Chapter: One

Indian Novels in English and Globalization of Culture

Introduction

This study examines and analyses Indian narratives in English of the post-1980s with reference to cultural dimension of globalization. It claims that these narratives reveal different aspects of global cultural flows in two cultural patterns: homogenization and hybridization. Each novel evidences the existence of both cultural patterns side by side, one being dominant over the other. This is particularly evident in the characterization or in the representation of a community or a society in each of these novels. It selects four novels as primary texts written during the period when globalization force has accelerated in India and in the world. The research mainly uses such theoretical insights from globalization of culture: Arjun Appadurai's idea of five dimensions of global cultural flows; the concept of cultural hybridity from Mikhail Bakhtin, Homi K. Bhabha and Jan Nederveen Pieterse; the concept of creolization as adopted by E. Brathwaite; and Reinhold Wagnleitner's idea of Americanization. The category of Indian narratives in English includes the novels produced by diasporic as well as home writers in English, and comes under broader realm of postcolonial literature. It is relevant to study their works to social-global phenomenon of globalization for two main reasons. First, these novelists have global coverage due to their choice of English language as a medium. The other important reason is that, as many critics including Rajeswari Sunder Rajan and Leela Gandhi appreciate their work, they are regarded as the harbingers of cosmopolitanism, intellectual leaders, pedagogues of modernity and their works epitomize the discourse of globalization and internationalism as a vital antidote against nativism, localism and nationalism.

Bharati Mukharjee's *Jasmine* (1989) narrates the story of a young Indian woman from a Punjabi village in India trying to re-root herself in search of a new life and image in

America. Mukherjee rejoices in the idea of assimilation through transformation. She illustrates that Jasmine needs to travel to America to make something significant of her life. Though Jasmine is a village girl, she marries a boy from city named Prakash when she is at 14. Prakash has a liberated outlook towards life and has already got admitted to an American university in Florida for an engineering degree. But he gets killed by a group of Sikh extremists Khalsa Lions in the meantime. This makes Jasmine to undertake her journey to America alone and she has to undergo multiple transformations to secure and assert her place there. With a fake visa and passport, she arrives in America, gets raped by on her arrival, and stabs her rapist to death on her first day in America. Lillian Gordon first rescues her and then Prakash's Professor Devinder Vadhera provides shelter for her. After that she accepts the job of an 'au pair' with the Hayes's followed by becoming the common-law wife of Bud Ripplemeyer. In the meantime, Jasmine's identity constantly shuttles between old and new worldviews bringing remarkable change in her individuality. With her divided identity, she is transformed into a new person who comes out of the shell of a village girl, and who is both similar as well as different from other Americans in some ways.

With this backdrop of communalist politics and corruption, Robinton Mistry's *Family Matters* (2001) relates the community crisis of Indian Parsis amid the socio-political milieu of communal violence, modernization and globalization by dramatizing a Parsi family's conflict aroused by the need of taking to care of an aged and sick father. The novel is set in the mid-1990s Bombay, the period marked by such circumstances as rising Hindu nationalism and local Marathi chauvinism due to the violence and destruction of the Babri Masjid by Hindu militants on 6 December 1992. This 1990s post-Ayodhya riots shook the secular identity of Bombay as Hindu fundamentalist sensibilities of the Shiv *Sainiks* have exploited the Ayodhya tension to instigate anti-Muslim riots. He links

the contemporary socio – political milieu with the changing trends and patterns of culture and politics brought about by modernization and globalization. With this backdrop of communalist politics of corruption, *Family Matters* ostensibly depicts community crisis of Indian Parsis by dramatizing a family conflict of a Parsi family just a case in point. His characters are caught in a complex web of actions and reactions in their dealings with each other and with the wider world they live to escape their traditionally assigned responsibilities of taking care of an aged and sick patriarch. It perfectly blends the physical corruption and the inevitable change and loss accompanying mortality with the contemporary socio-political corruption of modern Bombay.

Kiran Desai's *The Inheritance of Loss* (2006) relates the intricate intriguing of colonial inheritance operating in a specific context during the last two decades of twentieth century India, when the cultural force of globalization has been at work. As a postcolonial novel, it relates the complex networking of colonial inheritance operating within the context of the last two decades of twentieth century globalizing India. Desai weaves the plot in such a way that the novel explores interconnections between colonialism, nationalism, postcolonial conflicts, globalization, cultural imperialism, class-based exploitation, cosmopolitanism, migrancy, and diaspora under its umbrella. The story begins in the 1980s and moves back and forth in time and in space between a Nepali separatist movement in rural northwest India and a migrant experience in the basements and kitchens of New York restaurants. With diverse cultural legacies of their own, these immigrants represent the lot of people who are struggling hard to adopt a new way of life in the globalized setting of the megacity. Almost all the characters in the novel are the inheritors of loss in terms of dislocation of place, wealth, progress, or love and have hybrid cultural identity due to postcoloniality and globalization. Having been torn between two worlds, they suffer identity crisis, alienation and frustration. Desai has extensively

used words and expressions from Hindi language in the novel. They facilitate intercultural communication because they carry cultural disposition with them.

Arvind Adiga's *The White Tiger* (2008) portrays the impact of globalization during the post-liberalized India, and illustrates the weaning hold of traditional institutions and traditional cultural pattern by relating an immoral journey of economic success of a socio-economically marginalised protagonist from a village. It primarily relates the story of a low-caste boy named Balram Halwai, who rises from an unschooled villager to an entrepreneur in India's new globalized economy. Balram tells his life story over the course of eight mails addressed to Wen Jiabao, the Chinese Premier. Coming from crushing rural poverty, the protagonist is a laborer born and raised in a small village utterly controlled by crooked and feudally powerful landlords. Ultimately, Balram transcends his sweet-maker caste and becomes a successful entrepreneur, establishing his own taxi service for late-night call center workers in Bangalore. The novel depicts post-Independence Indian society during the last half of the twentieth century, when major transformations have been taking place due to modernization and globalization. The transformations basically indicate cultural homogenizing trend in the traditional Indian cultural scenario. These changes are replicated in the gradually dismantling traditional institutions like marriage, family life, values systems and caste system along with the increment in the economic activities with the rise of urbanization and new industries such as technology and outsourcing as the cultural consequence of India's adoption of 1991 economic reforms. Dominance and preference of English language mark the globalization of culture in the contemporary Indian society as depicted in the novel. As English language has greater coverage and dominance in the context of global communication, its use has gained greater use value, exchange value and prestige value in the contemporary Indian society.

Statement of the Problem

The research focuses the consequences of globalization on cultural patterns. Michael Valdez Moses has corroborated George Lukas's mimetic quality of the novel as an artistic form in representing the "totality of objects" in society. In the preface of *The Novel and the Globalization of Culture*, Moses claims that, "the novel, with its density of detail, ideally provides a condensation or crystallization of social life that registers both the objective conditions of society and the particular subjective reactions of individuals to those conditions during decisive moments of historical change" (XV). Globalization has become a multidimensional social-global phenomenon of greater intensity in India since the late twentieth century. In a deeply hierarchical society with a strong colonial hangover, English language acquires the privileged stature of language of educated class, and is at "the centre of re-visionings of Indian modernity" (Nayar 36). Similarly, the contemporary Indian diaspora writers are comprador intelligentsia, an élite class of people who are relatively privileged, wealthy and educated with a more highly developed capacity to engage in the international communicative practice. With these contexts in the background, Indian novels in English of post-1980s, as they are the form of cultural production, do replicate the shades of globalization, the instantaneous cultural force. So, this study examines consequence of cultural globalizations as replicated in the works of Indian writers in English in the aforementioned post-colonial novels by the contemporary Indian novelists. In this context, the central research question of the research is how the Indian novels in English of post-1980s, as they are the forms of cultural production, replicate globalization of culture. The specific questions include: What aspects of global culture are identified in the novels? How do these cultural aspects represent/manifest in characterization and society? What patterns of globalization of culture emerge in the representation?

Hypothesis

This study presumes that the Indian diasporic novels of the post-1980s reveal different aspects of globalization of culture. These aspects manifest in a wide array of cultural symbols—not only physical objects but customs, ideas and values also. This leads to two main consequential cultural shades of globalization of culture: homogenization and hybridization. These shades manifest in the characterization or in the representation of society or community in the selected primary texts under scrutiny. Despite the fact that both strands of cultural globalization do exist side by side in each of these novels, one pattern being dominant over the other.

Research Objectives

The general objective of this project is to explore replication globalization of culture in the contemporary Indian novels in English. In addition, it has the following specific objectives:

- To identify the aspects of globalization of culture in the novels.
- To examine these aspects in the characterization and in the depiction of a community or society.
- To link these aspects with the consequential pattern of globalization of culture: homogeneity and hybridity.

Review of Literature

Considering the scope (directions and destination) conditioned by its title, research questions and objectives, this study confines its review of relevant literature (secondary and primary) to three areas: literature related to theoretical framework of 'Globalization,' and 'Cultural Globalization;' the literature related to Indian narratives in English as they are relevant to globalization; and the literature of the primary texts, that is, Arvind Adiga's *The White Tiger,* Kiran Desai's *Inheritance of Loss,* Bharati Mukherjee's *Jasmine,,* and

Rohinton Mistry's *The Family Matters*. Primarily, the arrangement of the elements in this section is made thematically, however, occasionally, information is arranged logically, from general to particular and chronologically. The review is limited to the extent of its scope, that is, examination/reading of how Cultural globalization manifests in the aforementioned contemporary Indian novels in English. This is the research territory of this project.

Globalization is a large-scale phenomenon of global order of interdependence of the world's economies, cultures, and populations, brought about by cross-border trade in goods and services, technology, and flows of investment, people, ideas and information. Manfred B. Steger in G*lobalization: A Very Short Introduction* points out the problematic in mapping a unified and comprehensive definition of the term globalization not only because it is a contested concept, that refers to sometimes contradictory social dynamics, but also because it has wide range of usages "in both popular and academic literature to describe a process, a condition, a system, a force, and an age" (7) at the same time. Due to its multidimensional coverage and multifaceted nature, globalization theorists come up with different and sometimes contradictory perspectives depending upon the observers' particularities. Hence, the term is adopted and interpreted differently. Vidya S. A. Kumar rightly points out that "defining it is not an easy task" as "these definitions traverse the fields of sociology, economics, law, politics, and social theory, and are provided with one aim in mind: to ascertain whether a link (or many links) can be made between what globalization theorists describe and prescribe" (91). Steger compares this academic controversy with the ancient Buddhist parable of the blind scholars and their encounter with the elephant. In this context, Jan Nederveen Pieterse in "Globalization as Hybridization" conceives "globalizations in the plural" since it is "multidimensional process which, like all significant social processes, unfolds in multiple realms of existence

simultaneously." Here, he recommends to understand it "in terms of an open-ended synthesis of several disciplinary approaches" (1). In this sense, globalization is an irresistible multi-faceted cultural flow of global connectivity and interdependence.

Due to its wider coverage and specific field-based implications in different spheres of life, various scholarly attempts to define it remains strategic with some semantic overlapping. Despite its elusive and confounded position, Abderrahman Hassi and Giovanna Storti detect some common features of globalization as being "multidimensional" with "economic, cultural, social and political aspects" having impact on "both individuals and societies," and it "constitutes a policy and/or system that promotes global interaction interdependence and interconnection among nations through advanced technologies" (4). In this context, Steger analyzes five influential definitions of globalization and identifies four distinct core qualities or characteristics implied in them. The first relates to the creation of new and the multiplication of existing social networks and activities that increasingly overcome traditional political, economic, cultural, and geographical boundaries (9). The Second speaks of the expansion and the stretching of social relations, activities, and interdependencies (11). Another characteristic involves the intensification and acceleration of social exchanges and activities. And finally, the creation, expansion, and intensification of social interconnections and interdependencies also occur on the subjective plane of human consciousness in addition to their manifestation on the objective, material level. After incorporating all these four essential qualities, Steger reaches into a comprehensive operational definition of the term as: "Globalization refers to a multidimensional set of social processes that create, multiply, stretch, and intensify worldwide social interdependencies and exchanges while at the same time fostering in people a growing awareness of deepening connections between the local and the distant" (13). Here, Steger implicates that globalization is not a single process but

a set of processes that operate simultaneously and unevenly on several levels and in various dimensions. Jan Nederveen Pieterse resembles Steger's line of thought when he considers globalization in its plurality. He claims, "Thus in social sciences, there are as many conceptualizations of globalizations as there are disciplines" (29 Vidya S.A. Kumar in "A Critical Methodology of Globalization: Politics of the 21st Century?" views "globalization theory is a contestable concept, promoting globalization theorists to proffer divergent definitions of the term, each with different strategic implications" (110). In this context, scholars have attempted to define it with some strategic implications specific to their discipline or domain. In the concluding section of "Globalization and Its History," Michael Lang elaborates globalization:

> Globality describes the interregional reproduction of power that became network worldwide in the late nineteenth century. It denotes the interrelation of social systems on a global scale. It is not a single social organization, and locality is not the hybrid of general condition. Globality has no goal, and it entails no normative implications for governance. (929)

Lang's definition implicates the multidimensional feature of globalization in present day discourse. Hence it basically signifies a process of internationalization and liberalization through which the interrelation of social system occurs on a global scale, and accordingly locality gets influenced by the phenomena outside a nation or a territory in terms of flows of technology, of workers, of capital, of trade, of investment, or of ideas among others.

Although the social network of connectivity and interdependence across societies did exist even in the prehistoric period, modern innovations in science and technology have multiplied, expanded and intensified the state of global social interconnections and exchanges. But "today's world," as Arjun Appadurai observes in "Disjuncture and Difference in the Global Cultural Economy," "involves interactions of a new order and

intensity" (27) and cultural transactions between social groups have not been restricted by the facts of geography and ecology, and any other kind of resistance. Globalization is a dynamic phenomenon and it involves gradual process with deep historical roots. For Steger, "the answer to the question of whether globalization constitutes a new phenomenon depends upon how far we are willing to extend the chain of causation that resulted in those recent technologies and social arrangements that most people have come to associate with this fashionable buzz word" (18). Countries have gradually built up the link of connectivity over many centuries. With the root of the late ninetieth century worldwide network of interregional reproduction of power, the history of modern globalization starts from the early decades of the second half of the twentieth century after the breakdown of the Bretton Woods System (1944), the postwar order which was intended to promote growth by managing exchange rates and trade flows between states through enforcing domestic policies. It has close attachment with neoliberalism which guarantees free flow of goods and services across regions or states. The term gained rapid popularity after the Cold War in the early 1990s as it has become a part of modern everyday life.

Cultural globalization occurs when cultural norms, values, ideas, and everyday life of different communities and groups influence and get influenced each other due to their integration. It involves the processes of circulation and common consumption of cultures beyond their communal frontiers at a global scale. It extends and intensifies social relations by the formation of shared norms and knowledge with which people associate their individual and collective cultural identities. It brings increasing interconnectedness among different populations and culture. Stephen Magu observes, culture, "as a dynamic process", inherits "properties, including beliefs, values and attitudes, and . . . cultural values through social interactions much as one might inherit genetic properties but with

ability to choose behaviors thus evolving "divergences" and difference" (631). The creation and expansion of such social relations manifests on both material and consciousness level. There are a number of factors responsible for the growing increment of cross-cultural and cross-national connectivity including modern innovations in communication pattern, print and electronic media, popular culture, international travel and tourism, migration, commerce. James L. Watson defines cultural globalization as:

> A phenomenon by which the experience of everyday life, as influenced by the diffusion of commodities and ideas, reflects a standardization of cultural expression around the world. Propelled by the efficiency or appeal of wireless communications, electronic commerce, popular culture and international travel, globalization has been seen as a trend toward homogeneity that will eventually make human experience everywhere essentially the same. (n.p.)

As the passage indicates cultural globalization revolves round the consequence of the interactions between globalization and culture. It means, it focuses how multidimensional force of globalization change, shape, or affect what people associate their existence as members of a community distinct from others. Being a pervasive comprehensive force of modernity, globalization has altered the notions of nationality, culture and identity in the contemporary era. In this context, Stephen Magu quotes John Tomlinson's suggestion that "globalization lies at the heart of modern culture; cultural practices lie at the heart of globalization" (632). This means, global cultural connectivity and interconnectedness is inherent in today's global cultural scenario. Arjun Appadurai adopts this idea in his discussion of the evolution of widespread global interactions and the tensions between cultural homogenization and cultural heterogenization.

Globalization gives rise to different consequences of cross-cultural transaction. First, this leads to the reduction in cultural diversity through the popularization and

diffusion of a wide array of cultural symbols—not only physical objects but customs, ideas and values also. Second, different resistance forces, for example nationality, keep core features of cultures intact despite allowing the changes in some of less important features of native culture. This gives rise to the third situation when elements from different cultures blend to form a new cultural reality. The subsequent section reviews how different critics have analyzed the category of Indian narrative in English with cultural dimension of globalization.

