muslim culture and Christian culture in USA. Rachel Jacob is compelled to live in Muslim culture after marriage. Being alone in Pakistani Muslim culture she has to follow Muslim culture and she cannot forget totally. She always desires for her root culture, Judaism.

Of course there is Rekhev says, “Sadia, the relationship between different communities in India, they’re not as simple as your family has made it seem to you growing up. I like your story, growing up with three religions learning about these

different paths. It's a very American idea. But, frankly, I am closer to understanding David Wasker, who is from a region and a religion that is foreign to me ..." (200)

In above mentioned conversation between Sadia and Rekhev says that Sadia' is connected between three cultures. Her ancestry is connected with three cultures. Growing with the different cultures Sadia's life is new form, American. She is neither Christian nor muslim and Judaism but American. Jay posits "all cultural forms are hybrid" (Jay 186) Sadia does not bios any one culture but takes all the part equally. Her life is between the three cultures. Biologically and culturally she is interrelated to the cultures. According to Bhabha, liminality and hybridity are interrelated as he affirms that this "interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha 4)

Sadia, Samina and Rachel's ancient value is connected to Judaism, Muslim and Christian culture. Rachel, grandmother of Sadia, has adopted the three cultures while migrating place to place. She cannot forget native culture but follows the culture according to place and culture. In Pakistan, she could not practice Judaism in Muslim culture county and home. Her belief and culture practice was Judaism in India but after marriage living in Pakistan her life spends in-between. She cannot forget Judaism and she cannot go beyond the Muslim culture. According to time and place Sadia, Samina and Rachel's culture and belief are changed. Rachel cannot practice pure neither Judaism culture nor Muslim culture. Similarly, Samina neither practice Christian culture nor Muslim culture in USA but in-between. The narration of Sadia shows in-betweenness of herself.

Two related by blood-my grandmother and mother; two related by temperament-my grandmother and father; and two related by devotion-my mother and father. An idea to explain our private work grew like an invisible, insatiable, beanstalk in the spiral staircase of our house. This idea became so central that, to my amazement, I cannot trace its beginnings. Through our childhood, my brother and I repeated it back to one another. “Judaism is law, Christianity is compassion, and Islam is the law and compassion.” For me over time, Nana became synonymous with the law; Abba, with the compassion; and Mana, with the law and compassion combined. (53)

Sadia is following the cultures since small. She is not only following only one culture but multiple. Homi Ke Bhabha posits, hybridity is the form of luminal or in-between space which calls ‘Third Space. Sadia, Samina and Rachel are in-between space. Their belief and culture is mixed of Judais, Muslim and Christian. The feature of in-between is hybridity. An image that Bhabha frequently employs to represent hybrid spaces is the stairwell, which connects two supposed opposites of upstairs and downstairs, and, by extension, other potential opposites of class and race. And, as Ramone suggests, “where they are connected necessitates that they are made a part of each other. Thus notions of ‘purity’ in any context are rendered untenable by hybridity” (114). In *The Location of Culture* (2004), Bhabha explains how hybridity has an impact both on the subjects of formerly colonized societies and most visibly when these subjects migrate towards the metropolitan centre. Once migrants settle into the new diaspora, a different kind of challenge to authority emerges. Bhabha explains:

The migrant culture of the 'in-between', the minority position, dramatizes the activity of culture's appropriation beyond the assimilationist's dream, or the racist's nightmare...and towards an encounter with the ambivalent process of splitting and hybridity that marks the identification with culture's difference. (321)

There exist three cultures. Sadia, Samina and Rachel are born one culture and live in foreign culture. They develop three cultures within the interaction between three cultures. "My mother is Muslim, my father is Christian. My grandmother was Bene Israeli; they are a small Jewish caste in Maharashtra. Rachel is Jews born lives in Pakistan after marriage." Samina born in Pakistan in Muslim culture marries to USA in Christian culture. Sadia borns from Muslim mother and Christian father. They do not discard neither native culture nor foreign culture but assimilate both cultures. The existence of three cultures their culture is hybrid.

Sadia, Samina and Rachel's respect to three cultures shows they are living in ambivalent. Because of the effect of dual realities they feel diaspora. Rachel has married to Muslim and living in Pakistan but she has Judaism faith and culture too. Samina and Rachel can't go away from root culture. "I asked, trying to put together the fact that my mother was Muslim, my father was Christian, and my grandmother was Jewish. I had been to mosque and to church and to synagogue." Rachel. Sadia and Samina have three selves.

The conciliation between three culture; Muslim, Jew and Christian creates new culture of Sadia, Samina and Rachel. Hybridization is new form of cultural identity. Sadia is new form of identity. She is neither Muslim nor Jew but new. The reconciliation between native identity of the past and the present state has shown in the following narration.

Of course there is,” Rekhev says. Sadia, the relationships between different communities in India, they’re not as simple as your family has made it seem to your growing up. I like your story, growing up with three religions, learning about these different paths. It’s a very American idea.” (200)

Sadia evaluates her identity and realizes that her identity cannot be fix one. She neither takes side of Judaism, Muslim or Christianity but new modern American idea. Their culture is jointed relatively. Her grandmother is Muslim in Pakistan, mother Samina is Muslim in Pakistan Christian in USA. Their faith is connected with foreign culture practically and eternally. Rachel born in Jew family married to Muslim and later moves to USA in Christian family. Sadia lives within three cultures. “In America people sometimes grow up with more than one religion, now often three religions, but there it’s more common to acknowledge more than one tradition, here I have begun to question that, I wonder if I should choose” (221).

In hybridity, appears new form of cultural identity merging the two or more cultures with each other. In past Rachel was Jew “I was confused; I had always known Nana as Rahat, not Rachel. “But it sounds like and American name. That was my Jewish mane, before I was married.” Her existence is lost within the Muslim country and culture but in USA she reveals her identity again. Her name converted into Muslim in Pakistan. Her cultural practice in USA is ambivalent. But she cannot go beyond the root culture and accepted culture. She is not radical toward the accepted religion but lives in diaporic situation remaining the lost tribe and culture of Bene Jews, Judaism of India.

According to Bhabha, the development of national and cultural identity in post- colonial societies involved a process through which traditional binary positions

(colonizer/colonized, majority/minority, European/non-European) were disrupted and new forms of identity were generated in the interstitial space between these essentialist positions. He notes in introduction to *The Location of Culture*:

It is in the emergence of the interstices--the overlap and displacement of domains of difference--that the inter-subjective and collective experiences of nationness, community interest, or cultural value are negotiated. How are subjects formed 'in-between', or in excess of, the sum of the 'parts' of difference (usually intoned as race/class/gender, etc.)? How do strategies of representation or empowerment come to be formulated in the competing claims of communities where, despite shared histories of deprivation and discrimination, the exchange of values, meanings and priorities may not always be collaborative and dialogical, but may be profoundly antagonistic, conflictual and even incommensurable? (2)

With his emphasis that the negotiation of identity in post-colonial societies is framed within difficulty and may well produce conflict and antagonism. Hoogvelt says “Celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference” (158). This is particularly so in Bhabha’s discussion of cultural hybridity.

Third space is the space of cultural development where no domination of other culture. In this space two cultures have the relation of interdependent and mutual construction of subject. The following abstract shows the re-historization and reevaluation of the cultural identity.

In America people sometimes grow up with more than one religion. Now often three religions, but there it's more common to acknowledge more than one tradition, here I have begun to question that, I wonder if I should choose."

"I think, Sadia, that if you are not going to go into depth, then you can be quite comfortable with all three religions in your life. There are certainly a great number of things that Judaism and Christianity have in common, and great of things that you will find similar in Islam and Judaism, I think you will see that there are also a great number of contradictions. So that, if you believe fully in one, you cannot believe in the others." (221-22)

The above abstract presents that personal identity instable in the present age of globalization. No one can find out the pure cultural identity shows that every in foreign or migrated land. The ambivalent character cannot take one side or single side. Sadia loves and respects mother, father and grandmother. So she cannot take one side but respect to all. There is no primordial unity or fixity of identity but contradictions and ambiguities in identity. Respecting the three cultures makes her life lubricant. She is not pure Muslim nor Jews and Christian but mixture, new form. In considering how Bhabha's notions of hybridity connect to his use of the term "the third space," we can see how Bhabha himself, in a 1990 interview with Jonathan Rutherford makes these connections explicit:

... hybridity to me is the third space that enables other positions to emerge. This third space displaces the histories that constitute it and sets up new structures of authority, new political initiatives... I try to talk about hybridity through a psychoanalytic analogy... it bears the

traces of those feelings and practices which inform it, just like a translation, so that hybridity puts together the traces of certain other meanings or discourses.... The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation. (211)

So, for Bhabha, this is an ambivalent space that opens up a cultural space of tension for the negotiation of incommensurable differences. "Third" is used to denote the place where negotiation takes place, where identity in all its ambiguities is constructed and reconstructed. For Rutherford the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'Third Space', which enables other positions to emerge (211).

Hybridity is translating the identity by colonizer culture. It is ongoing process. Migration, globalization and learning superior culture play the role of multicultural identity. Sadia is dominated by the Muslim culture and Samina is dominated by Christian culture in foreign land after marriage. Rachel became Rahat and Muslim in Pakistan, Muslim born Samina became Christian in USA. Culture is dominated in foreign land.