Indian novels in English, i.e., the novels produced by diasporic as well as contemporary home writers in English, has a relatively short history of about one and a half centuries old. Ever since the publication of Bankimchandra Chatterjee's *Rajmohan's Wife* in 1864 (Patil 2), it has received an immense critical observation from critics and readers globally, especially after the publication of Rushdie's *The Midnight Children.* As a category, this production comes under broader realm of postcolonial literature, i.e., the production from previously colonized countries such as India. In today's world of diasporic literature, South Asian writers in general and Indian writers in particular are powerful and dominant in literary representation and image construction. It is witnessing a satisfying output from both established and emerging writers. In "Making the Difference: The Differing Presentations and Representations of South Asia in the Contemporary Fiction of Home and Diasporic South Asian Women Writers," Lisa Lau analyzes the momentum of South Asian literary subculture of women writers in English, and notes that Indian women writers dominate in terms of their number and productions over the women writers from other South Asian countries (240). Similar ratio of dominance is found in the total contemporary diasporic literary scenario because Indian diasporic writing has outnumbered the writing from other South-Asian countries in terms of production and popularity.

Rajeswari Sunder Rajan (2011) in “After "Midnight's Children": Some Notes on the New Indian Novel in English” points out that Salman Rushdie's *Midnight/'s Children* successor novels “ostentatiously bore the burden of nation.” She traces how this self-assumed burden has continued into—or changed in the course of—the first decade of the new century writing that has appeared since the 1980s, in response to both socio-political developments (local and global) as well as changing literary trends (203). Rajan asserts that this national thematic replicates in “a range of attitudes, ideologies, postures” of these self-conscious modernizers who express their “elitism, power, authority, noblesse oblige, possessiveness and the custodianship of tradition” (203-04). Assuming themselves as intellectual leaders, prophets of modernity and pedagogues of the people, the nation-novel is written from a recognizably ruling class perspective with “typical deployment of nation as narrative material, in combination with a critique of nationalism” (212). Being the intellectuals endowed with liberalism and cosmopolitanism, their nation-concern writing mainly revolves round the “issues like communalism, cultural nationalism, the fate of minorities, or gender…the environment” (212). For Rajan, Indian writers in English adopt global outlook to look at nation concerned narrative material.

Criticism of post-Rushdian era revolves round discarding, analyzing, refuting, drawing or approving Rushdie’s 1997 proposition about the Anglo-Indian prose writing being “stronger and more important body of work than most of what has been produced in the 16 'official languages' of India, the so-called vernacular languages” (x) of India in the introduction of his co-edited anthology *The Vintage Book of Indian Writing 1947 -1997*. Pointing out the “imperceptible discursive shifts” that “have occurred in English-language writing,” Rajeswari Sunder Rajan views that from Rushdie’s *Midnight’s Children* the Indian contemporary fiction and non-fiction prose writers are “guided by such notions as “elitism, power, authority, *noblesse oblige*, possessiveness, and the custodianship of

tradition assumed by self-conscious modernizers," they "internalize a subtle sense of entitlement that is often accompanied, ---, by the weight of an exacerbated consciousness of responsibility. All are inescapably aware of their centrality to the nation, as intellectual leaders, prophets of modernity and pedagogues of the people" (203-04). Instead of the sense of guilt noted by Gomathi, Rajan sees the Anglo-Indians' sense of superiority over the natives. Here, their sense of pride is in sharp contrast to the sense of pride that Gomathi expects from the Indian writers in English.

In "Indo-Anglian Fiction: Writing India, Elite Aesthetics, and the Rise of the 'Stephanian' Novel," another post-colonial critic Leela Gandhi (1997) takes a different stance from Rajan as she disapproves Rushdie's valorizing the Indo-Anglicans' work as a maker "the discourses of globalisation and internationalism a vital antidote for the terrible evils of 'nativism', 'localism' and 'nationalism'," and also Rukun Advani's praise of elite underpinnings of their work in his August-1991 essay 'Novelists in Residence'. She judges Rushdie and Advani against Edward Said's idea of writing back to the West, Raymond William's idea of the middle-classes bourgeoisie orientation of the novel as a form, and Benedict Anderson's idea of novels being the print-forms through which nations recognize themselves. She reclaims that it is unjust to "turn away from the creative and cultural realities" "in the name of enlightened cosmopolitanism" (4). As established by critics of Indian novels in English including Gandhi, the strong waves of globalization remain powerful influence in the writings of Indian writers in English because the global cultural flow effect changes in the cultural values of people.

Indian novelists in English occupy distinct place due to nature of their intended readership and the medium of their writing. They write about India and Indian way of life not for Indian general public, but for global readers or for educated Indians. Another important aspect about their writing is that, as many critics including Rajeswari Sunder

Rajan and Leela Gandhi appreciate their work, they are regarded as the harbingers of cosmopolitanism, intellectual leaders, pedagogues of modernity and their works epitomize the discourse of globalization and internationalism as a vital antidote against nativism, localism and nationalism. In this context the subsequent section reviews criticisms on the four primary texts selected to explore in this research. Beginning with *Jasmine*, it moves to *Family Matters*, to *The Inheritance of Loss*, and finally to *The White Tiger*.

In *Jasmine*, Geoffrey Kain (1993) views that Bharati Mukherjee succeeds in portraying the immigrant's "hyphenated identity" by involving readers in the cultural and psychological complexity of two worlds. He links the “evolution of the central character” inside the unknown world of American culture and her oscillation “of painful and joyful experiences” with “the implicit interplay of American myth and Hindu religious imagery” (151). Kain concludes, “Bharati Mukherjee mangers- in a tale filled with tough raw experience- a smooth synthesis of Hindu religious imagery and concepts and American frontier mythology, traditions that equally and together define Jasmine's personal experience” (157). This shows how she has been entangled between the old world she has left behind and the new world that she now belongs.

F. Timothy Ruppel (1995) observes the novel deals with the problems and issues of appropriation and transformation in the context of transnational or transcultural move of people in "Re-Inventing Ourselves a Million Times": Narrative, Desire, Identity, and Bharati Mukherjee's *Jasmine*.” Here, Ruppel reads the novel as “a narrative of emergence” “that resists closure and suggests a strategy of continual transformation as a necessary and historically contingent ethic of survival.” For him, the novel is “a counter-narrative” of “enforced identity” that “seek to define and circumscribe identity as a fixed and available resource, constituted wholly by another's desire.” Delineating the protagonist in always-

liminal state, Mukherjee maintains that the process of re-making oneself enables the subject to acquire agency and power to survive in different historical situation.

In the line of Ruppel, John K. Hoppe (1999) highlights the theme of transcultural adoption in “The Technological Hybrid as Post-American: Cross-Cultural Genetics in *Jasmine*.” He views that Mukherjee is not a multiculturalist because rather than underscoring nostalgic preservation of cultures, her emphasis lies on the dynamic interplay of “encompassing both change and preservation” (157). Therefore, her characters embrace “cross-cultural revision and personal change” so that they can remake themselves “to actively advance into unknown but promising futures” which “do have the potential for personal, material and spiritual success” (138). The process of remaking does not necessarily annihilate the past, rather the past gets synthesized with the unknown present. Hoppe regards that through such “productive violence” Mukherjee fashions Jasmine’s transcultural transformation in the same spirit similar to typically American ideology of “progress and risk” and as opposed to “total erasure practiced by the colonizing powers on their conquests.” Hoppe further writes, this move is closely “intertwined with representations and tropings of modern technology” (138). During the process of transformation from Jyoti to Jasmine to Jane between the two worlds, Mukherjee sketches Jasmine “from passive, traditional object of fate to active, modern, cross-cultural shaper of her future” (140). Hence, Hoppe charts her transformation into a modern woman with Western mindset from a traditional Indian woman.

Asha Nadkarni (2012) in “Reproducing Feminism in "Jasmine" and "The Yellow Wallpaper"” examines Jasmine as the story of the transformation of an Indian village girl into American society by comparing the transformation of the protagonist in Charlotte Perkins Oilman's 1892 naturalist short story "The Yellow Wallpaper." She discovers feminist eugenic impulse in both of them because they display a distinctly racial logic in

their feminist progress narrative. She brings the concept of "eugenic feminism" to describe this logic. She postulates maddening as a potential process of freeing in the creation of the feminist self when there operates racial logic at work because eugenic feminism, as Nadkarni puts, “shapes an identity in negative terms, repeatedly returning to raced and classed others to define them as precisely what must be abjected in order for a "pure" feminist subject to emerge.” Likewise, to "become American" in Mukherjee's novel means employing a purifying process similar to that upon which Oilman's story turns. (219). Here, she reads *Jasmine* as the successor tale of Gilman's classic feminist tale of women transformation as “a story fit for the "new America”” to show that even a "multicultural" feminist progress narrative can contain a eugenic impulse.

Erin Khuê Ninh (2013) in “Gold-Digger: Reading the Marital and National Romance in Bharati Mukherjee's *Jasmine*,” detects the mechanism of romance and beauty in the narrative of the heroine’s transnational move that casts her in different roles - “undocumented transnational migrant worker, domestic servant, caretaker, sex worker, and mail-order bride”- “in her sequence of employment and relationships in the United States” (146). Ninh regards that “her first-world relationships are all too easily reducible to their material base” because the white middle-class worlds link Jasmine's social as well as economic impoverishments with her brown skin indicating her subordinate status as “a wage worker: one whose even intimate labors are motivated by money” (148). She further writes, “The heroine's fumbling retort registers the narrative's discomfort with the nexus of discourses about race, gender, and nation frame partnerings like Jasmine's with Bud: asymmetric couplings and questionable border-crossing” (149). Thus, she explores Jasmine’s development into a global woman in her move to heartland in the light of her positionality as the third world woman.

Ahmed Gamal (2013) compares *Jasmine* with Emile Habiby's *Saraya, The Ghoul's Daughter* as both of them are "the rewritings of vampire topoi of otherness, unspeakableness, foreignness and border existence" (4) in their attempt to expose the power relations between the colonizer and the colonized. In the article Gamal argues how the post-colonial texts represent native subject matter and outlook by appropriating the western Gothic trope of the vampire without slipping into the dominant discourse, and also it deconstructs orientalist exoticism and eroticism to create a counter-image of Oriental agency as put to use in different geopolitical and historical contexts (5). He links Jasmine's otherness to Gothic trope of the vampire as:

> Jasmine's metamorphosis is marked from beginning to end by the synthesis of Jasmine's life and journey through India and America on the one hand and the Gothic, the vampiric, and the postcolonial on the other hand. The post-colonial is incorporated in the appropriation of native Hindu myth along with the Western Gothic mode in the new context of South Asian immigrant experience. (10)

Here, Gamal attempts to represent the liminal existence of postcolonial subjects' due to their self-entrapment by the past and their simultaneous struggle to create something new in the present.

There occurs a significant transformation in Jasmine's entire personality from a village girl to a matured and liberated Jasmine. During her journey through multiple identities to adjust in the American society, her American morphs have some sort of connection with her past in India. As an emigrant striving to settle and adjust in foreign land, her life constantly shuttles between her past self and the present self. In this context, the study explores different aspects of cultural globalization in her characterization.

In *Family Matters,* Priyambda Singh and Vikas Jaoolkar (2012) state, Mistry belongs to a "few Indian novelists who have effectively portrayed the burning topics of

Indian political scenario" and "the corrupt existing political system" Mistry's characters are typically Indian 'in their mind set, behavior and psychology" (1) and *Family Matters* shows this Indianness through its characters. The novel relates on family as a unit and its changing contours as a facet of modernity. In this context, Peter Morey in "Communalism, Corruption and Duty in Rohinton Mistry's *Family Matters"* explores the rampant corruption and moral decay at individual, familial and societal levels against the backdrop of communal politics the novel is set. He opines that pervasiveness of moral degeneration in the public world is so strong that it "impinges on the private space", and "the taint of corruption can mark even the most insular and apparently upright of communities" (142). He further observes: "Physical corruption and the inevitable change and loss accompanying mortality are linked with the social and political corruption characteristic of modern Bombay, and with the moral corruption of characters who, often for laudable reasons, perpetrate deceits and engage in subterfuge" (142-43). Here, Mistry artistically links the corruption and breakdown of family life with the physical and other corruption infesting the social space and political institutions of Bombay. In the same way Adina Campu (2012) relates the novel with the history of the mid 90s' Mumbai especially after 6th December 1992 Babri Mosque burning and destruction in Ayodhya. In a sense, the novel is a literary representation of the aftermath of burning and destruction of the mosque. It not only charts "the effects of religious bigotry and rigid traditionalism," it also "scrutinizes the unending corruption of government and politicians" of post-colonial Indian society. He further writes, "It explores issues of integrity and corruption; notions of the multiple and sometimes the conflicting demands are set alongside filial loyalty and personal vengeance and religious faith" (67). By bringing all these unending violence and corruption, "Mistry seems to pinpoint, with sadness, the fact that in contemporary times the Indian state acts as a neo-colonial power towards its own citizens" (72). Here, Morey

links changing cultural scenario of the post-Babri-Mosque-burning period in the context of creeping modernity and rising communalism.

In Campu's line of thought, Tanmoy Ruidas and Aparajita Hazra (2016) in "Re-Narrating of Socio-Political History in Rohinton Mistry's Novels" view that Mistry has incorporated the history of the post-Independent India as the backgrounds in his novels including *The Family Matters*. As creator of a subtext of history, his "chief concern is with the post-Independence political turmoil of Indian history when India was torn apart time and again both by internal strife and external wars" (146-47). But he has given the contemporary socio-political history a different dimension because his history is told from the perspective of Parsee and other ethnic minorities such as the Muslims. In this sense, "Mistry can be said to have re-written and re-cast the social and political history of post-independence India" (148). As a novel set against post-Babri Masjid riots during the 1990s, *Family Matters "*registers the impact of Babri Maszid riots through the character of Hussain," a Muslim who is a direct victim to the riots. By bringing the recollections of "horror and trauma that he underwent when he saw all his family members were burnt to death by the rioters in his own house," "Mistry faithfully records the plight of the Muslim minorities alongside the Parsees" (154) in the 1990s Mumbai. By foregrounding the darker side of post-colonial history, Mistry indirectly questions how and why post-independence India is better than colonial India.

While discussing the major themes in Mistry's novels, Nidhi Gupta (2012) in "Major Themes in Rohinton Mistry's Novels" discovers that his novels revolve round "consciousness of anxieties and aspirations, perils and problems of existence of individual, communal and national issues" (n. p.). Besides politics as the main subtext, she notes down "interconnectedness of various themes like theme of nationalism, alienation, oppression, human-relationship, fear and temptation" (n. p.) with immigration, and

nostalgia. She opines, "Beyond the concern with the right-wing politics of the Hindu majority", the themes of *Family Matters* "larger issues of religious zealotry, bigotry and fundamentalism within all communities" (n. p.). Thus, his primary concern in his novels includes everyday life of people and his society or community.

S. Christina Rebecca (2014) in "Bombay: A Tale of a City in Rohinton Mistry's *Family Matters*" considers that Mistry paints a very bleak picture of Bombay which has been shattered by "a triple headed monster -Shiv Sena, rampant corruption, and religious fundamentalism" (20). By weaving "characters, motifs, real history and fiction into a rich tapestry" (20), the novel reminds of the nineteenth century realist fiction writing in English. She further writes, "All the characters, primarily the subaltern and minorities, speak of doom of Bombay's splendour and cosmopolitanism" (26). Here, Mistry depicts a dark picture of Bombay and his community.

Vijay Negi (2014) spotlights the diasporic dimension in the novel while making a close study of all his three novels and one short story collection in "Diasporic Consciousness in the Writings of Rohinton Mistry." In *Family Matters,* his diasporic consciousness and nostalgia manifest in "his efforts and ways of recasting the history of Parsi community as well as the history of the nation." Except sentimental longing, his nostalgia encompasses other dimensions including "exile, displacement, dislocation, relocation, expatriation and assimilation" (79), and he "weaves the lives and memories of one Parsi family into a novel of humanistic dignity" (81). In this context, Negi deploys diasporic dimension in relating fate of Parsi community in the backdrop of globalization.

A. Vidhyarathi (2015) in "The Impact of Social Suppressions in the Characters of Rohinton Mistry's *Family Matters*" examines how communal suppression operates in every Indian space, and how it is getting stronger due to the impact of colonialism. To illustrate the point, he brings Nariman and his grandson Murad's love experience with

non-Parsi girls and subsequent suppression of both affairs by their parents as a case in point. Vidhyarathi writes, “The ethnic minorities in India are wary of the current ethno-religious politics being pursued by the dominant majority community group. These minorities are affirming their ethnic identities by retreating to their ethnocentric enclosures” (54) in order to hold up the values and the purity of their subsequent communities as their existence is under threat due to the biasedness of successive governments towards them along with “the changing social system, the increasing communal clashes and violence triggered off by fundamentalism” (52). This shows how the globalizing force has brought about the change in the everyday life of Indian people in general and of the Parsis in particular.