Though a Jewish or Christian woman who marries a Muslim man is not required to convert, Nana lived as a practicing Muslim for most of her adult life. When she prayed, she prayed in Arabic, she was taught in the years of her marriage. But now, toward the end of her life, she felt different, conflicted. Now she worried endlessly about the decision she had made to marry outside of her faith, about whether her life as a Muslim meant that she could not die as a Jew. (62)

When an immigrant lives in foreign land after marriage or any purpose feels sense of loss of home and culture. The above mentioned narration of Sadia shows the learning Muslim culture of Rachel. She has feeling different, unusual later. She cannot assimilate completely but conflict between her native culture and foreign culture. Living within the foreign culture she cannot celebrate her native culture. Christening the name of Sadia and change the name of Rachel into Rahat are domination of foreign culture. “It’s a Muslim name. “Sadia is a Muslim name” (29). “Rachel becomes Rahat, Jew becomes Muslim” (70). In foreign culture their name and culture are transformed according to their wish. So past remain in present and present and past remains being hybrid process.

For Bhabha, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized (the other) within a singular universal framework, but then fails producing something familiar but new. Likewise Rutherford recalls that “all forms of culture are continually in a process of hybridity” (211). Bhabha contends that a new hybrid identity or subject-position emerges from the interweaving of elements of the colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity.

In foreign land migrants after marriage cannot practice their native culture purely. There was cultural suppression in colonial time. Rachel and Samina are unable to get their personal identity in foreign land. Their identity is subdued within other. Their cultural existence is lost. Cultural practices are beyond the practice. The following Sadia’s narrative expression says that they are suppressed.

“And she left the Bene Israel community to marry grandmother, was a Muslim.”

“She married a Muslim?”Sarena says, looking surprised.

“She married a Muslim with two other wives, and she moved to Pakistan, where she raised her children as Muslims.”

“Your mother is Jewish or Muslim?” Sarona asks. “Of course, according to Jewish law, she’s Jewish.”

“Well, my mother was raised in Muslim and she’s practicing Muslim now. She is curious about Judaism, but she feels comfortable with her faith.” I was confused; I had always known Nana as Rahat, not Rachel.

“But it sounds like an American name.” “That was my Jewish name, before I was married.” (221)

Rachel is Bene Jew but after marriage she became Rahat Siddiqi. Her Bene Jew existence subdued. Her name transformed into Muslimism. She has to live with the big family being third wife which system is inappropriate for Jew culture. She cannot make practice her children as her cultural practice. “Nana lived as a practicing Muslim for most of her adult life. When she prayed, she prayed in Arabic, she was taught in the years of her marriage.” She cannot speak her language but learn Arabic Urdu. She cannot practice her festival, Sabbath. But she could not forget her past language, festival and Bene Jew of India. She past practice and present practice makes her culture hybrid. Cultural domination of the foreigner/ colonizer and past root culture creates the hybrid situation.

Critics Bill Ashcroft, Gareth Griffiths and Helen Tiffin analyze the complex identities of immigrants in their book, *The Key Concept of Postcolonial Studies*:

Hybridity occurs in postcolonial societies both as a result of conscious moment of cultural suppression..., it may also occur in the latter period when patterns of immigration from the metropolitan societies and from

other imperial areas of influence...., continue to produce complex cultural palimpsests with postcolonial word. (183)

The theorists argue that in the postcolonial situation many immigrants happen to have multiple identities. In foreign, migrants come to loss pure culture. Cultural domination of foreign and learning superior cultures identity comes to split. Rachel's identity fragmented. She cannot join her identity with Muslim. She cannot live in Pakistan being a Jew. Sadia reveals her desire "now she worried endlessly about the decision she had made to marry outside of her faith, about whether her life as a Muslim meant that she could not die as a Jew." It shows that she cannot be away from Muslimism and Judaism. She loves both cultures.

Because of displacement, hybrid culture appears in the lives of Sadia, Samina, Rachel and Bene Jews tribe. Rachel Jacob in Pakistan becomes Rahat Siddiqi. Samina Siddiqi becomes Samina Shepard in USA. Born from American father and Muslim mother is Sadia Shepard. Their name and surname are from two cultures. And they are within the three cultures. Bene Jews, the lost tribe in India are in hybrid situation. Coexistence of both different cultures has made their culture hybrid. Hybridity is mutual relationship between two or more cultures. Mutual relationship between three cultures in foreign land, past culture and present culture come in practice. In many aspects, thinking and practice seems changes like language, fashion, faith, thinking etc.