Sonika Sethi (2016) in “Concern for the Community in Rohinton Mistry’s Family Matters: From Colonial Elitist to Decolonized Marginal” sketches the history of Parsees since their mighty history of empire of Persia that prevailed before the Christian era to their plight during the postcolonial India, where they “saw a decline in their importance” after independence due to several factors including “migration to the Western countries for better prospects”, dwindling opportunities for the younger ones due to “the shift in the social culture of Bombay from that of secular to a predominantly Hindu culture” (102), and inter-caste marriages among Parsee men and women. Mistry shows such concern for “his community, its people and their survival” (99) by bringing “the reader into the midst of a Parsi household and its family members” (104) and by depicting their problems and experiences in the 1990s postcolonial India:

> Through his characters and events, Mistry centralizes the Parsi community and the work displays the author’s consciousness of his community. Thus, the daily rituals of the Parsis, their life different from other communities, their agony at the changing pattern of communal relationship and their nostalgia and longing for the

> departed glory of their community's past are exhibited on personal as well as more universal and broader level by Mistry. (103)

Here, Sethi reads the novel as a historical record showing how creeping modernity has changed the way of life Indian Parsis in the era of growing global connectivity in the 1990s-India.

Critical remarks discussed so far show Mistry's deep concern about the marginalized Parsi existence which is severely threatened under the impact of globalization and modernity due to decline in Parsi population and purity. Here, the rising communal disharmony triggers his community consciousness, and he demonstrates his ethnic anxiety by depicting the changing everyday life of people bringing in some of the issues such as geriatrics and caring, familial bondage and human relationship, cosmopolitan city life, secularism, corruption and communalism, suffering and death, immigration, and alienation.

As a postcolonial novel, *The Inheritance of Loss* raises important issues related to colonial culture and inheritance and globalizing tendency. In "Postcolonial Dilemmas in Kiran Desai's *The Inheritance of Loss*," Abraham Panavelil Abraham explores the diasporic aspect of the novel excavating the problems of migration, i.e., tensions and dilemmas faced by the major characters due to their exile and displacement from home. He opines that the major characters including Biju, the Judge and Sai "have developed a sense of loss though in different degrees," and they all become "victims of the so-called 'diasporic dilemmas." He further elaborates the claim, "in spite of the backwardness, poverty, and illiteracy in one's own land, one can derive a sense of belonging and identity only in one's own home land. Uprooting and re-rooting in an alien land is a painful process and Desai has successfully depicted the dilemmas of her characters in their longing for true fulfillment in their lives" (11). Abraham is not alone to see the diasporic

aspect of the novel. Elizabeth Jackson also notes that the novel "explores interconnections between colonialism, nationalism, postcolonial conflicts, globalization, cultural imperialism, class-based exploitation, cosmopolitanism, migrancy, and diaspora" (26). She adds, "the text transcends postcolonial, cosmopolitan, and even Marxist approaches, implicitly eschews categories of identity" (41). For Jackson, the novel combines and problematizes all the aforementioned categories in such a way that any attempt to classify the novel under one category does not work.

David Wallace Spielman (2010) in "'Solid Knowledge' and Contradictions in Kiran Desai's *The Inheritance of Loss*" delineates how a postcolonial subject are torn between solid knowledge and contradictions. Spielman argues that Desai advocates "ambivalence and flexibility" rather than "the preservation of cultural distinctiveness or assimilation" (88) because the characters "not demanding solid knowledge and not being overwhelmed by contradictions produces the best results" (82). Her implicit comparisons between Sai and Gyan and between Biju and Saeed show that those characters who insist upon solid knowledge suffer repeated misery and misfortune, while those unbothered by contradictions do not.

Oana Sabo (2012) in "Disjunctures and Diaspora in Kiran Desai's *The Inheritance of Loss*" examines the novel as a diasporic text that narrates "the experience of dispersion that diaspora exemplifies" scrambling time and scale and the "readers are compelled to "migrate" textually between different narrative threads and interweave India, England, and the USA as well as colonialism, nationalism, and globalization" (377). By connecting the authentic experiences of cross-ethnic diasporic subjects in transnational connections, Desai wants the readers to read the novel "as a cosmopolitan novel that intertwines colonial and neo-imperial histories and delineates a global consciousness reminiscent of older cosmopolitan ideals of world citizenship" (378). For Sabo, the novel deals with and

connects such issues as globalization, nationalism, colonialism, transnationalism and cross-ethnic diaspora at a global dimension.

Adriana Elena Stoican (2012) in "Competing Western Hegemonies in Kiran Desai's *The Inheritance of Loss*" examines the relationship between the Indian trends of displacement and the competing British and American hegemonies. He sees the Gramsci's notion of hegemony at work as the connection to "colonial metropolis becomes the modifier of local hierarchies" (n.p.) of a character at home. According to Stoican, the novel upholds the belief that "Indian migration to the UK and the US is conceived as an opportunity to elevate the family status both in the era of colonialism and after decolonization" (n.p.). Despite clashing perceptions regarding different Indian allegiances to the UK and the US in the era of decolonization, Desai projects the Western space as superior in the novel. She further elaborates:

> the loyalty to Britain is portrayed as an elite nostalgia for a sense of royal refinement and cultural prestige paralleled by a loyalty to British brands. America's rising popularity is suggested by its being the most desirable destination for emigration in search of better living standards. By opposition to the UK, the US is considered devoid of arrogance, simple and able to provide individual happiness. (n.p.)

Despite the commonality of the immigrants' experiences of racism, exclusion and arrogance in the two countries, migration to the West illustrates the construction of local consent triggered by the desirable values spread by the British and the American hegemonies.

Chandramani, and G. Bala Krushna Reddy (2013) in "Kiran Desai's The Inheritance of Loss: Elements of American Dream and Globalization" views the novel is "an interesting social reading" as it abounds with themes like "human deprivation, trauma,

identity and indifference" "without suggesting and stressing any particular issue." Among others, they find "the issues of globalism and American dreams most prominently" (79). With lifelike characters, Desai depicts the ambivalence in their perception about the colonial, the global and the local world. According to them, "The crux of *Inheritance of Loss* lies in its exploration of the ambivalence that rules the national discourse about globalization" (80). They borrow Homi K. Bhabha's idea of the ambivalence between the pedagogy and performance of the narrative of Nation to argue that "Desai contributes to debates about American Dream, Globalization and Identity in *The Inheritance of Loss* by advocating neither the preservation of cultural distinctiveness nor assimilation, but rather ambivalence and flexibility" (81). By these terms, Bhabha contends that there is langue/parole kind of arbitrary relationship between pedagogy/performance dimension of nation. Pedagogical function refers to the totality of social institution and practices that teach, represent and signify the nation and national identity as timeless and immemorial. The education system is the prime vehicle of this function. The performative function refers to the unfolding and representation of nation in daily lives as it lives out and performs in modern national life. In this sense, the nation is signified by its own daily activities in the present time.

Rajesh Bharvad (2014) in "*The Inheritance of Loss*: A Story of Colonized Minds and the Subsequent Impacts of Immigration and Westernization" explores the post-coloniality of the novel in terms of colonized mindset in the way Desai portrays the key relationship of characters both socially and culturally. Bharvad argues, "Desai seems to be pointing that the actual colonization is over, but the traces of inferiority and colonization at the level of their minds still persist in the countries like India" (25). In the backdrop of globalization, the novel displays "a constant obsession with western thought and a deep investment with western institution" (26), immigrating to the West "as a matter of pride"

and “status elevation” at home, great regards for the Western values like individualization and freewill (27). He concludes, “the novel also appears to be the influence of the European powers in India and how Indians are hounded by the colonization policies. These influences have oppressed and degraded India” (29). Hence, Bharvad explicates the post-coloniality of the novel.

J. Laxmee Kantamma and P. Eliah (2017) in “Kiran Desai’s Novel, The Inheritance of Loss, a Rich Projection to the Postcolonial Panorama in the Twenty-first Century” view that the novel celebrates the theme of liberalization and globalization in the backdrop of colonial neurosis and multiculturalism. They maintain that Desai “portrays and presents various themes in the broad perspective of globalization as it exists in the contemporary society” (143). These themes include “sensitive issues like hybridity, insurgency, immigration, intercultural communication, identity crisis, loneliness, multiculturalism, racial discrimination, social realism, and search for home” (143). Being abound in such themes, the novel is “an interesting social reading” as her themes are of “human deprivation, trauma, identity and indifference as an immigrant writer” (150). Here, Kantamma and Eliah find the interplay of forces of liberalization, globalization and the post-coloniality in the novel.

Mithlesh (2017) in “A Study of Kiran Desai’s *The Inheritance of Loss* from Colonial Perspective” discusses how colonial culture and inheritance operates in shaping and affecting the life of characters leading them to experience alienation, isolation, loss and exile. He concludes:

> Colonialism not only destroyed their native culture but impelled them to follow theirs. Biju tries his best to adjust in America but is unable to do so. Colonized cannot adopt the culture of the west and lose their own just facing a loss. Desai has carefully and very creatively brought out the impact of colonialism and post

> colonialism by traveling back and forth in time and by elaborating through her characters physical and psychological trauma they go through. (208)

Here, Mithilesh focuses on identity crisis and the sense of dislocation brought out by human migration due to colonial inheritance on the eve of the twenty-first century India.

P.B. Teggihalli (2018) in "The conflict of race in Kiran Desai's '*The Inheritance of Loss'"* examines the novel through the perspective of racial segregation as it prevails in postcolonial India. Through the main characters in *The Inheritance of Loss*, Desai shows how racial discrimination is pivotal in shaping their personality and in establishing their relationship with other characters. Teggihalli demonstrates its destructive consequence and pervasiveness from Jemubhai's experience of frustration and alienation and to Biju's experience of poverty and humiliation, and from the problems faced by Sai and Gyan in maintaining relationship to those faced by Jemubhai and Nimi. Similarly, "All other characters in the novel such as Noni, Lola, Uncle Potty and Father Booty faithfully represent the challenges of a postcolonial and multicultural society and gives space for finding the racial discrimination and ethnicity at each level of the narration" (28). He observes, "Desai stresses the terrible consequences of race discrimination and the problems which are related to colonialism, in particular the question of identity" (27). Hence, Teggihalli's relates corrupting influence of the colonial experience in the postcolonial India.

Critical readings on *The Inheritance of Loss* discussed above focus on the rubrics of colonialism, nationalism, postcolonial conflicts, globalization, cultural imperialism, class-based exploitation, cosmopolitanism, migrancy, and diaspora, but they do not solely focus how the changing cultural scenarios the novel has delineated.

In *The White Tiger*, Alan Davis (2009), "In the Dust Where My Heart Will Remain" sees Adiga as a social critic in representing the reality in the line of Flaubert,

Balzac and Dickens whose criticism was directed in the making of better societies. He writes, by creating a character like Balram, Adiga has dramatized the Darwinian nature of life in India for the poor," "the so-called Indian miracle for what it is, at least in the lower depths of society where caste is still fate: the same old song and dance" (169). Davis sees the novel as a social *criticism aimed at* a constructive effort of *social reform*.

Toral Gajarawala (2009) analyzes the novel from the viewpoint of politico-social dimension. He sees Balram as a rebel who "is engaged in a very different type of revolt". For Toral, he is 'a hero concomitant with the times, atypical of the "angry young man", the "man of the people", or the "anti-hero", all of whom engage in a range of ethical uprisings from vigilante justice to covert subversion to democratic" (23). For Gajarawala, Adiga's Balram is a fierce critique of injustice.

A.J. Sebastian in "Poor-Rich Divide in Aravind Adiga's *The White Tiger*" (2009) traces the great poor-rich divide which might have dangerous consequences, if unresolved. He views that the novel is an excellent social commentary on the poor rich divide in India and tries to draw the attention "every right-thinking citizen to read the signs of the times and be socially conscious of the rights and duties of each one, irrespective of caste, creed or economic status, to prevent create the types of Ashok and Balram in our society" (244). In this sense, the novel is a warning bell of approaching rebel, a plea for social justice.

Lena Khor's 2012-essay "Can the Subaltern Right Wrongs? Human Rights and Development in Aravind Adiga's *The White Tiger*" identifies Balram as a subaltern and tries to justify his egregious deeds of killing and stealing from his boss from the parameters of human rights logic. She spots the logic as:

> The second part of the essay considers Halwai's thoughts and actions in terms of the more recent paradigm that human rights offers an alternative way out of underdevelopment and class inequality. I contend that although killing and stealing

> are unethical actions, which the moral assumptions undergirding the principles of human rights would abhor, Halwai's thoughts and actions may not be as ethically reprehensible if viewed from the perspective of the poor who have long-suffered the wrong of underdevelopment and class inequality. When viewed from this perspective, the logic of killing and stealing seems justified, even if the actions themselves remain immoral and criminal. (42)

She brings Spivak's critique of "the presupposition [in human rights] that the reasonable righting of wrongs is inevitably the manifest destiny of the groups . . . that remain poised to right them," (64) to support his argument. Hence, Adiga's imagination is just and reasonable in righting of wrongs by the poor. Nina Martyris in "Gatsby over Gandhi: The Asian Age" (2014) sees elements of satire in the novel. She argues, "It reflects Adiga's deep anger at the entrenched inequality in a society that breeds the kind of lethal resentments that drive men like Balram to murder. It delivers a swift literary kick to the triumphalist idea of "Superpower India" that the business media have been so desperate to promote" (185). Here, Martyris sees Adiga's creation of such immoral character like Balram as the product of the material condition of the contemporary capitalism.

Sundhya Walther (2014) in "Fables of the Tiger Economy: Species and Subalternity in Aravind Adiga's *The White Tiger*" sees the fabular form of the novel due to the effects of colonialism. She finds Balram as "an impoverished and disenfranchised human being, perceives himself as being like—or being treated as—an animal" (579). In its reliance on this trope of animalization, she concludes, as a subaltern human Balram like the tiger "could find ground to resist the power structures created by capitalism in contemporary India—power structures that keep them both caged" (593). Hence, Walther sketches Balram as a subaltern produced by the material condition of the contemporary liberal capitalism.

Monir A. Choudhury (2015) in “Bringing ‘India of Darkness’ into Light: A Socio-political Study of Aravind Adiga’s *The White Tiger”* analyzes some of the most powerful metaphor of the novel and calls Adiga a social critic of modern India as the novel demonstrates a deep frustration in the mind of both the poor and the rich caused by the socio-political situation of the country. Choudhury concludes Finding little hope to grow out of the rigid caste-based society and depraved political systems, the novel seems to suggest that the social and economic salvation for these poor masses lies in providing quality education to them (24). For Choudhury, the novel exposes the plight of the poor due to the exploitation of the rich for their petty selfish ends of making profit. Ulka Anjaria (2015) in “Realist Hieroglyphics: Aravind Adiga and the New Social Novel” places Adiga as a successor of Salman Rushdie whom he considers as one of the pioneers of “a new social realism, a movement that dialectically transcends early twentieth-century progressive writing and the self-conscious aesthetics of a Rushdieian postmodernism in order to draw attention to social inequities in India today” (115). She further elaborates the term by highlighting the trend as the need of the time:

> the increasing out-datedness of the postcolonial, with its continued investment in the lasting effects of colonialism, has raised the question of what new modalities will emerge in its wake. What in the United States has been termed "the new sincerity" is a symptom of a broader global concern with the limits of irony. In India as well, following the metafictional political "rowdyism" of Salman Rushdie (Rushdie, "Outside" 99), we have seen a range of novels over the course of the first decade of the twenty-first century that return to realism as a means of exposing contemporary political inequities. (115)

Anjaria detects a new mode of realism as the consequence of new global order triggered by economic liberalization and increasing global connectivity.

Besides political-social dimensions, there are critics who see globalization as the most dominant motif of the novel. Satyawan Sudhakar Rao Hanegave in his article presented in National Seminar held at Nashik "Reflections of Globalisation and Socio-Economic Culture of Contemporary Mumbai in Aravind Adiga's Novel *'The Last Man in Tower"* identifies the elements of globalization in Adiga's *The White Tiger* in his portrait of modern India where "temples arrange express-entry lines for paying customers, and money trickles from the glassed shards of the finance centres into the slums "like butter on a hotplate… enriching some and scorching others". The eponymous White Tiger, Balram Halwai, was at home here" (2). For Hanegave, the novel celebrates globalization in the era of economic liberalization and free trade.

Vincent Walsh (2009) of Lehigh University in a word document of December 21, 2009 entitled "Mimicry as Menace: Secret of *The White Tiger"* views that the novel is a compelling creative endeavor that literary artists need to undertake against "disastrous effects of corporatism in our contemporary world" (35) before it becomes too late. According to Walsh, this has given rise to philosophy of Social Darwinism that held that the life of humans in society is a struggle for existence ruled by "survival of the fittest," and it has now spread like a fatal epidemic. Despite the issues of plausibility, consistency of voice, exaggeration of character, "authenticity" of depiction, Walsh views that the novel is a critique of neoliberal theory that has had countereffect to bridge the gap of the disparity in wealth between the Haves and the Have-nots despite the continual rise in the sea of money due to globalization; and therefore,

> the novel conveys a deep sense of sarcastic, biting, one could even say caustically bitter economic, social, and political satire; it is, first and foremost, a scathing critique of the entire global economic system, the "neoliberal" approach adopted in

> the 1970s, after the post-World War II Bretton Woods agreements were abandoned in favor of increased profits for powerful elites. (2)

Here, Walsh shows the adverse effect globalization on national economy due to its liberal policy of free flow of capital, goods and services.

Robbie B.H. Goh (2014) in "Global Goondas? Money, Crime and Social Anxieties in Aravind Adiga's Writings" reads Adiga's novels in their use of "tropes of criminality, corruption and social anxiety to position itself as global writing" (143). Goh identifies that crime and detection feature prominently in contemporary Indian novels as evident in Reeti Gadekar's *Bottom of the Heap* (2010), Tarun J. Tejpal's *Story of My Assassins* (2009), Jeet Thayil's *Narcopolis* (2012), together with Arvind Adiga's *The White Tiger*. He points out many similar historical contexts between late nineteenth century England and early twenty-first-century Asia for the development of the genre as powerful forces of capitalism exert a state of uncertainty and rapid change in both cases. Goh opines, "While the detective from at least Holmes onwards has had a disturbingly ambivalent role and many points in common with the villain, Adiga takes this ambivalence to the extreme" (160). By depicting the figure of the goonda as a protagonist to the forefront in *The White Tiger*, Adiga captures the 'amoral energy' in contemporary India, and offers insight into the use of crime and the detective tradition as part of the marketing of IWE to a larger global audience.

Criticisms on *The White Tiger* reviewed in this section primarily highlight Adiga's concern on the adverse effect of globalization because it has paralyzed and weakened democratic system in becoming more democratic and responsible in its essence. So, the social ills like unemployment, discrimination, exploitation have become more frequent and more intensified in the society. But critics have not adequately discussed how globalizing force has altered and affected the cultural scenarios in the novel.

Because globalization process gets intensified and expanded after the late twentieth century, the contemporary Indian writers in English do replicate some shades of cultural globalization in their works. As post-colonial novels, the novels selected as the primary texts for this research, on the one hand, are the part and parcel of self-representation for colonial resistance, a form of writing back or decentring the West. On the other, different critics including Rajeswari Sunder Rajan appreciate these novelists as the harbingers of cosmopolitanism, intellectual leaders, prophets and pedagogues of modernity because their works epitomize the discourses of globalization and internationalism as a vital antidote for the terrible evils of nativism, localism and nationalism (203-04). In this context, hybridity as the 'Third Space,' according Homi K. Bhabha, becomes a dominant trait in postcolonial cultural domain as it "stresses the interdependence and the mutual construction" (Ashcroft et.al, 108) of the subjectivities in colonizer/colonized relations. In this context, this study attempts to step onto the uniquely combined territory with two aspects of cultural globalization: homogeneity and hybridity represented by the contemporary Indian novelists in English. To the best of my knowledge, I have found no researches so far, have scrutinized the four primary texts, as stated earlier, namely, Arvind Adiga's *The White Tiger,* Kiran Desai's *Inheritance of Loss,* Bharati Mukherjee's *Jasmine,* and Rohinton Mistry's *The Family Matters.*in the light of cultural globalization. So, this research attempts to explore that these novels reveal the cultural complexity as the by-product of globalization because they demonstrate both strands of cultural globalization – homogeneity and hybridity – at the same time.

Methodology

Research Design

The research employs the qualitative interpretative strategies of inquiry with the philosophical orientation of social construction, i.e., meaning is constructed through

interaction. Since it emphasizes culture and context in the process of knowledge construction, this study takes the data from the primary texts under scrutiny and the data are analyzed in the context of the text and knowledge is constructed. It primarily examines the contemporary Indian novels in English published after 1980s, after which globalization emerges as a pervasive comprehensive cultural force in the world. Its primary sources include: Bharati Mukharjee's *Jasmine* (1989), Robinton Mistry's *Family Matters* (2001), Kiran Desai's *The Inheritance of Loss* (2006), and Arvind Adiga's *The White Tiger* (2008). With regard to the secondary sources of data, the researcher borrows relevant views, opinions and criticisms of critics and thinkers from journal articles, books, and online materials on globalization, cultural globalization and the primary texts. Then the primary data from the novels are understood, analyzed or interpreted drawing and refuting relevant critics and thinkers.

Justification for Selecting Primary Texts

The four novels that have received good recognition in Western literary marketplace are sources of primary data. Despite a large number of novelists and abundance of output from Indian Writers in English, the proposed writers and their novels are selected on the basis of the following criteria:

- Since the research aims at exploring aspects of globalization of culture in the contemporary Indian novels in English, the researcher selects all the four primary texts that were published after 1980s, when globalization accelerates and emerges as all-pervasive cultural force in the world.
- Since the study aims at exploring the cultural aspect of globalization as replicated in the novels of Indian writers in English, the novels receive substantial critical reception worldwide. While Adiga and Desai are the Booker Prize winners, Mistry is a Booker shortlisted writer for the novel under scrutiny.

- Since the Indian novelists writing in English are writing from all over the globe, the texts under scrutiny represent the novelists both from home country India and from abroad: Adiga writes from India whereas Desai, Mukherjee, and Mistry from the USA and Canada.
- Indian writers in English have occupied dominant place among writers in English from the periphery because of their number and output from both established and emerging writers, and they have been playing central role regarding the issue of literary representation and image construction of South Asia. Therefore, the researcher selects Indian writers for the validity of the research.
- Since the inception, this category of production has received an immense critical observation from critics and readers globally.

Tools for Data Analysis

The researcher uses the following insights from globalization of culture as tools for analyzing the primary data: Cultural Globalization, Five Dimensions of Global Cultural Flows, Hybridity, Creolization, and Americanization.

Cultural Globalization

As globalization is a social-global phenomenon propelling toward globality, it has had impact on every spheres of social life. There might be different consequences of cross-cultural transaction brought about by globalization. First, this may lead to the reduction in cultural diversity through the popularization and diffusion of a wide array of cultural symbols—not only physical objects but customs, ideas and values also. Second, different resistance forces, for example nationality, might keep core features of cultures intact despite allowing the changes in some of less important features of native culture. This may give rise to the third situation when elements from different cultures blend to form a new cultural reality. After examining various theoretical standpoints of scholars about these

interactions Abderrahman Hassi and Giovanna Storti identify three main consequential scenarios what they call "the Three *H* Scenarios," namely, heterogenization, homogenization and hybridization. They conclude,

> The heterogenization view, which is also labeled differentiation, relates fundamentally to barriers that prevent flows that would contribute to the sameness of cultures. In the homogenization perspective, which is also known as convergence, barriers that prevent flows that would contribute to making cultures look alike are weaker and the global flows are stronger. In its extreme form, there is a possibility that local cultures can be shaped and overwhelmed by other more powerful cultures or even a global culture. According to the hybridization view, external flows interact with internal flows to create a unique cultural hybrid that encompasses components of the two. (15)

As pointed out by Hassi and Storti, these three *H* scenarios are the fundamental issues related to cultural globalization. So, various theoretical conceptualizations regarding the manifestations of cultural globalization revolve round the continuum between homogeneity and heterogeneity with hybridity in-between. In this context, the project attempts to examine consequence of cultural globalizations as replicated in the works of Indian writers in English. It employs different manifestations of cultural globalization as the tools for data analysis. A brief description of the tools is as follows:

Five Dimensions of Global Cultural Flows

Arjun Appadurai puts forward five dimensions of global cultural flows to describe global cultural exchange and transactions in his oft quoted essay "Disjuncture and Difference in the Global Cultural Economy." Despite the fact that modern innovations in science and technology have played a crucial role in creating, multiplying, expanding and intensifying this state of global social interconnections and exchanges, the idea of

interconnectedness and interrelation of social system did exist even in the prehistoric period. But “today's world,” Appadurai observes, “involves interactions of a new order and intensity” (27) and cultural transactions between social groups have not been restricted by the facts of geography and ecology, and any other kind of resistance. He discusses the evolution of widespread global interactions and the tensions between cultural homogenization and cultural heterogenization, and explains a new model of ever expanding and changing cultural mixing in this current era. Discarding the previous thoughts of separate “center-periphery models” and “push and pull,” he proposes an elementary framework for exploring complex, overlapping disjunctures of global cultural flows (33): ethnoscapes, mediascapes, technoscapes, ideoscapes, and finanscapes. He describes ethnoscape, as “the landscape of persons who constitute the shifting world” (33) that comprises such unstable communities as tourists, immigrants, refugees, exiles, guest workers, and other moving groups and individuals. Mediascapes, he writes, “refer both to the distribution of the electronic capabilities to produce and disseminate information (newspapers, magazines, television stations, and film-production studios) … and to the images of the world created by these media” (35). So, they are image-centered, narrative-based accounts of strips of reality. Technoscape is the global configuration of technology, both mechanical and informational, that “moves at high speeds across various kinds of previously impervious boundaries” (34). Ideoscapes are concatenations of images that “have to do with the ideologies of states and the counterideologies of movements explicitly oriented to capturing state power or a piece of it” (36). They are “composed of elements of the Enlightenment worldview, which consists of a chain of ideas, terms, and images, including freedom, welfare, rights, sovereignty, representation, and the master term democracy” (36). He describes financescapes, as the movement of global capital. He thinks that this movement is “more mysterious, rapid, and difficult landscape to follow

than ever before" because different forms of capital such as "currency markets, national stock exchanges, and commodity speculations move megamonies through national turnstiles at blinding speed, with vast, absolute implications for small differences in percentage points and time units" (34-35). He argues that these five essential constructs overthrow the previous notions of separate economies and pure capitalism. Essentially, these five dimensions of global cultural flow cause a disorganized capitalism, which involves the separate, disjointed operations of the economy, culture, and politics.

Hybridity

Originating from biology to describe the offspring of two plants or animals of different species, hybridity in cultural studies refers to the mixture or fusion of different elements from different cultures into new transcultural forms with new connections with one another. "In English-speaking theory circles," according to Marwan M Kraidy, credit goes to Mikhail Bakhtin and Homi Bhabha for "dislocating the concept of hybridity from the biological domain of miscegenation to the cultural field of power" (46). Hybridization may take many forms: linguistic, cultural, political, racial and so on. Linguistic examples include pidgin and creole languages. Kraidy claims that hybridity is one of the emblematic notions of the present world as "It captures the spirit of the times with its obligatory celebration of cultural difference and fusion, and it resonates with the globalization mantra of unfettered economic exchanges and the supposedly inevitable transformation of all cultures" (1). It is a "prima facie global condition caused by voluntary and forced migration, wars, invasions, slavery, intermarriages, and trade" (46). Mikhail Bakhtin puts forward the idea of linguistic hybridization that takes a single utterance as a mixture of two or more social languages. Homi K. Bhabha uses the term hybridity in post-colonial situation to denote the interdependence and the mutual construction of subjectivities through the cross-cultural exchange between the colonizer and the colonized. For him,

"Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal" (159). Here, Bhabha uses hybridity as a subversion of political and cultural domination. Arguing against both homogenization and westernization theses of cultural globalization, Jan Nederveen Pieterse views globalization as hybridization, the making of global culture as a global mélange (1), and it has become a powerful political, economic, social, and cultural force and phenomenon that is constantly and radically transforming societies worldwide and the way they interact with each other. Viorel Vizureanu in "Some Remarks Concerning the Concept of Glocalization" elaborates the idea as:

> The cultural hybridization studies "the mixing of cultures as a result of globalization and the production, out of the integration of the global and the local (…), of new and unique hybrid cultures that are not reducible to either the local or the global culture." By amalgamation, blending, integration etc. of various global and local trends, new cultural forms arise, specific rather to a cultural effervescence than to a process of aggression or confrontation. (70)

This view resembles to Roland Robertson's concept of glocalization that refers to simultaneous blending of both universalizing and particularizing tendencies in the globality of social, political, and economic systems. Robertson says, "it makes no good sense to define the global as if the global excludes the local" (qtd. in Bill Ashcroft et. al.'s *Post-colonial Studies: The Key Concepts*, 104-105). There are some scholars including American sociologist George Ritzer who view that the terms glocalization and hybridization are mutually exclusive. However, others including Khondker, Habibul Haque tend to differentiate them. Vizureanu writes, "Glocalization involves blending, mixing adapting of two or more processes one of which must be local. But one can accept a hybrid version that does not involve local" (72). As both glocalization and hybridity

involve the blending or mixing of two or more processes, they are almost interchangeable. Of them, the use of hybridity is safer because it does not require any local process.

Creolization

Creolization is another neighboring term of hybridization. Originated during the sixteenth century as a consequence of slavery, the term has received different meaning at different times in history. Today it refers to the mixture of different people and different cultures that merge to become one. Ashcroft et. al summarizes E. Brathwaite's adaption of the term not as "a product but a process incorporating aspects of both acculturation and interculturation, the 'former referring . . . to the process of absorption of one culture by another; the latter to a more reciprocal activity, a process of intermixture and enrichment, each to each'" (52). While discussions of creolization are common in linguistics, studies of popular culture and historical studies of certain plantation societies, Robin Cohen uses it as a contemporary and general sociological term to denote a key aspect of cultural globalization. For him, it describes "a position interposed between two or more cultures, selectively appropriating some elements, rejecting others, and creating new possibilities that transgress and supersede parent cultures, which themselves are increasingly recognised as fluid" (381). Hence, it provides a space for many people to feel at home as it becomes "a locus to express their uniqueness in the face of cultural fundamentalisms and imperialism" granting more and more cultural interactions, interconnections and interdependencies (382). In socio-linguistics, the term is usually linked with pidginization, i.e., a linguistic process that involves the simplification of the contacting language and the exploitation of linguistic common denominators when people, who do not speak the same language, come into contact. According to Loreto Todd, common devices of forming pidgins include the use of base forms, a reduction in or elimination of case endings, inflections and prepositions, a simple and unified method of indicating temporal

deistinctions, negation and interrogation, and the meaning of verbal communication being reinforced by intonation, gestures and, on some occasions, mime (19). Creolization occurs when the pidginized variety of language becomes stable by acquiring the mother tongue status.

Americanization or Cocacolonization

Americanization sometimes referred as Cocacolonization is another concept related to cultural homogenization due to cultural globalization. It refers to the phenomenon of importing and adapting of western or American goods or cultural values to the detriment of local goods or values. In this sense, it is a form of hegemony by the worldwide spread and dominance of American influence and culture. It is a portmanteau of the name of the multinational soft drink maker Coca-Cola and the word colonization. Introduced in France in 1949 when the French Communist Party strongly opposed the further expansion of Coca-Cola, it represented an invasion of their nationalistic identities. With the publication of Reinhold Wagnleitner's book, *Coca-Colonization and the Cold War: The Cultural Mission of the United States in Austria After the Second World War (1994)*, the term gained visibility as a historical concept gained in the European Americanization debate. In the book, he shows that 'Americanization' was the result not only of market forces and consumerism but also of systematic planning on the part of the United States. Wagnleitner traces the intimate relationship between the political and economic reconstruction of a democratic Austria and the parallel process of cultural assimilation. He elaborates America's attempt of cultural imperialism by spreading American ideals through the spread of consumer goods such as Coca-Cola and Levi jeans and through cultural symbols like Rock and roll and Marlon Brando's black leather jacket, as well as through the promotion of democracy in Europe.

Despite used synonymously, Cocacolonization differs from Americanization in some respects. The latter is inclusive term of the former. It means, American cultural domination might have either homogenizing or hybridizing effect on foreign cultures. Cocacolonization occurs when Americanization results in uniformity and convergence. At other times, Americanization might induce host culture to assimilate with American mass culture to produce a degree of divergence or hybridization. In conceptualizing Americanization in European context, Hamilton M. Stapell traces these two broad interpretive issues in the study of Americanization and globalization as:

> Some scholars view Americanization as an irresistible power that is so potent that it homogenizes the globe. This thesis is commonly known as "Coca-Colonization." On the other hand, others argue that American cultural products are selected, domesticated, and/or adapted so that national differences survive or are even reinforced. This is the theory of cultural syncretism, hybridization, or "Creolization. (81)

Above discussion establishes the fact that the terms Cocacolonization, and Americanization are both related to the homogenizing effect due to cultural globalization. Despite some differences in their contextual usage, they speak of American cultural hegemony on host culture(s).