Marathi the language of Maharashtra State was Nana's mother tongue; she learned Urdu only after her migration to Pakistan at the age of thirty. Like most Bene Israel, she spoke English at school, Hindi or Marathi in the streets of Bombay, and mixture of Marathi and English at home. Most Bene Israelites speak English. The language of child

rearing, of simple household transactions, is still Marathi. Those who are planning to immigrate to Israel take Hebrew classes at the local Jewish community center in Mahim. (150)

Bene Jews tribe has multiple cultures in India. Their main language is Hebrew but they don't know because of displacement for a long time but they have been using Hindi, English, and admixture of both languages. Interaction between the multiple culture hybrid situations appears. In foreign land people or person cannot live beyond the foreign culture. Influence of colonizing culture during the colonial period had a great impact on both the colonized and the colonizing cultures. In the work *Post-Colonial Studies: The Key Concepts* the authors distinguish various types of hybridity. Ashcroft writes: "Hybridization takes many forms: linguistic, cultural, political, racial, etc" (118).

Rachel, Samina and Sadia celebrate Ramadan, Christmas, Eid and Sabbath. They grew up in three cultures. They find realize contradiction between these three cultures. They evaluate their past and present the evaluation turns to rethinking of their cultural identity. Samantha Ellis on a multicultural journey through India review in *The Telegraph*:

As a child, home was a white clapboard house just outside Boston. Her family celebrated Ramadan and Christmas. Her two grandmothers were not just friends but partners in crime; her father once received a call from the Denver Botanic Gardens where the two ladies had been caught whacking leaves off trees because his mother-in-law, Rahat, wanted to bake fish in banana leaves for Sunday lunch. (61)

The co-existence of the three cultures has made Sadia, Rahat, Rachel and Bene Jew's identity is hybrid. It has blurred the boundaries between their native and

adopted cultures. Paul Meredith, a postcolonial critic takes the hybrid cultural identity as a productive zone for the cultural identity of immigrants. Hoogvelt says “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference” (158). Hoogvelt opines negotiation between different cultures.

Sadia is new product of cultural mix. Her surname belongs to American and first name belongs to Muslim. And her faith and belief in the three cultures “my father is Christian.” It’s a Muslim name. “Sadia is a Muslim name” (29). “I growing up with three religions, learning about these different paths. It’s a very American idea” (200). Her identity is new; she cannot give her introduction joining her one parents but multiple. Negotiation between the different cultures her identity is new, an American. Negotiation between the two third emerges. It’s Sadia’s hybrid identity.

In considering how Bhabha’s notions of hybridity connect to his use of the term “the third space,” we can see how Bhabha himself, in a 1990 interview with Jonathan Rutherford makes these connections explicit:

... hybridity to me is the third space that enables other positions to emerge. This third space displaces the histories that constitute it and sets up new structures of authority, new political initiatives... I try to talk about hybridity through a psychoanalytic analogy... it bears the traces of those feelings and practices which inform it, just like a translation, so that hybridity puts together the traces of certain other meanings or discourses.... The process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation. (211)

So, for Bhabha, this is an ambivalent space that opens up a cultural space of tension for the negotiation of incommensurable differences. “Third” is used to denote the place where negotiation takes place, where identity in all its ambiguities is constructed and reconstructed.

Thus, the analysis of Sadia, Samina, Rachel and Bene Jews intends that immigrants are unable to remain native root culture in practice. Native, Jew culture does not remain longer in India. Rachel after marriage living Pakistan and America cannot practice her ancestral Jew culture. Pakistani born, Samina cannot practice Muslim in America. The adoption, assimilation, acculturation, transculturation of the characters creates cultural hybridity. They are between the co-existence of three cultures. And realization of in-betweenness, turns them into the process of hybridization. The mixture of these three cultures turned into hybrid culture identity.

The novel, *The Girl From Foreign*, sketches the influence of colonialism up to the present situation of immigrants. It shows that the immigrants of the past and present have difference circumstances but their condition of identity crisis in the same. The immigrants, interaction between the other cultures produce new identity in migrated land. But the pure cultural identity of immigrants is unattainable because of cultural admixture. It presents the striking portrait of immigrants; Rachel, Samina, Sadia and Bene Jew. They are first, second and third generation of one heritage. They are hybrid because of migration place to place and relation with different culture and religion. Because of migration and mix marriage their subject position isn't stable. When subject position can't hold stable and coherent space, it brings doubt uncertainty, fragmentation and identity crisis.

The narrator or main character of the novel, Sadia Shepard's father is Christian and mother is Muslim and her grandmother is Jew. Her grandmother after

marriage lives in Pakistan in Muslim culture. Bene Jew, Rachel Jacob becomes Rahat Siddiqui. She acquires Muslim culture but desires live in Judaism. Her past and present makes her always in-between. She is neither only Muslim nor Judaim but both. Her daughter, Samina lives in hybrid situation in USA doing marries to Richard Shepard. Sadia born in hybrid cultures, Muslim, Judaism and Christian. In postcolonial, immigration, globalization, different culture come into contact to each other. At the situation, culture comes to mix or exchange. Bhabha says “no culture can remain intact and pure” (54).