Organization of the Study

The research comprises of six chapters.

The first chapter introduces the whole project. It details the background of Indian novels in relation to globalization of culture and states the problem with research questions, research objectives, hypothesis, and, methodology and review of related literature.

The second chapter examines multiple hybrid identities of the title character in her struggle for survival and the gradual process of Americanization in Mukherjee's *Jasmine*.

The third chapter explores the dynamics in the traditional Parsi culture after coming into contact with the cultural flow of globalization in Mistry's *Family Matters*.

The fourth chapter examines the cultural hybridization due to interplay of colonialism and globalization in the characterization and in the society in Kiran Desai's *The Inheritance of Loss*.

The fifth chapter reveals the cultural shade of homogenization in Adiga's *The White Tiger*. It spotlights the changes in Indian lifestyle due to global cultural flow in the forms of modern ideas, capital and technology during the title character's move from downtrodden poverty to technologically equipped affluence, from rural setting to urban setting, and from traditional lifestyle to modern lifestyle.

The final chapter concludes the whole project and recommends a few additional areas for further exploration. It states that the Indian novels in English of the post-1980s evidence the cultural shades of globalization, either homogeneity or hybridity.

Chapter: Two

Globalizing India, and Jasmine's American Odyssey and Hybrid Identity

Jasmine is a story of exile and immigration and the becomingness of a female protagonist from a poverty ridden traditional Indian village in the affluent modern western country like America. Its dominant motif is the transformation for adoption as the ethic of survival in the context of immigration. The protagonist Jasmine, who is now twenty-four years old and lives in Iowa, recollects distant events from her childhood in Hasnapur and narrates the story in flashback with some reflections on present events. Mukherjee endows her with such a fluid character that her metamorphosis continues even on the last pages of the novel. This quality makes her a good adapter in any social setting that she comes across, and therefore she resists any social categorization.

Jasmine pictures the title character's process of Americanization by outlining her experiences of trauma and triumph in her attempt to forge a new identity for herself. Driven by the global cultural flow of migration, Jasmine's American odyssey undergoes through different metamorphoses in terms of names and roles in her attempt to fit in the American society. Despite her border crossing and exposure to American ideals of liberty, egalitarianism, individualism, republicanism, democracy and laissez faire economics, she does not completely free herself of her past self to completely convert into an American woman. In this context, the chapter first examines how the density of the irresistible cultural flow of globalization in India has contributed in catalyzing her journey to the US, and then moves into analyzing her hybrid identity that has been shaped by her present immigrant reality as well as by her ethnic, social, religious, historical and political position in India.

Signposts of Globalization in *Jasmine:* Hasnapuri Surroundings

Jasmine was born into a traditional family from a rural Punjabi village called Hasnapur around 1965. Belonging to a farming community with feudalistic setting, the family was haunted by the partition of Pakistan and India as the family was forced to move there from Lahore, Pakistan after their village was sacked by Muslims during the partition riots. The community consider that giving birth to daughters as burdens because they are to be married off with a dowry. So she explains that the community did not mark her birth "as lucky, a child with a special destiny to fulfill" as she was born in such "a bountiful year" that a farmer like her father who had just thirty acres of land succeeded in growing "grain to hoard for drought" (39). The traditional mindset of the community is obvious in the stronghold of patriarchy-ridden mothers who detest their own girl children as they believe "Gods with infinite memories visited girl children on women who needed to be punished for sins committed in other incarnations" (39). Their fatalistic belief reveals when she relates the stories of her birth: "When the midwife carried me out, my sisters tell me, I had a ruby-red choker of bruise around my throat and sapphire fingerprints on my collarbone" (40). They believe that the bruise marks on her infant neck is the mark of her foremothers trying to prevent her from coming into the world.

There are two characters, who occupy a highly reputable position in the social strata, whose remarks represent the traditional fatalistic mindset of the community: the astrologer whom Jasmine meets under a banyan tree and Jasmine's paternal grandmother, Dida. The astrologer foretells the young Jasmine's fate of widowhood and exile when she was only seven years old: "Fate is Fate. When Behula's bridegroom was fated to die of snakebite on their wedding night, did building a steel fortress prevent his death? A magic snake will penetrate solid walls when necessary" (4). Similarly, Dida aggressively supports traditional Indian values when she opposes

Jasmine's efforts to extend her formal education as she used to “make a fuss” about her “staying on in school” (47). She unsuccessfully tries to arrange a marriage with a Ludhiana widower whose “father was a rich man” with “almost two hundred acres of well-irrigated ground.” The widower had “three children and needed a wife to look after them” (48). The neighborhood was in support of her on this issue. In reference to Jasmine's bleak prospects of the astrologer, she says, "You're going to wear out your sandals getting rid of this one." She furthers traditional patriarchy as: “Some women think they own the world because their husbands are too lazy to beat them” (47). Hence, Dida and the astrologer are the champion of feudalistic locale in the novel.

In the midst of traditional orientation of Hasnapuri surroundings, there are indications that globalizing forces of modernity have penetrated and started to influence thinking pattern and the way of life of people. In this context, the subsequent paragraphs examine the global exchange of cultural pattern around Hasnapur.

Masterji, the Sikh English instructor, is a pioneer and harbinger of ideoscapes, the global flow of ideas and ideologies, in the locality. He loves things of American. Even though it is not easy for Jasmine to have a formal education, with Masterji’s instructions she gets the opportunity to prove that she is quite an intelligent girl. Jasmine remembers him during her time in school, learning under him as:

> I was seven then, a reader, a counter, picture drawer to whom Masterji, the oldest and sourest teacher in our school (B.A. Patiala, failed), lent his own books. I was whiz in Punjabi and Urdu, and the first likely female candidate for English instruction he’d ever had. He had a pile of English books, some from the British Council Library, some with

> USIS stickers. I remember a thin one, *Shane*, about an American village much like Punjab, *Alice in Wonderland*, which gave me nightmares. (40)

The passage reveals that Masterji has recognized Jasmine's talent and contributed in expanding her horizon by lending her his books of English and American literature. Later, he even insists her to "learn more English and also shorthand" so that she can work as "steno in the State Bank" (51). He advocates the need of girls' education as: "it is important that modern ladies go for secondary-school education and find themselves positions. They are not shackling themselves to wifehood and maternity first chance." He tells Jasmine's father "that in our modern society many bright ladies are finding positions" (50). Through all these remarks, Masterji emerges as a real educator who believes that education should bring changes in the behavior of people and society.

In addition to his role as an educator, Masterji is also a social activist and a religious reformer. He encourages Jasmine's occupying with English books even after school despite her parents' objection. Along with her mother, he lobbies for her education when her grandmother and her father try to marry off her with the Ludhiana widower. Finally, Masterji convinces the family to let her to continue with her studies Jasmine recalls his role in that crucial moment as:

> Masterji must have heard that he was likely to lose me the Ludhiana widower. He biked all the way to our adobe compound one Sunday morning, his white beard rolled spiffily tight and his long hair tucked under a crisp chartreuse turban to confront my father, a Hindu gentleman. He was even carrying a kirpan, which meant that for him this was a special occasion. Masterji was a Sikh. All Sikh men in our village … kept their hair and beards, but very few went around their ceremonial daggers strapped to their chests all day long … we Hindu girls had thought of Masterji as a religious man a pious Sikh, but very noncommunal….When Masterji unstraddled his bike, we noticed the damp red stain on

> the back of his turban. Tomato seeds still stuck to the stain. The Khalsa lions had taken to hurling fruit and stones from their scooters. (48-49)

Here, Mukherjee vividly mirrors him as a devout Sikh reformer cum an educator with a cause using such descriptive criteria, e.g., having a beard long enough to be rolled, having hair long enough to be tucked up, wearing a turban, being a genuine but-very-noncommunal Sikh, and carrying a sword symbolizing a religious commandment.

Due to his reformist agenda, he becomes the target of the Khalsa Lions, a radical group of Sikh boys who advocate for purity. They condemn his socio-religious activism as impure, and he becomes a part of their bullying and violence. As describe above, his disheveled appearance and the mark on his turban in this humbling moment of entreaty symbolize that Masterji is trying his best to help Jasmine to continue her education. Later, he is accused of not adhering exactly to the letter of Sikhism and smoking tobacco, and is brutally murdered by Khalsa Lions in front of his students. Jasmine narrates the murder scene. First, the boys chase and catch him without much effort. Then they first knock his turban off and insult him by calling derogatory names. After that, Masterji starts crying and holding his beard and his exposed white hair in his hands. When he starts crying "I am a good Sikh, a pious Sikh …Why are you doing this? We are peaceful people." (85), they pull out his ceremonial comb, and his life-long hair falls over his shoulders, down his back. With this, the boys start laughing. Terrified, students remain silent not knowing what to do. Further, one boy barbers him by chopping at the hair in great clumps while another holds a machine gun over the children. Jasmine relates the climax as: "After they freed his rolled-up beard and chopped it off, they spun him around until he staggered and fell. Then they shot him, emptying overt thirty bullets in him, according to the police inspector (85-86)

The activities that Khalsa Lions perform in public prior to shooting has social and religious significance because their intention is to stop further global cultural flow of ideoscapes by murdering the pioneer of the process. So, they defame him socially and religiously through such murder foreplays like pulling out the ceremonial comb and chopping at the hair in great clumps, freeing his rolled-up beard chopping it off and spinning him around until he staggered and fell. In this sense, the killing represents an act of "contradictory social processes" (Steger, 1) that globalization involves.

In line with Masterji's attempts for socio-religious reforms, many changes have been taking place due to global cultural flow in the locality. One among others is the changing migration pattern, i.e., ethnoscapes, during the 1970s and 1980s Hasnapur as depicted in the novel. Jasmine's brothers Arvind-prar and Hari-prar, who have previously planned to move to the Emirates, sells the "desiccated thirty-acre family ground" to a returnee educated in Vancouver, Canada after their father's death. As a student from an "agricultural school in Canada," he "was testing out scientific ideas" on planting "a new kind of wheat" by setting up "a huge rhombus-shaped farm" (62). Now, the surrounding land and plants experimental crops which seem to grow with great success, though Jasmine suspects it is just luck. She feels troubled whenever she sees this man, who they call "Vancouver Singh," walk around the farm "in his funny foreign yellow raincoat" (63). Her friend Vimla's brother has gone to study in "a fancy institute in Loughborough, England, where he ended up marrying an English girl and not coming back even for Vimla's death" (46). Similarly, Prakash Vijh, her first husband, has always dreamt of securing a degree in America and has already admitted to an international university in Florida before he is killed by a Khalsa Lion. Guided by her late husband's spirit and Hasnapuri environment, Jasmine adopts American ideology of progress and risk and decides to move to

America to live as an illegal immigrant. She contemplates: “Think Vijh & Wife! Prakash exhorted me from every corner of our grief-darkened room…. Don’t crawl back to Hasnapur and feudalism. That Jyoti is dead” (96). So, she asks her brother to procure illegal documents so that she can travel to America by herself. Her grandmother Dida blames her impiety and disrespect of tradition for the death of her husband. But nothing can stop her from going to America. She admits: “A village girl, going alone to America, without job, husband, or papers? I must be mad!” (97). In addition, Masterji has a nephew in California.

Technology is another global cultural flow evident in Hasnapuri surrounding. According to John K. Hoppe, technology “is a continual and highly ambiguous presence in *Jasmine*, and its functions and associations are crucial understanding of the new subjectivities achieved by the text’s highly-valorized characters.” He claims that “technology is evident throughout the various cultural zones of the text, including even "feudal" Hasnapur” (145). Electrification has just been initiated and rich people of the village have started installing it in their houses. Jasmine remembers “sneaking into” her friend’s house and clicking the light switch on-off/on-off” (44) due to childish curiosity. Latest gadgets and electronic items are getting more and more popular, and “A good repairman would eventually make a fortune even in Jullundhar” (88). After moving to the town with Prakash, Jasmine recollects: “in the towns, every little flat had a television set, and everyone had a close relative in Canada and the United states bringing back the latest gadgets” (88). Her husband Prakash is a "modern man, a city man," (76) and a master at electrical repair: “a genius at repairing televisions” (112). He works as a repairman and a bookkeeper while studying for his diploma exams. After marriage even Jasmine learns and starts repairing gadgets: “Prakash brought home ruined toasters, alarm clocks, calculators, electronic fans, and I learned to probe and heal” (89). They are thinking of opening an electronic store

named “Vijh & Wife,” or “Vijh & Vijh,” or “Vijh & Sons” (89) in the town. Later when he gets fed up with the regressive activities with the Khalsa Lions, Prakash changes his mind to emigrate to the US, get an engineering degree from an American University and open an electronics business, a career which will include Jasmine herself. Agricultural mechanization has been initiated in the locality. Her friend Vimla suitor, whose father is popular as the “Tractor King” in the district, has “imported Zetta tractors from Czechoslovakia” (75). As mentioned above Vancouver Singh introduces a modern agricultural farm equipped with technology for planting “a new kind of wheat” (72) in the village. Creeping to modernity, young people of Hasnapur have great craze for technology. This craze is replicated when she talks about her brothers as:

> Arvind-prar and Hari-prar, had taken themselves off to the town of Jullundhar, hoping they could get into a diploma program in some technical school. their plan was to find jobs in Gulf emirate – we had cousins who called themselves electrical engineers and were sending lakhs of rupees back from Qatar and Bahrain. They were fixers and tinkers, not students. Without going to fancy institute of technology my brothers were able to repair our storefront clinic’s television set. (46)

The passage demonstrates the pervasive influence of technology in leading Hasnapur toward the path of modernity.

Even the Khalsa Lions, who constantly project themselves as the forces of counter modernity, show fascination toward technology. So, Jasmine fears bringing fancy new electronics into their home because she has heard the rumor that the Lions “were converting them into homemade bombs” (88). Even they use an electronic “music box” (93) to kill Prakash. By rearing her heroine in such technologically pervasive environment, Mukherjee prepares Jasmine to acquire “Americanized technological identity” (Hoppe, 155) in her journey of

assimilating into a technologized America because “"American" identity is inextricably intertwined with representations and tropings of modern technology” (Hoppe, 138). Growing use of technology in Hasnapuri locality, in this way, demonstrates the indications of technoscapes in the novel.

Shuttling between Worlds: Jasmine’s identity and Agency

In her story of border crossing, Jasmine journeys through multiple identities to become an American woman, and strives to fit in the American society. The journey transforms her personality from a village girl to a matured American woman. Entering into a different world with new ideas and values, she constantly tries to establish a new cultural identity by integrating new desires, skills and habits. Despite this significant metamorphosis, she does not completely leave her past behind to completely convert herself into a liberated self even after being exposed to American ideals of liberty, egalitarianism, individualism, republicanism, democracy and laissez faire economics. Hence, this section examines cultural hybridization in her character which has been shaped by her present immigrant reality in America as well as by her ethnic, social, religious, historical and political position in India. As a case in point, the part focuses on her identity and agency in her character throughout her different avatars to demonstrate the shades of cultural hybridization. In line with Usha Masram’s view “Jasmine at every stage in her troublesome life, in all her identities as Jyoti, Jasmine Jane and Jase, she seems to act boldly and unhesitatingly” (71), this part reveals that despite Mukherjee’s attempt to fully assimilate in the dominant group through multiple identities in the US, she still fails to become indistinguishable member from those of the dominant group.

As the complex chain of global interdependencies has already started to penetrate into and shape the everyday life of Hasnapurians, Jasmine possesses a rebel-like spirit despite the fact

that she was born into a traditional family in a small traditional Indian village in Punjab, where "bad luck dogged dowryless wives, rebellious wives, barren wives. They fell into wells, they got run over by trains, they burned to death heating milk on kerosene stoves" (41). Therefore, her metamorphosis begins from her very village Hasnapur, where the mothers are blamed and accused of sinful life if they give birth to baby-girl. Jasmine recollects the tragic story of her childhood friend Vimla, a rich trader in Hasnapur as:

> In Hasnapur a woman may be old at twenty- two. I think of Vimla, a girl I envied because she lived in a two-story brick house with real windows. Our hut was mud. Her marriage was the fanciest the village had ever seen. Her father gave a zippy red Maruti and a refrigerator in the dowry. When he was twenty-one her husband died of typhoid, and at twenty-two she doused herself with kerosene and flung herself on a stove, shouting to the god of death, "Yama, bring me to you." …. In Hasnapur, Vimla's isn't a sad story. (15)

Not only that Vimla was born into a rich family, she has been married to a rich family. She is married when she is very young, and she has to endure much suffering after her husband's premature death. Vimla's case, as a commonplace occurrence in the village, replicates the plight of women in the village. Yet there exists the strand of modernity in the operation of Masterji and Jyoti's mother.

In the midst of creeping global interlink that has been altering the traditional pattern of education, migration, earning, technology and marrying, her English teacher Masterji, "who loved things American" (45), grooms her agency and identity by urging Jyoti to continue with her education by lending "his own books" to "the first likely female candidate for English instruction he'd ever had" (40). Her mother wants to make her "fifth daughter beautiful instead of the first" (40) by sending her to school. She struggles hard to keep Jyoti in school for six years

and to prevent her from being married at the age of eleven to a widowed landlord. She has fulfilled her mother's expectation by showing her brightness and talent at school. Her brothers Hari-parr and Arvind-parr sometimes joked that they would take her into the examination hall so that she could write their exams. And they were proud of her because they heard Masterji saying that she "wrote the best English composition," and she had them "translate instruction manuals and write school or job applications" (46). This shows she has already acquired some aspects of modernity from the global cultural flow found in Hasnapuri surroundings.

Her grandmother wants to marry her off at the age of 11. She goes against fate from an age as early as seven years as she boldly denies the prediction of her widowhood and exile by shouting at the astrologer himself "You're a crazy old man. You don't know what my future holds!" (3). Hence, she accepts the scar made by the twig sticking out the bundle of firewood on her forehead as her "third eye" (5). In this context, John K. Hoppe points out her rebellious spirt, "From the beginning, Jyoti rebels against her cultural inscription" (140). Similarly, Usha Masram observes, "Raging against the fate and the norms of society which tried to condition her existence, Jasmine asserts that *she is not just nothing* [my emphasis]. Renamed as Jasmine, joyously sharing the ambition of her husband, she looks forward to going to America, a land of opportunities" (71). Here, Masram displays Jasmine's tireless spirit in her bold assertion of her self-value and her enthusiasm to further her dream. Masterji fortifies this spirit by encouraging her to "learn more English and also shorthand" so that she can work as "steno in the State Bank" (51). When her father replicates the mindset when he replies to Masterji that "bright ladies are bearing bright sons, that is nature's design" (51), she speaks out her childhood ambition as: ""I want to be a doctor and set up my own clinic in a big town." Like the mustached doctor in the bazar clinic, I wanted to scrape off cataracts, fit plastic legs on stumps, work miracles" (51).

Despite her spirit, brightness and talent, Jasmine is compelled to give up her studies. After her father's death, she together with her brothers Arvind-parr and Hari-parr is compelled to retreat from her childhood dream and to get married with Prakash at the age of fourteen.

Her marriage with Prakash illustrates a break with traditional form of marriage. Although she was a helpless girl of fourteen in the traditional society, she does not go against the commonplace practice of child marriage. But she shows her agency by taking the decision of her marriage with Prakash by herself in contrast to the common form of arranged marriage in which parents and senior family relations play the role of sole decision maker. There is no role of her elders like her paternal grandmother and mother. Jasmine gets first attracted to Prakash, her brothers' friend, when she happens to overhear his voice out in the courtyard, arguing with the radical Sikh' prejudicial and violent suggestion. She remembers his sensible convictions and his sweet voice as: "I fell in love with that voice. It was low, gravelly, unfooled. I was prepared to marry the man who belonged to that voice" (66). Later, the next morning while packing extra food in her brothers' lunches, she leaves a note asking whether Prakash speaks English because, she recalls, "I couldn't marry a man who didn't speak English, or at least who didn't want to speak English" (68). She agrees to meet Prakash in a tea shop after her brothers assure her that Prakash speaks impeccable English and that his goal is to move to America within the next few years. Two weeks after their meeting in the tea shop, she gets married with Prakash. Their marriage is completely different from the marriages in the village as it "was a no-dowry, no-guests Registry office in a town a 250-rupee taxi ride south of Hasnapur. Vimla… accused us of living in sin" (75) because of their disregard for tradition.

When Prakash comes into her life, he not only takes her to the town from Hasnapur but also gives her a new name Jasmine. Being a city man inspired by Gandhi and Nehru, Prakash

plays an important role in building up her confidence and in furthering her transformation from feudal mindset into a modern one. This transformation is signaled by the change in her name to Jasmine from Jyoti, her birth name, as a way of rebelling against the feudal traditions of her conservative Indian upbringing. As a proponent and promoter of gender equality and social progressiveness in India, he wants Jasmine to be a modern woman and break with the traditional conservative Indian values with which she was raised. And while some of what he says appeals to her, Jasmine is at first quite uncomfortable breaking out of the gender roles she was raised with, and it is difficult for her to start calling her husband by his name and regarding herself as his equal. She confesses: “In Hasnapur wives used only pronouns to address their husbands. The first months, eager and obedient as I was, I still had a hard time calling him Prakash” (77). Even this act of liberation is, in a sense, an act of obedience, because it's what Prakash wants. In answering her persistent insistence to get pregnant that she is already “past fifteen, and girls in the village,” and her mother “were beginning to talk,” he coolly explains to her further, “He was too poor to start a family and I was too young. My kind of feudal compliance was what still kept India and unhealthy and backward nation. It was up to the women to resist, because men were generally too greedy and too stupid to recognize their own best interests” (77-78). Despite his attempts to persuade her, she does not comply with his modern ideas due to her upbringing in Hasnapur, where girls like “the Mazbi maid's daughter, who had been married off at eleven …already had had a miscarriage" (78). Prakash teaches her that marriage is not the form of patriarchal control and enforced obedience, and pregnancy is not the only way to prove worth and to validate identity for newly married women.

By renaming her and insisting that she learn English and break free from the traditions and values with which she was raised, Prakash is, in a way, shaping her to his preferred

specifications. Hence, she compares Prakash to a fictional character from George Bernard Shaw's play *Pygmalion* named Professor Higgins who changes a Cockney flower girl Eliza Doolittle into a good English speaker like a duchess:

> Pygmalion wasn't a play I'd seen or read then, but I realize now how much of Professor Higgins there was in my husband. He wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name: Jasmine. He said, "You are small and sweet and heady, my Jasmine. You'll quicken the whole world with your perfume." Jyoti, Jasmine: I shuttled between identities. (77)

The passage implicates that, like Professor Higgins cannot change Eliza's manners despite his success in changing her pronunciation through his lessons in phonetics, Prakash fails to completely transform her feudal upbringing into a modern one through his lessons of gender equality and women empowerment. Hence, Jasmine, like Eliza, finally asserts her own independence in future odyssey to the US despite being remained shuttled between identities.

Prakash incites and shapes her journey of remaking herself into many selves by becoming the pioneer of the process as he is the first to initiate the change from a traditional Jyoti into a modern Jasmine. She recollects his contribution into her remaking when she says to Taylor, "I had been until that time an innocent child he'd picked out of the gutter, discovered, and made whole, then fallen in love with" (189). Suchismita Banerjee opines, "Prakash insistently encourages his wife, Jasmine, to throw away feudalism" (175). Jasmine herself realizes Prakash's influence "to make me a new kind of city woman" (70), a new woman for his new India. F. Timothy Ruppel observes, "Prakash is entirely determining Jyoti's new identity----is first defining Jyoti's role in the new political landscape of India, and then he is telling Jyoti how

to be this new woman" (184). He also initiates a new identity by encouraging her in the path of becoming independent so that she can become her own bread-winner. With him, she starts selling detergent to make money, read and understand technical manuals, repair a VCR with an equal division of labour. Jasmine herself realizes that she has changed in many ways due to Prakash. She narrates, "My life before Prakash, the girl I had been, the village, were like a dream from another life" (91). Suchismita Banerjee outlines Prakash's contribution in her transformation, "Prakash inspires her to challenge destiny, empowers her to continue her self-education even after marriage (an act which seems quite revolutionary in the novel), and instils in her the desire to relocate in America, which to him, is a land of hope and freedom" (16). Thus, Prakash tempts the adventurous spirit of Jasmine and empowers her to make the decision of migrating to the US. After he receives a letter from Professor Vadhera who encourages Prakash to study in America, he plans to move to Florida with his wife.

Jasmine's development into a new woman abruptly halts half a way through when Jasmine becomes a political target of regressive forces because her aspirations pose a threat to the feudal social order. Sukhwinder and his friends, who want to establish the new, separatist state of "Khalistan, the Land of the Pure" (57), kills Prakash by a bomb meant for Jasmine as his assassin yells "'Prostitutes! Whores!'" (85). Her husband's murder puts an end to Jasmine's dream of furthering her identity as a new woman. To cope up with the new situation, she temporarily retreats to the feudalistic social order by joining her mother in enforced widowhood, observing rituality of feudalistic widowhood by keeping the company of other widows completely shunned by the rest of their community "I am a widow in the war of feudalisms" (97). After a while, she feels Prakash, who "created Jasmine" (97), is exhorting her from every corner of their grief-darkened room not to crawl back to Hasnapur and feudalism. And she takes

a decision of using the money in Prakash's account to complete his dream by travelling to America by herself so that she can commit ritual suicide, Sati, at Tampa and burn it in front of his school where Prakash intends to get admission. Therefore, she asks her brothers to procure illegal documents so that she can follow the footpath of her contemporary Vimla (as quoted on page 55), who has been abetted to set herself on fire after dousing with kerosene at her prime youth of twenty-two after her husband dies of typhoid fever. Though the occurrences like this are quite common in Hasnapur, she gathers courage and strength and prepares herself with the forged passport and Prakash's paper, his clothes especially blue suit and her white sari to become Sati, an idea deeply absorbed in ancient Indian culture. Since Hindu customs consider 'sati' as the greatest form of devotion of wives towards their dead husbands by offering themselves on the very funeral pyre of their husbands, her decision to move to America to observe the ritual is the result of her culturally hybrid existence.

When Jasmine leaves Hasnapur for the USA as an illegal immigrant traveling on a forged passport with "refugees and mercenaries and guest workers" (100), her agency and spirt reveals when she ventures to journey across the globe. With fake documents at hand, she travels to the United States through rides on aeroplanes of "national airlines flying the world that do not appear in any directory…a shadow world of aircraft permanently aloft that share air lanes and radio frequencies with Pan Am and British Air and Air-India" (100). She joins with a caravan of illegal migrants from different religions and nationalities on her "way through three continents" (101). Sitting "between a Filipina nurse and a Tamil auto mechanic both on their way to Bahrain," she continues her difficult journey with "swollen feet up and down the aisles" (101-02). She recollects this difficult time as:

> In the soundproofed and windowless back room of an Indische Speishalle in Hamburg… A Ugandan lifts his Mickey Mouse T-shirt to show off his flesh wounds. “When the American visa bastards turned me down, I tried to kill myself.” Later, in suburban Blankenese, the *Polizei* pull the Ugandan and me off a train and ask to see our travel documents. I hand over my forged, expensive passport. The *Polizei* scrutinize my inscrutables, then let me go. The Ugandan twitches and stammers. The flesh wound bleeds into Mickey Mouse as he scuffles. (102-03)

She boldly faces and surmounts all such difficulties on the way to Amsterdam where a railway porter who speaks Hindi connects her to a ship that will travel to the U.S. This proves her agency in her struggle to survive and adopt in the foreign land.

Though Half-Face represents "the underworld of evil" (103), Jasmine’s encounter with him exerts a very positive contribution in her identity formation. Here, “Violence thus becomes a catalyst in fabricating immigrant identity” (11) as observed by Suchismita Banerjee. Knowing her vulnerability as an Indian-born immigrant, he tells Jasmine, "You know what's coming, and there ain't nobody here to help you, so my advice is to lie back and enjoy it" (102). Eliminating any possibility of resistance from Eastern women, Half-Face drinks, rapes, and then falls asleep. Strongly conditioned by the society into which she was born, the act at first makes Jasmine contemplate killing herself as it is a consequence "personal dishonor" for her. All of sudden, her hidden rebellious spirit that has challenged the sage who forecasts her widowhood and exile, resurrects and she decides to kill the offender transforming herself in the form of Kali, the goddess of destruction. Therefore, she first thoroughly cleanses her body, purifies her soul through prayer, and cuts a strip across her tongue with a small knife she has had. And then she kills the offender with the small knife the way the young Jyoti kills a rabid dog in her village. For

Geoffrey Kain, Jasmine's violent response to Half-Face is "a virtual repetition of" her earlier assault of the dog.

Both of her acts are concerned with the acts of "crushing the demon and ensuring her own survival" because Half-Face himself represents the "monstrous reincarnation of that deranged, rabid beast" (154). Similarly, Ruppel equates this act with the "gesture of marking and naming" that "reclaims her body;" and therefore, "it is an active intervention in the relations of ruling that provided the justification of her rape and her subsequent conception of herself as a victim" (186). For Sara Falda and Yousef Awad, this act of violence is an act of self-empowerment and agency. She turns her anger into power. In an image similar to the Mythic Kali, Jasmine triumphantly wants Half-Faced to see her transformation to a goddess" (178). She describes the moment:

> I extended my tongue, and slice it. Hot blood dripped immediately…My mouth had filled with blood … I began to shiver. The blade need not be long, only sharp, and my hand not strong, only quick. His eyes fluttered open even before I felt the metal touch his throat, and his smile and panic were nearly instantaneous. I wanted that moment when he saw me above him as he had last seen me, naked, but now with my mouth open, pouring blood, and my red tongue out. (118)

The iconography that the passage vividly sketches reminds of the legend when the Goddess *Kali* slays the demon named *Raktabija* in the *Devi Mahatmyam,* in which the Goddess Kali unfurls her tongue in her role and destroy the demon *Raktabija*, who had the magical ability to produce a double of himself instantly every time a drop of his blood fell to the ground, by sucking his blood. Now she has transformed from the helpless village girl into the goddess of destruction as it is obvious from her gesture and posture. Later Jasmine herself realizes through

this harrowing series of events, "I was walking death. Death incarnate" (119). In this context, she shows her agency that she is capable of protecting herself.

Losing her chastity from Half-Face, she now gives up the idea that has driven her to the USA. Then she burns Prakash's suit that she has carried with her, and leaves the motel. The act of burning shows her significant transformation in her previous intent to go to the USA to burn herself at the school where Prakash intends to go. Ruppel highlights the significance the episode of Jasmine's encounter with Half-Face and her burning of Prakash's clothes as: "With the killing of Half-Face, Jasmine passes from innocence and enacts a radical break, suggesting a form of resistance that is contingent, disruptive, and strategic. Rather than reifying a past that is continuous and identical with itself, Jasmine suggests a history dislodged from origins and a self-fractured from organic wholeness" (187), Here, Ruppel maintains that the episode represents a breakthrough in enacting her agency as it is "a form of resistance that is contingent, disruptive, and strategic" suggesting "a history dislodged from origins." But she has displayed similar spirit and boldness not only in her shouting at the astrologer "You don't know what my future holds!" (3), but also in her acceptance of the scar made by the twig as her third eye. Despite her frightening older sisters, she boldly asserts, ""It's not a scar," I shouted, it's my third eye." In the stories our mother recited, the holiest sages developed an extra eye right in the middle of their foreheads. Through that eye they peered out into invisible worlds. "Now I'm a sage"" (5). The quote proves her boldness in her declaration of being a sage. Moreover, she shows no sign of fear when she happens to touch "the soft waterlogged carcass of a small dog" whose "eyes had been eaten" (5) while swimming across the river in contrary with Ruppel's analysis of her encounter with Half-Face episode as a milestone in her identity formation.

She meets Lillian Gordon as she leaves the motel after surviving the inhumane experience of the rape by Half-Face. she takes the injured Jasmine home to nurse her back to health, and gives Jasmine an American nickname "Jazzy" (4), which symbolizes her acceptance of American culture by making her dress up in American "Peter Pan collars, maxi skirts, T-shirts with washed-out pictures, sweaters, cords, and loafers" (132). At this point she undergoes a transformation in her outward appearance and gestures from Indian into American. Gordon advises her to adopt American way of life in her manner of walking, dressing, talking etc. because Americans are hostile toward the non-American Other. She can amalgamate into American culture easily, for "… if you walk and talk American, they'll think you were born here. Most Americans can't imagine anything else" (134-35). With Lillian, Jasmine gradually gets used to American lifestyle: she starts visiting department stores and for the first time in her life goes through revolving doors. Everything to Jasmine is new and it does not frighten her at all. Instead Jasmine is eager to open her eyes and experience the new excitement. With Lillian Gordon's company, Jasmine gradually withers her native modesty and holds on to her transformation. She herself feels the change occurring in her as follows: "I feel at times like a stone hurtling through diaphanous mist, unable to grab hold, unable to slow myself, yet unwilling to abandon the ride I'm on. Down and down I go, where I'll stop, God only knows. (138-39). This New American identity and American getup brings a new feelings and confidence in her personality. Jasmine takes on her new identity gladly: "I checked myself in the mirror, *shocked at the transformation* [my italic]. Jazzy in a t-shirt, tight cords and running shoes. I couldn't tell if with the Hasnapuri sidle I'd also abandoned my Hasnapuri modesty" (133). Here, her sense of mental shock due to her Hasnapuri modesty is in complete contrast with her American outer appearance.