Sadia Shepard neither can take one side nor left another side but lives in-between. She loves her grandmother, father and mother. Love of parents she cannot take one side.

I am from New York. My name is Sadia. My grandmother was Rahat. I chose to India fulfill my promise to Nana, but here’s another reason, one I feel almost guilt about. I have a mobility here that I will never have in Pakistan. In Pakistan I am Samina;s daughter, I am Rahat’s granddaughter, I am the American cousin, the unmarried oddity, the occasional visitor. (23)

Above lines reveal that Sadia is in search of her ancestors. Her mother is Muslim from Pakistan and grandmother from Jew lived in Pakistan. After leaving Paksitan to America Sadia lives in USA. Sadia’s ancestors are from different culture background. Within a family, father, mother and grandmother’s culture comes appears in Sadia. She learns different culture from guardians. Sadia is new generation not as pure Muslim nor Christian and Bene Jews. Her identity is plural. Salman Rushdie says in *Imaginary Homelands*:

Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy. (15)

Identity as such has been a topical issue in the study of culture. Mercer says that “the concept of identity is in crisis almost anywhere”. People say that this crisis is caused by globalization, with the experience of migrant, altering relations between western and other cultures and the sense of identity of individuals across the nation. Identity is the way in which an individual or group define itself. Identity is important to self, concept, social mores, and national understanding. It often involves both essentialism and other cultures.

On the issue, the psychologists like Anotovella Fave and Meli Franco write in the role of culture in shaping identity of individual in their criticism *Modernization and Culture Identity*. They “each culture has a codified and exhaustive set of instructions concerning psychological and behavioral issues” (14). According to these psychologists, no doubt, culture provides an identity. Cultural identity along with the points of similarity also has the critical points of deep and significant difference with constitute “what we have become” or rather “what we really are”. He/she cannot speak for very long, with any exactness about “one experience, one identity,” without acknowledging its other side. Regarding culture identity, Stuart Hall, one of the prominent cultural critics, in his essay entitled *Culture Identity and Diaspora* finds at least two different ways of thinking about cultural identity:

The first position defines ‘cultural identity’ in terms of one shared culture, a sort of collective ‘one true’ self, hiding inside many other, more superficial or artificially imposed selves; which people with a

shared history and ancestry hold in common. Cultural identity in the second sense is a matter of becoming as well as of being. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. (111-112)

According to Hall, an identity is constituted not outside but within representation. An individual is culturally determined. A definite balance between individual behavioral characteristic and community's cultural pattern is possible only through a sound development of culture and an individual belonging to it. The cultural practices including customs, rituals, and beliefs were quite different. His idea that cultural identity is "always constructed through memory, fantasy, narrative and myth" can be taken as his great contribution to the thinking that there is the relation existing between cultural identity and expression. An individual loses significant aspects of his/her culture or his/her world of experience by the time when estrangement occurs when there is a cultural displacement. There were a number of elements or institutions that determine ones identity and cultural roots in the world.

Sadia's grandmother Rachel's culture is already isolated from pure culture while they migrated to India from Israel. Her grandmother's ancestors celebrated culture in diaporic situation without guide in India. Period of two thousand years in foreign land and foreign culture in diasporic situation; Indian and Jew culture appears in Bene Jew community in India.

What did you mean to be Jewish, growing up in India? How did her ancestors practice their religion without a Torah? When Nana was in the mood to tell me about her childhood, she always began with the same story: the tale of her first prophetic dream, she told it quietly and

urgently to reaffirm for herself that is had happened, to warn me to be careful. (35)

Above extract says that Sadia's ancestor's displacement in foreign land. In foreign land without religion guide in foreign land they learn Indian culture in order to assimilate and socialize with foreign culture. Living in foreign they cannot be beyond the foreign culture. While foreign and native cultures come in interact new identity appears. Sadia's ancestors get new identity in foreign land. Bressler posits his view:

..., the global trend of creating constructing, reconstructing identity not by identifying with some ancestral place, but through the travelling itself. While the diasporic subject travel; so develops and transforms itself according to the various influences it encounters in different places. (45)

Above mentioned lives of Bressler says that displacement from one place to other place influence of other culture effects ancestor/ native culture. Migration, displacement plays the role of learn foreign different cultures. Learning any superior or foreign culture person cannot forget the native culture completely. If foreign land person, tribes stay, they be in diasporic condition.. Rachel always wants to be with her family in India, she sends her granddaughter to India to search Bene Jews tribe. Bressler says“Postcolonial theorists that refers to a mix or blending of two cultures” (345).

After decolonization in 1947, Sadia's grandmother Rachel moved to Pakistan with her Muslim husband. Bene Jew born Rachel gets assimilate with Muslim culture but lives in diaspora. She gives birth to Samina. Samina born from Muslim and Jew. Later Rachel and Samina moved to USA. In USA, they come to contact with Christian culture after Samina's marriage to Richard Shepard. Sadia's father is

Christian, mother and grandfather are Muslim and grandmother is Jews. Inborn, Sadia born in hybrid culture. Sadia is neither Muslim nor Jew and Christian but new emerges.

Of course there is,” Rekhev says. Sadia, the relationships between different communities in India, they’re not as simple as your family has made it seem to your growing up. I like your story, growing up with three religions, learning about these different paths. It’s a very American idea. (251)

Sadia’s identity is connected with three cultures. America is bowl of cultures. No fix culture but mix place of varieties of cultures. Except her father, all members are migrants in USA from different culture background. American has no fix identity but multicultural. Sadia is the American born with multiple ideas and faith. Mix up the different cultures seems new culture, American. She is neither Muslim nor Christian and Jews but American. Rutherford argues on hybridity:

For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘Third Space’, which enables other positions to emerge. (211)

Thus, the third space is a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility. It is an ‘interruptive, interrogative, and enunciative’ (Bhabha 1994) space of new forms of cultural meaning and production blurring the limitations of existing boundaries and calling into question established categorizations of culture and identity. According to Bhabha, this hybrid third space is an ambivalent site where cultural meaning and representation have no ‘primordial unity or fixity’ (Bhabha 1994).

Sadia Shepard is culturally transformed hybrid being because she has adopted three cultures together. She does not oppose the foreign cultures. She enjoys in the co-existence of three cultures. The mutuality between these three cultures enables to develop the third type of culture. The following narration of the novel illustrates the mutual existence of both cultures and its subversion.

“Don’t eat it. It might be pork, Uzma whispered fiercely.

‘Since it is forbidden in the Qur’an, we had been carefully instructed to avoid pork. Neither of us had any idea what it looked like.

‘I’m eating it,’ I announced.

“An hour later, the plane hit a patch of turbulence and we clutched each other’s hands.

“It’s because you are pork!’ said Uzma, frightened. This plane is going to crash because God is angry with you!’

We prayed to God,’ I pleaded, ‘I promise to be obedient if you will just let this plane get us to France.’ (113)

Departing from Pakistan to France and USA, Sadia eats pork according to Christian. It is against for Muslim and Judaism. Sadia is unknown about pork is acceptable or not because she grew up in American culture. She does not discard Muslim faith too. Respecting to Muslim culture, she pray for safe journey. According to situation she bends toward the cultural faith. She has connected Muslim, Jews and Christian faith. Her valorization of the equality of both cultures makes her mix culture identity. The hybrid identity is positioned within this third space, as ‘lubricant’ (Papastergiadis 1997) in the conjunction of cultures. The hybrid’s potential is with their innate knowledge of ‘transculturation’ (Taylor 1991), their ability to transverse

both cultures and to translate, negotiate and mediate affinity and difference within a dynamic of exchange and inclusion.

The theme of the connection between place, language and culture is studied in this chapter as the idea of relationship between one's identity and place often appears in *The Inheritance of Loss*. Moving from Israel to India, Bene Jews tribe comes to lose pure Judaism culture. The cause of moving to India is attack upon Israeli from Palestine. They were displaced from native land to foreign land.

“A very long time ago your ancestor left Israel in a ship a big wide wooden ship and they were shipwrecked in India. They were Jew but settled in the India. In the shipwreck they lost their Torah, and they forget their religion.” (17)

They forget the religion because they could not practice in foreign land. Instead of search of root culture, they assimilate themselves to Indian culture. Ashcroft believes that the issue of place started to be important after the experience of the colonial invasion when he writes: a major feature of post-colonial literatures is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place. [...] A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or voluntary removal for indentured labor (8-9).

Migration and acculturation play the main role of loss of identity. Rachel moves to Pakistan after partition of India and Pakistan with her husband. She could not practice Judaism but lives in diasporic situation. She could not practice Judaism and cannot go beyond the Muslim culture. While she moves to America, her daughter' marriage with Christian culture and her born culture and accepted culture

gives her multiple cultural identity. Jewish Roots in India By Carolyn See, *The Washington Post*.