After helping her assimilate in American culture, Gordon also helps Jazzy get to New York to meet with her husband's Professor Vadhera, who lets her stay with his family because she is the widow of his favorite student. With the Vadhera family, she once again falls back into the traditional lifestyle similar to her village that she resents. She feels as if she is back in India, living as basically a live-in maid for the Vadheras, attending to the elders while Prof. Vadhera and his wife Nirmala work during the day. She finds that despite being a renowned Professor in India he fails to find a job in a university and now he supports his family as an importer and sorter of human hair. Gradually she becomes fed up with the traditional Indian life in Brooklyn's Indian ghetto due to, as Anjana Sukumary notes, "strong urge in her to re-invent herself and her eagerness for independence and self-reliance" because "Her only option there was total silence and she finds herself losing herself in the superficial rituals and cultural adherence" (71). To get rid of the passivity and inertia there, she tries her best to detach herself from all that is Indian: "In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like" (145). Therefore, she asks Vadhera to arrange a green card for her so that she can fly to a new terrain: "Disappointments tumbled out of me. I told him I wanted a green card more than anything else in the world, that a green card was freedom" (149). Being a child of globalization, she could not bear the incongruity of being a house bound widow in a city and a culture where she has endless possibilities.

After becoming Lillian Gordon's Jazzy, Jasmine gets a new identity "Jase" from Taylor Hayes. With the help of Kate Gordon-Feldstein, she begins working as an au pair for Wylie and Taylor to take care of their adopted daughter, Duff. For her, Hayes household environment becomes a training center for getting used to American way of life practically:

> He smiled his crooked-toothed smile, and I began to fall in love. I mean, I fell in love with what he represented to me, a professor who served biscuits to a servant, smiled at her, and admitted her to the broad democracy of his joking, even when she didn't understand it. It seemed entirely American. I was curious about his life, not repulsed. I wanted to know the way such a man lives in this country. I wanted to watch, be part of it. (167)

Here, she is surprised to see a scenario of American household which is completely different from that of India. She is particularly amazed by the husband, Taylor, who, to her great surprise, treats her as an equal. According to Turan Kolukirik, not only that it "shows the importance of Taylor to her as the personification of American culture, but it also shows how much she wants to become part of that American culture. She wants to "watch" and see how "real" Americans live their lives in an attempt to subsequently imitate that kind of life" (19). Her interaction with Taylor, his wife Wylie and his daughter Duff helps her in creating a new perception about herself.

Gradually she becomes more and more skilled and proficient in English as she has the opportunity of coming across with the complexities of colloquial variety of language. Here, learning a foreign language becomes a means of adopting new cultural identity. She recollects her days with the Hayes family for the acquisition of American culture as:

> Every morning, the new sank into my brain, and stayed. Language on the street, on the forbidden television, at the Haynes‟ dinners, where I sat like a guest and only helped with the serving (and, increasingly, controlled the menu), all became my language, which I learned like a child, from the first words up. The squatting fields of Hasnapur receded fast. (174)

The passage explains how her familiarity with English language has helped her learning intricacies of American culture. During her two year stay in the family, she becomes familiar with every nook and corner of American way of life.

Jasmine wonders about such American commonplace practices like adoption of foreign child, widow marriage, their idea of secrecy and shame, cohabitation, men helping in the kitchen, women working for longer hours outside. when Taylor and Wylie tell Jasmine that Duff is adopted, and Jasmine narrates:

> I could not imagine a non-genetic child. A child that was not my own, or my husband's, struck me as a monstrous idea. Adoption was as foreign to me as the idea of widow marriage…. No window shades, no secrets. Bernard women were studying cross-legged on narrow beds, changing T-shirts, clowning with Walkmans clamped to their heads. They wore nothing under their shirts and sweaters. Men were in their room. Even on the first morning I saw naked bodies combing their hair in front of dresser mirrors. Truly there was no concept of shame in this society. (170-71)

Her Indian sense of values cannot tolerate all these commonplace practices listed in the quote above. She further records her disgust: "I'd die before a Sob sister asked me about Half-Face" (171). Gradually, she gets used to such practices and falls in love with the "world, its ease, its careless confidence and graceful self-absorption and she wants to become "humorous, intelligent, refined, affectionate," but not "illegal, not murderer, not widowed, raped, destitute, fearful" (171). Despite her determination and success to get rooted in American culture: "I wanted to watch, be a part of it" (167), Taylor's Jase does retain Jyoti-like qualities that the subsequent paragraphs attempt to explore.

Jasmine's minute observation of Wylie-Taylor divorce episode highlights her identity as a cultural hybrid. Despite her exposure to American culture, she is not used to the open way Taylor and Wylie talk about sex and love and she could not see through Wylie's decision to leave Taylor for an economist named Stuart Eschelman with a wife and three kids. Wylie confides: "Taylor's such a sweetheart, and there is Duff and Stuart's three kids, but this is my chance at real happiness" (181). In this situation, she feels outwitted at her decision: "There was no word I could learn, no one I could consult, to understand what Wylie was saying or why she had done it" (181-82). She further asks, "Then what did happy mean? . . . I started crying for my own helplessness and stupidity" (182). Here, she is taken by surprise that Wylie has fallen in love with another man. Hence, Jasmine's inner reflections capture her deliberations on cultural differences and her emotional adherence to her traditional beliefs while the modern value systems are at work to open up the new avenues.

The incident becomes a lesson for Jasmine to learn the ephemeral attitude of the Americans, even marital bond that is supposed to bind a couple for seven 'Janmas' (lives), according to Hindu belief. But "In America, nothing lasts. I can say that now and it doesn't shock me, but I think it was the hardest lesson of all for me to learn. We arrive so eager to learn, to adjust, to participate, only to find the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible, or so wonderful, that it won't disintegrate" (181). Though she fears that nothing lasts in America, she absorbs the ethos of American culture and is ready to get rooted in it. She utters as, "America may be fluid and built on flimsy, invisible lines of weak gravity, but I was a dense object. I had landed and was getting rooted" (179). Therefore, she admits, "For every Jasmine the reliable caregiver, there is a Jase the prowling adventurer. I thrilled to the tug of opposite forces" (176-77). Her condition in this state is best explained by

bringing in John W. Berry's idea of acculturation strategies that immigrants employ. In "Immigration, Acculturation and Adaptation," Berry describes that immigrants adopt "Strategies with respect to two major issues … in their daily encounters …: *cultural maintenance…* and *contact and participation* [emphasis in the original]." The first relates to "to what extent are cultural identity and characteristics considered to be important, and their maintenance strived for", and the second explains "to what extent should they become involved in other cultural groups, or remain primarily among themselves" (9). Here Berry's idea is at work when she accepts that she is torn in the tug of two contradictory ideologies traditional versus modern or Eastern versus Western.

Jasmine exhibits similar trait of cultural in-betweenness in terms of her identity and agency in her relation with Taylor. She acknowledges Taylor's contribution in remaking her into an "adventurous Jase" by letting her bloom in her own way and form. After Wylie decides to leave him for Stuart, she appreciates Taylor's behaviour by comparing him with her Indian husband Prakash in helping her grow as American as: "Taylor acted forbearing even when aggrieved. Prakash would have been impossibly possessive. He would have put in new locks and bars on the outside of the front door of the apartment. The Claremont codes still bewildered me" (182-83). All through her stay with Taylor, both of them become dependent on each other for their happiness as well as welfare. In the second year, when Jasmine has enough free time with Duff in School full days, Taylor arranges her a part-time job of answering phones in the Mathematics department. Later, another department, the Indian Languages department, offers her a job of a Punjabi reader and a tutor for students who want to go to India for study or work. After being able to earn a huge amount of money as fees, she manages to pay back the debt of the Vadhera in a single cheque. Here she feels proud for being a "professional" as against Hasnapuri

"Mazbi woman" who would come to their house to do household works as "a maidservant" (175). With this new avatar "Jase," she can live on her own earnings, and therefore she feels elated as she achieves economic Independence, "a woman who brought herself spangled heels and silk chartreuse pants" (176). With Taylor, the "hardest lesson" she learns is that everything including a human relationship is ephemeral, so "In America, nothing lasts" and "the monuments are plastic, agreements are annulled. Nothing is forever, nothing is so terrible or so wonderful, that it won't disintegrate" (181). In this way, Manhattan becomes a school for learning American way of life for her.

Taylor acknowledges her liminal state and is ready to accept Jasmine for who she currently is and who she promises to become, while acknowledging the differences between them. When she moves to the Hayeses, she finds Taylor to be warm and goofy. As the time passes, she begins to "like(d) everything he said or did" (176). She gradually gets along with him because he accepts her ethnicity without adjusting her fully into his non-native imaginative perception. Jasmine proclaims:

> Taylor didn't want to change me. He didn't want to scour and sanitize the foreignness. My being different from Wylie and Kate didn't scare him. I changed because I wanted to. To bunker oneself inside nostalgia, to sheathe the heart in a bulletproof vest, was to be a coward. On Claremont Avenue, in the Hayeses' big, clean, brightly lit apartment, I bloomed from a diffident alien with forged documents into adventurous Jase. (185-186)

Here, she shows that her desire to change herself for Taylor springs out of her own inclination. According to Gunjan Gosain Oberoi1 and Jyoti Sharma, Jasmine transformation this time is "from her very own yearning for personal change." They further note, "In becoming Jase, Jasmine gets increasingly comfortable with her sexuality which she always tried to repress

earlier, more so, after her traumatic experience. At this juncture, Sara Fadla and Yousef Awad, while examining Jasmine's identity as plural, subversive and rhizomatic, note that Taylor "embraces her foreignness and differentness" (179). They draw Taylor's contribution a means of self-becomingness as:

> Taylor does not insult her intelligence. He stimulates her critical thinking by generating philosophical debates and involving her in his studies. In one incident, she tries to explain her belief of what she calls assignment logic of the universe. She spells out that "a whole life's mission might be to move a flowerpot from one table to another" and maybe her "assignment was to bring [Taylor] enlightenment". (179)

Here, Fadla and Awad succinctly explain Taylor's role as a facilitator, a guide, an advisor, or a catalyst in shaping her identity and agency.

Jasmine shows her boldness when she takes a decision to leave Manhattan for Iowa. She has to give up the feeling of comfort, contentment and understanding with Taylor when she finds herself being "observed, tracked, by Sukhwinder" (189), the man that killed Prakash, on the day she has been to the park with Taylor and Duff. She runs for life to Iowa, where Duff's birth mother lives. Despite Taylor's offer to move to New York's downtown or to Jersey, she tells him that it is her battle. She is not even ready to change the destination when Taylor advices her that Iowa is not a suitable place for her to live "Iowa is flat" (189). Her Indian sense of fatalism discloses when she says, "In my life, I have never dithered. God's plans have always seemed clearly laid out" (189). This replicates what the astrologer under a banyan tree in Hasnapur forecasts about her widowhood and exile. Though she refutes the astrologer at that time, she knows her life journey to date has proved what the astrologer is right.

After fleeing from New York to save herself, Jasmine comes across with Mother Ripplemayer, the Iowa counterpart of Lillian Gordon. She helps her getting a job in her son Bud Ripplemayer's bank as a teller girl, and after six months she is the live-in companion of Bud Ripplemayer. Bud not only gives her a new life but also a new name – Jan, her life in Iowa is another phase of her transformation begins in her odyssey of identity formation. In Baden County, Jasmine becomes more American as her ethnic identity entirely changes. Her distinction from others is recognized but not understood and freely accepted. She feels at home in Iowa, as she says, "The farmers around here are like the farmers I grew up with. Modest people, never boastful, tactful and courtly in their way" (11). Bud renames her 'Jane' and she becomes more American. Anjana Sukumary observes, "She becomes a new individual in Iowa where she enjoys her new liberated self and her new role allows for ambition, curiosity, talent and sexuality and she becomes a part of the American society" (72). Here, she is no more like Jasmine, who has murdered Half-Face for violating her chastity, but becomes a Jane who willingly embraces cohabitation with an American carrying his child in her womb.

There is a mutual need for both Jasmine and Bud to support each other; and therefore, she has allowed herself to be his Jane – an archetype to Rochester's Jane Eyre. In addition to her assimilation in rural American society, her life in Iowa, as Sara Falda and Yousef Awad confer while charting out her self-becomingness, "symbolizes a deterioration of her becomingness journey" (179). In this context, Iowa is just a kind of sanctuary from potential danger that Sukhwinder may pose to herself and her loved ones. She contemplates, "Bud has kept me out of trouble" (210). She has felt boredom and isolated due to a life of passivity there, so she calls "Taylor, the rescuer" (210) in her excitement after receiving a card from Taylor that he and Duff are coming to take her to California. Bud asks Jasmine to marry him time and again and talks of

"discipline, strength, patience, character" (23). This shows he wants to shape her personality in his own way. Here, Sara Falda and Yousef Awad link how her identity and agency is "tested through gendered discourse" when she says, Bud calls her "Jane . . . Calamity Jane. Jane as in a Jane Russel, not Jane as in Plain Jane. But Plain Jane is all I want to be. Plain Jane is a role, like any other" (26). They further write, "Feeling her rebellious and adventurous spirit, Bud wants to chain Jasmine down by proposing marriage" (179). He wants to marry her "to be able to say, Bud and *Jane Ripplemeyer* [emphasis in original]" (7). After marrying, Jasmine would be his property so that he can define her and her identity becomes totally dependent on his. This shows that Bud's renaming of her is an attempt to re-shape her beingness and re-define her subjectivity.

Despite her attempts to absorb in the dominant culture, she retains Jyoti-like qualities in her personality all through her stay for more than three years in Iowa. She remembers what Iowan people thinks of her accent when they tell her she has "no accent" and she does not "sound Iowan, either" (13). She remains faithful to Bud like an Indian wife who rejoices in her loyalty towards her husband. She has identified all her dreams and wishes in the name of her husband, and has scarified all her individuality at the holy shrine of matrimony. In an evening when Bud is busy working late auditing loans for the year, she demonstrates her Indianness of a lovable and caring wife as: "I'll wait supper for you. Indian wives never eat before their husbands" (213). Later in the same evening when Darrel asks her to leave Bud and come away with him, she refutes his offer of supper by saying "A good Hasnapur wife doesn't eat just because she is hungry. Food is a way of granting or withholding love (216). These instances prove that even if she is living with an American in an American household, her ideal is an Indian wife who is by nature self-sacrificing. So, she discards Jane does not pay head to Bud's request to marry her because she thinks she is responsible "for Prakash's death, Bud's maiming."

She is “a tornado, blowing through Baden.” (206). Here, she fears because of the Hasnapuri astrologer’s prophecy that she will be a widow in exile.

Given Prakash's death as a proof, she is worried that she is cursed, and that any man she marries will die. She thinks that her past life is enough to justify a kind of disloyalty to Bud because he feels frightened by her stories of Hasnapur. At Iowa she is perfect temptress at his behest and hangs up all decency to yield to the sexual passion of a crippled person: “After I prepare him for bed, undo the shoes, pull off the pants, sponge bathe him, he likes me to change roles, from caregiver to temptress, and I try to do it convincingly, walking differently, frowning, smiling… Now I must do all the playing, provide the surprises. I don’t mind” (36). Here she is very much like Indian women, who seem satisfied performing all her traditional wifely roles bound to the “old world dutifulness” (241). Her inherited Indian values have induced her to serve Bud without any expectation. In this context, Suchismita Banerjee questions “Her individuation and agency” in her sexual roleplaying with the physically handicapped Bud because there is an intense “conscious split between who she is and who she has to become” (22). But later at the end of the chapter 5 her inner- self feels “torn open like the hot dry soil, parched” (38) because of his failure to satisfy her sexual desire. Even at the end of the novel when Taylor announces they are heading for California, Jane says that she cannot leave Bud, “I can’t leave, how can I” (239). Jane is once again caught in conflicting emotions between the promise of America and old-world dutifulness. While deserting Bud and choosing Taylor, Jasmine feels that she is not exchanging between men, but she is changing her whole world. As she herself confides: “I am not choosing between men. I am caught between the promise of America and old-world dutifulness” (240). She readily accepts Taylor’s insistence, “why not, Jase? it’s a free country” (239) and Karin’s comforting, “Don’t blame yourself, Jane” (240). Then she walks out feeling completely

uncertain of her ability that time will tell if she is “a tornado, rubble maker, arising from nowhere and disappearing into a cloud” (241). Hence, Taylor instigates her individualism to resuscitate when she abandons her disabled husband.