This grandma has a set of slightly dissonant memories: "A very long time ago," she tells young Sadia, "your ancestors left Israel in a ship . . . and they were shipwrecked, in India. They were Jews, but they settled in India. In the shipwreck they lost their Torahs, and they forgot their religion." Sadia's nana had spent her early adult years as a Muslim wife in a beautiful beach house in Bombay. But she was neither Hindu nor Muslim. Her prayers, years later, are Muslim, but in her childhood she was a Jew. (*The Washing Post*)

Rachel's identity is change while she migrate the different places. Identity is the totality of one's perception of self, or how we as individuals view ourselves as unique from others. Bhugra notes that racial, cultural and ethnic identities form part of one's identity, and identity will change with development at a personal as well as at a social level along with migration and acculturation. Migrating people come from diverse cultural back- grounds, with already formed cultural identities. As noted above, cultural identity is influenced by various factors both during and after the migration process, and cultural bereavement is a potential inherent consequence in people who have migrated. Cultural identities interact, as people who have migrated come into contact not only with people of the majority culture but also with immigrants of both similar and disparate cultures. Resultant feelings of a sense of belonging and comfort or a sense of alienation and distress may occur. Bhugra and Jones proposed that various personal and relational factors during the migration process impact the mental well being of migrating people. During the post-migration phase, personal factors of importance in coping with adversity include cultural

identity, social support networks, self-esteem, and self-concept. Achievement, racism, ethnic density, social isolation and unemployment are among the relational factors of importance in migrants during the post-migration phase (7-9).

Rachel Jacob in Pakistan forgetting her Jews identity accepts her Muslim identity. Her past identity is substituted. Her cultural practices are no longer remaining in practical. But she lives in diasporic. Her Jews identity is unknown in foreign land. Sadia, in conversation to Rachel, “I was confused; I had always known Nana as Rahat Siddiqi, not Rachel Jacob. “But it sounds like an American name.” “That was my Jewish name, before I was married,” The existence of the “self” inevitably suggests the existence of an opposing factor known as the “other”, which also strengthens the comprehensibility of the self, or as Michael Bakhtin says: “The self is the gift of the other” (qtd. in Skulj 3). As Skulj writes:

No cultural identity can be identified or analyzed only on its national ground . . . . ‘Otherness’ is, irrevocably, cultural reality. The other does not necessarily endanger its selfness or its principles of identity. (2)

Regarding this, the Indian immigrants involved in *The Girl From Foreign* have an internal dialogue and or opposition between their ethnic culture and the culture of the country in which they abide: America and Pakistan. For the children of the immigrants who were born in America, the site of the confusion is their household or parental home in America where the Indian culture and customs still exist even if in a diluted form. It is here that the protagonist and the other characters in *The Girl From Foreign* are in the search of their identities; that is, in the in-betweenness of cultures: one as the “self” and the other as the “other”. Smadar Lavie comments: “This is a response-oriented model of hybridity. It lacks agency, by not empowering the hybrid. The result is a fragmented Otherness in the hybrid” (92).

Sadia's identity is mutual connection between three cultures. Negotiation between three cultures produces different identity. Sadia respects the three cultures. According to situation she translates herself with particular culture. She does not take one side in one religion. But she makes mutual relationship. Due to the making mutual relationship she is in ambivalent. In this situation she cannot leave any culture but goes through in-between. Her identity is ambivalent between the three cultures. In this conversation, Sadia writes:

“Have you made your decision yet? About your religion?” he smiles amiably, and I consider how to respond. “Okay, so tell me something,” he says, leaning forward in his chair. “Let's say you're home in New York and you want pray, and in front are in a church, a mosque, and a synagogue. Which one makes you want to go inside?”

“I feel something that I am expected to choose, that my parents have laid out these options for me and that I should choose. Living in India has made me very aware of the choice. But, truthfully, Sharon, I feel disloyal picking one over another. The truth is that I feel emotionally connected to all three.” (350)

In above mentioned extract, Sadia is not ready to disrespect any culture. While she follows the three cultures her identity is neither Muslim nor Jew and Christian. She does not join her identity with particular religion but stay in ambivalent, respecting the religions. Hall notes the occurrence of qualitative changes through globalization that affects the variance of identity formations; yet these changes cannot be separated from their histories. Bhabha says “All cultural statements and systems are constructed in the contradictory and ambivalent space of enunciation that we

began to understand why hierarchical claims to inherent originality or purity of cultures are untenable” (55).

Similarly, Hoogvelt posits “Celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference” (158). Enunciation, transgression and subversion of dualistic categories between the two or more cultures emerges new culture which called Third Space. Despite the exposure of the third space to contradictions and ambiguities, it provides a spatial politics of inclusion rather than exclusion that “initiates new signs of identity.

In postcolonial society culture identity of a person cannot remain pure. Rahat is a Jew but celebrates Muslim and Christian culture too. Sadia’s father is Christian but celebrates Muslim and Jews culture too. Mixing with many cultures biologically, psychologically and environmentally a person’s identity cannot be pure but hybrid. The following conversation of Sadia and her grandmother Rachel clarifies that their culture is impure.

“That’s true, I did. My parents raised me in the Episcopalian Church. But when I married you mama, I learned about her religion. What I believe is that when I embraced Islam I didn’t give up my own religion, that its’s still part of me.

“That’s why we celebrate Christmas.”

“That’s right, that’s why we celebrate Christmas. And we celebrate Ramadan and Eid for your mom.”

“We celebrate Hanukkah or Passover.” (20)

Rachel in foreign land interaction with other culture cannot be live being pure. To adjust in foreign land culture she transforms herself with the situation. Rachel lives

in Pakistan being a Muslim and lives in USA being an American. Change of place and time, culture also change interaction with other culture. Gilroy says “an ongoing process of self-making and social interaction between different culture root culture canton remains in origin form (103). Bhabha says “no culture can remain intact and pure” (54). Hall further argues that cultural identity has become a matter of “becoming as well as being” (225). Interaction between the different cultures, root culture cannot be pure as origin. To be well cultural identity is ongoing process.

Rachel Jacob has accepted different culture but does not leave Passover. She does like to die as a Jew. Sadia Shepard born in American culture; she celebrates her relatives’ culture but does not leave American culture too. Bene Jews live in India but try to speak and writing Hebrew. Whatever culture they accept but they cannot forget the native culture. When they celebrate their own culture they become lonely; neither own pure nor foreign but third one.

Thus, the analysis of Sadia’s search for cultural root reveals that every immigrant always tries to be assimilating in new culture but they cannot forget own native culture. But when person/ people know feeling of rootlessness, loneliness, fragment, dislocated, isolated in foreign remembers his/ her past in diasporic situation. In this process an immigrant adopt the cultural features of the past and present; native and foreign as a part of his/ her identity and merge with each other. As a result new identity turns into a hybrid cultural identity. Rachel, Samina, and Bene Jews tribe try to constant pure identity but never possible. This event shows that pure cultural identity is impossible in the age of globalization.

### III. Developing a New Culture

The novel, *The Girl From Foreign* deals with the issue of hybrid cultural identity. Cultural admixture of different background creates new cultural identity. The immigrants Rachel, Samina, Sadia and Bene Jews are unable to maintain their pure cultural identity in foreign land. The assimilation, transculturation, acculturation and admixture with the foreign culture create third form of culture. The third form of cultural identity includes the features of first and second. Therefore, the adoption of third culture suggests immigrants after evaluation of their past take it as their cultural identity in their present diasporic situation.

The hybrid form of a cultural identity has minimized Sadia Shepard, Rachel Jacob, Samina Siddiqi and Bine Jews's identity crisis. In the context of migration, person and minority group in foreign land cannot maintain pure native cultural identity. But, the characters cannot live beyond the foreign culture. Adoption foreign culture and practice native culture creates hybrid culture identity. Rachel, Samina, Sadia and Bene Jews have been transformed into the hybrid cultural identity. It is the result of cross culture exchange of the multi-cultural situation. In foreign land, they accept the foreign culture but when they feel of lonely, nostalgic in diasporic situation they celebrate the native culture. They try to retrieve native culture. The characters keep their cultural value resisting the foreign culture but they cannot be away. They celebrate the foreign culture and sometime they celebrate the native culture being away from the foreign culture. Their past cultural reevaluation and reuse in new environment gives them new cultural identity.

Post-colonial thinkers; Homi K Bhabah, Bill Ashroft, Gareth Griffiths, Helen Tiffin, Gilroy, Hoogvelt etc. take the theme is concerned with hybridity; the theoretical introduces terms like "Third Space" or "in-between space", which he

creates confusion, a loss of identity or is not accepted by majority of the society and is restricted only to a limited group of people.

This research has analyzed the story of colonial period and present time of globalization. This research gives information that no person can be away from influence of the past and present cultures. It shows the diasporic situation of Sadia, Samina, Rachel and Bene Jews community. Due to the migration and marriage they live in foreign land adopting foreign cultures in diasporic situation. The contact between the Judaism, Muslim and Christian appears mixed cultural identity in Sadia, Samian and Rachel.

The theme place and displacement explores terms like “lack of fit” which explains the discrepancy between places and culture used to describe the place. Another view on the connection between place and displacement is connected with dislocation of people. Both these theories explored in Sadia’s work and are in accordance with the theoreticians who believe in close connection between place and identity. While the connection between place and language is related to shared culture, the relationship between place and displacement is associated with personal identity.

Sadia, by challenging the contemporary theories on postcolonial writing presents to the readers the issues of everyday realities faced by many people from postcolonial countries. Sadia’s characters cannot be understood as stereotypes which are followed by all people in the same situation but should be understood as an attempt to bring understanding for people who are challenged by the influences of various cultures.

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