Jasmine closely identifies herself with Bud’s adopted son ‘Du’, a Vietnamese, not only because he is an immigrant, but also because he has a culturally hybrid identity like herself. She takes solace watching Du grow up with his dreams. She gets excited when he passes his driving test on the first try. She replies to his instructor who is amazed by his outstanding performance, “Why *shouldn’t he*? . . . [emphasis in the original] it runs in the family” (214). Despite the trauma of witnessing “his country, city, and family butchered, bargained with pirates and bureaucrats during his life journey from Vietnam through “five or six languages, five or six countries, two or three centuries of history,” she is happy that he is performing well at his studies. So she is amazed and feels proud that he has made a life for himself among the Vietnamese in Baden. She mirrors her image in him as: “Once upon a time, like me, he was someone else. We’ve survived hideous times” (214). But his exit creates waves for emotional tumult in her. Eventually she contemplates over his decision to leave Iowa as: “Du, my adopted son, is a mystery, but the prospect of losing him, is like a miscarriage. I had relied on him, my silent alley against the bright lights, the rounded, genial landscape of Iowa" (221). She comments that her transformation was genetic and Du’s hyphenated. “We were so full of wonder at how fast he became an American, but he is hybrid, like the fantasy appliances he wants to build” (222). She feels close to Du because he is a non-American like herself.

The episode of Du’s departure also brings to limelight how Jasmine exhibits the synthesis of both Indian and American cultures in her identity. Although she cannot think of losing him, she starts accepting the hardest lesson of disintegration of the family as a common phenomenon

in the US "In America, nothing lasts" (181). When things go beyond control, she banishes her sentiments and gains strength like Lillian Gordon:

> Half an hour later I am in Du's room, trying to think like Lillian Gordon. She put me on the bus that Florida morning, gave me money and a kiss; she didn't cry, didn't stay to wave goodbye. I want so much like her. Be unsentimental, I order myself. Don't cry, don't feel sorry for yourself; be proud of what we did. He was given to us to save and to strengthen; we didn't own him, his leaving was inevitable. Even healthy. (224)

The passage reveals her acceptance of American value of family as fragile unit as opposed to the traditional Indian perspective of the family as a solid institution. Therefore, she complies with Du's understanding of American notion of family: "In the America Du knows, mothers are younger than sisters, mothers are illegal aliens, murderers, rape victims; in Du's America, parents are unmarried, fathers are invalids" (224). This again implies that she finds her own image in Du's hybrid existence.

Despite being exposed to American ideology of individualism and freedom, she still feels that she needs another's assistance to act on her freewill. Her impaired agency manifests at the end of the novel when Jasmine pregnant with Rochester's child is preparing to leave Bud for maybe-another-avatar with Taylor:

> I *cry into Taylor's shoulder, cry through all the lives I've given birth to,* cry for all my dead. *Then there is nothing I can do* [my emphasis]. Time will tell if I am a tornado, rubble-maker, arising from nowhere and disappearing into a cloud. I am out the door and in the potholed and rutted driveways, scrambling ahead of Taylor, greedy with wants and reckless from hope. (241)

In these final lines of the book, she renounces agency once again as she acknowledges her helplessness in her struggle of moving forward to meet an unknown fate and a frontier already "pushing indoors" (240). Here she exhibits submissive mindset of traditional married women when she becomes ready to move to California with Taylor, uncertain of what the future will bring but nevertheless confident in her decision to leave. she has also demonstrated similar sort of her conviction in an unknown power or agency that predetermines and orders the course of events when she announces her departure to Iowa to Taylor. These instances show she is unable to cast off the strong influence of all her past in her transformations. Kristin Carter-Sanborn remarks, “she seems finally to begin acknowledging the strength of her former "attachments"” (590). In this context, John K. Hoppe states, “she never fully escapes, but does successfully negotiate, her various pasts” (144). In addition, she does show some traditional-feminine-like attributes in her relationship with Taylor. When she goes to Manhattan as a caregiver in the Wylie household, her sole purpose is to make herself acceptable to the family and desirable to Taylor. She says, “I fell in love with [Taylor’s] world, its ease, its careless confidence and graceful self-absorption. I wanted to become the person they thought they saw . . .” (171). For Suchismita Banerjee, this submissive trait in her characteristics reveals “a paradox of feminist agency where individual choice is prioritised over cultural constructs,” and therefore she reads Jasmine’s transformation “as a response to the dominant culture” (21) because she enacts the expectations that others (men) have for her and (re)creates her selfhood in their image and fantasy.

The discussion till now has revealed that Jasmine has failed to enact agency in full-fledged degree in all her avatars though she has shown courage and exhilarating energy. Nevertheless, Jasmine’s is a story of success for a third-world woman immigrating to the USA as

she has enjoyed good mobility, financial security and social status there. In this context, it calls for examining what makes her achieve such success in the foreign land. Some critics opine that her success is because of her exoticness as a third world woman. Susan Koshy finds her reliance on men and "her exotic sexuality" a problem in interpreting the novel as a specimen of women empowerment (141). Similarly, Suchismita Banerjee locates "a complicitous exoticism of the "Third World" women" in her avatars Jasmine/Jase/Jane, and therefore her "identity creation is dependent on her Otherness which she manipulates to create *power* in her relationship with men" (22). In the line of Koshy and Banerjee Jyoti, Peonia Viana Guedes explores Bharati Mukherjee's cultural hybridization of the new America, and argues that her identity transformation is linked with her "spatial dislocations," which is manifested in the constant changes of her name "usually through the agency of a husband/lover/employer" (284). The subsequent paragraph examines how American males other her and how Jasmine manipulate their racist ideology to empower her agency during her American odyssey.

Jasmine finds that American people adopt racist outlook even without understanding their own bigotry. She experiences inherent discrimination of Americans toward immigrants at Du's school when his history teacher calls him a "quick study" in a disparaging way at a PTA meeting. The history teacher, who fought in the Vietnam War, tells Jane that he "tried a little Vietnamese on him . . . and he just froze up" (29), and Jane can't believe her ears. Jane narrates:

> I suppressed my shock, my disgust. This country has so many ways of humiliating, of disappointing. How dare you? What must he have thought? His history teacher in Baden, Iowa, just happens to know a little street Vietnamese? Now where would he have picked it up? There are no harmless, compassionate ways to remake oneself. We murder who we were so we can rebirth ourselves in the images of dreams. (29)

This shows that he regards Du with distrust and fails to consider the consequences of his own words to this child to whom he is responsible for teaching American history. Therefore, Lillian Gordon has hinted at the inherent racism among Americans when she reminds Jasmine to “walk and talk American” (134) so that people should think that she was born there. She becomes victim of this ideology from the very moment she steps into the Gulf Coast of Florida. When Half-Face takes Jasmine to his motel room, He gets surprised by her strangeness: "I thought you'd be different from the others. A spark, you know?" (112). It is her categorical difference from others, i.e., her Indianness has captivated him: “you’re also one prime little piece” (115). Kristin Carter-Sanborn maintains that he regards her something inaccessible and "exotic" due to “her unknowability, her otherness” (588). Despite her attempts to assimilate into American, she retains some physical as well as non-physical characteristics different from Americans in general.

Jasmine’s otherness is obvious the way Americans that she comes across perceive her. Bud Ripplemeyer foregrounds her otherness when he first glimpses her with his mother, "*It felt as if I was a child again, back in the Saturday-afternoon movies. You were glamour, something unattainable* [emphasis in the original]" (199). She also realizes the same when she remarks, “Bud courts me because I am *alien*, I am *darkness, mystery and inscrutability* [my emphasis]” (200). Therefore, he always feels uneasy with her past, but never enquires about it. Jasmine admits, “My genuine foreignness frightens him. I don’t hold that against him. It frightens me too (26). For him, her strangeness is her glamour: “Bud courts me because I am alien. I am darkness, mystery, and inscrutability. The East plugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am (200). The farmers in Baden too “are afraid to suggest” she is “different.” She recollects, “They’ve seen the aerograms I receive, the strange lettering I can

decipher" (33). Vanita Reddy observes, "Jasmine's various forms of interpellation as Asian-by-association, "alien," and "strange" index a racial difference that is, quite simply, unrecognizable within Baden's racial economies" (358). Even Bud loves her so dearly because she is the other for him. Lillian makes use of Jasmine's brownness as an asset to secure a job in Manhattan as an au pair for Wylie and Taylor Hayes. Jasmine observes similar kind of othering from Taylor's friends in New York when they look at her and say, 'You're Iranian, right?' If I said no, then, 'Pakistani, Afghan, or Punjabi?' They were strikingly accurate about most things, and always out to improve themselves" (33). Through these remarks, Vanita Reddy observes, "white liberal critiques of racism" are expressing their sensitivity to ethnic difference by "policing of her racial identity" (358). She further notes despite being "a global city such as New York, where her ethnic identity must be properly named and nameable, Jasmine's sense of belonging in Baden is tied to her racialized strangeness" (359). Even in the megacity like New York, she is discriminated for not being an American.

Mukherjee, in *Jasmine*, tells the story of eponymous protagonist, who was born in the small village of Hasnapur, India to Jalandhar, to Florida, to New York, and eventually to Iowa, inhabiting a different persona for every stop along the way. In the midst of traditional orientation of Hasnapuri surroundings, there are indications that globalizing forces of modernity have penetrated and started to influence thinking pattern and the way of life of people. There are many indications of global exchange of cultural pattern around Hasnapur.

Mukherjee plots Jasmine with identity and the immigrant experience in the post-Vietnam United States. She provides her with such a fluid identity that she becomes a good adapter in any social setting that she comes across, and adopts multiple hybrid identities in her struggle for survival and the gradual process of Americanization. As a successful emigrant, Jasmine

vacillates between old and new world; the old to which she once belonged and the new to which she longs to belong. In the process of getting used to the new world, she adopts a number of identities one after another. Scrutiny of her agency throughout her multiple avatars demonstrates that she does not completely leave her old behind in her different morphs. In this context, she resists any hard-and-fast social categorization. Having been shaped by the globalizing forces from the very beginning of her life, Jyoti rebels against her cultural inscriptions. But these cultural inscriptions continue to influence her life in her progression of adopting new identities. This makes her go through dislocation and in-betweenness to stand in the third space, and become a hybrid. She utilizes her hybridized identity to acquire agency as she becomes an object of desire for the males, from rapists to her lovers, she comes across in America since they feel extra-terrestrial glamour due to her exotic personality. Ultimately this very hybridization in her character turns out to be her asset for her successful emigrant life in America.

Chapter: Three

Parsis's Destiny in *Family Matters*

In *Family Matters*, Mistry dramatizes the conflict of Nariman Vakeel's family just a case in point to signpost the degenerating status of Indian Parsis due to the rampant Western influence in their cultural patterns in the age of globalization. In this context, the chapter explores in what way the cultural flow of globalization is responsible in affecting, changing, or fashioning the Parsis's way of life. Hence, it explores how the novel replicates the dynamics in the traditional Parsi culture after coming into contact with the foreign cultural forms. In particular, it focuses on to what extent the traditional cultural forms are retained while undergoing transformations or amalgamation in accordance with western culture.

Text in Context: Parsis in India

The Parsis, whose name means "Persians", are the progenies of Persian Zoroastrians who emigrated to India after Islamic conquest of the Zoroastrian Sasanian dynasty in Iran. Though the exact date of their arrival in India is still debatable, the Parsis emigrated to India to avoid religious persecution by the Muslims from the 8th to 10th centuries onward. The *Qesse-ye Sanjan* or *Kisse-i Sanjan (*written in c. 1599) by a Parsi priest from the Gujarati town of Navsari named Bahman Kaikobad is an epic that relates the history of Zoroastrian settlers on the Indian subcontinent. In the absence of alternatives, the text is generally accepted to be an authentic account of their ancestors. Rukshana Nanji and Homi Dhalla observes, "the Parsi sense of history derives from the *Qesse-ye Sanjan,* the quasi-historical text which narrates the story of the Zoroastrian migration from the Iranian homeland to the shores of Gujarat" (35). It narrates their travel from Greater Khorasan, the northeast province of greater Iran, to Gujarat, a west coast town of present-day India. The Encyclopedia Britannica registers their emigration to India as:

> the Parsis initially settled at Hormuz on the Persian Gulf, but finding themselves still persecuted they set sail for India, arriving in the 8th century. The migration may in fact have taken place as late as the 10th century, or in both. They settled first at Diu in Kathiawar but soon moved to Gujarat, where they remained for about 800 years as a small agricultural community. ("Parsis")

After the Parsis arrived in India, they sought asylum from Rajput Hindu king of Gujrat named Jadi Rana, who permitted them to settle on the shores of Gujarat. Having been granted asylum, they founded a settlement there. They named it Sanjan after the name of the city of their origin Sanjan in Greater Khorasan. Mostly settled in Northern India around Gujarat and Sindh, majority of them resided in Mumbai along with other cities including Karachi in Pakistan, and other Indian cities Bangalore, Pune and Hyderabad. A few Parsee families also reside in Kolkata and Chennai.

The Legend of Sugar in Milk

The *Qissa-i Sanjan* mentions one interesting legend to narrate their first arrival in Sanjan. When the refugees approached the Hindu king Jadi Rana and requested asylum, he sent a glass of milk filled to the very brim to signify that his kingdom was already full and could not accept them anymore. In response, the Parsi priests added a pinch of sugar to the milk to indicate that they would not bring the vessel to overflowing and indeed make the lives of the citizens sweeter. Then the king permitted them to settle under four conditions. First, they would adopt Gujarati as their language in the place of their native language Farsi. The king's second bid was that their woman would adopt the local attire. And so, the Parsis women changed their traditional wear of hijab and burqa into a saree. Thirdly, the king bade them to respect the local customs, and they started to conduct their wedding ceremonies after the sunset – the Hindu way. Finally, they

would cease carrying their weapons so that they would not pose threats to the kingdom. They agreed with the king, and promised that they would adapt to the kingdom and cause no disorder (Williams 28-29). In fact, the blending in has been so seamless that only a true connoisseur can distinguish between Parsi and other Indian dishes and their presence has added a new flavour to the multicultural Indian society–just like they promised. Over time, these emigrants have become one with the locals while they have retained their religion and customs distinct. At first, they primarily spoke Persian. In subsequent years, they learned the local language of the Indian people such as Gujarati and Marathi to communicate with their Indian neighbors. Today, most Parsis speak English, Marathi or Gujarati and they speak Persian mainly to understand the religious activities. However, Persian still holds a vital role in the life of the Parsis since most of their prayers, as well as their first names, are in the language.

Parsis and the West

The progress and prosperity of the Parsi community was primarily assisted by the security and encouragement of the British Raj because of their social adaptability. With the establishment of British trading posts at Surat and elsewhere in the early seventeenth century, their circumstances altered radically, for they were in some ways more receptive of European influence than the Hindus or Muslims. This quality becomes very useful for British colonialists, and the Parsis emerged as a model of Indian community that had accommodated itself to the transition to British power. The Parsis, who lived in western India as agriculturalists for hundreds of years, gradually developed a flair for commerce with the assistance of the British colonialists. "From the eighteenth to the nineteenth centuries," *Jesse S.* Palsetia observes, "the Parsis passed through key phases, emerging from being an insular group to a highly Westernized community of pluralistic outlook. By the nineteenth century, the Parsis were a most socially adaptive

community safeguarding an orthodox faith" (81). In this context, T.M. Luhrman observes, they first "became involved with them as financiers and mediators" and therefore, the British "encouraged the Parsis to move to Bombay by giving them land, and their casteless status may have enabled them to move more freely than other groups and to interact more freely with the British Before colonial period" (336).. Palsetia further argues, "the Parsis played a significant role in the commercial, educational and civic milieu of Bombay city. In the nineteenth century, Bombay became the headquarters of the Parsi community of India and exercised influence over the world Zoroastrian diaspora (81). They first worked as compradors of British firms, then as independent merchants, and eventually as industrialist. Jacques Duchesne-Guillemin observes:

> Under British rule, the Parsis, who previously had been humble agriculturists started to enrich themselves through commerce, then through industry. They became a most prosperous and "modern" community, centred in Bombay (Mumbai). Formerly they had adopted the Gujarati language and the dress of their Hindu milieu. Later they adopted British customs, British dress, the education of girls, and the abolition of child marriage. In their enterprises as well as in their charities, they followed the example of the West. (Duchesne-Guillemin)

Because of loyalty as a dominant characteristic feature combined with their ethics of hard work, thrift, honesty, integrity and charity, the British rule facilitated the Parsi community to flourish into a dominant position from the obscurity of small-time merchants, weavers and agriculturalists in a leading commercial city Bombay and in Western India.

The Parsis's solidarity with the colonial power proved very fruitful to the larger historical development for the community because it became imperative to safeguard identity and remain economically, socially and politically relevant as a community at any given time. Later they

adopted British customs, British dress, the education of girls, and the abolition of child marriage. In their enterprises as well as in their charities, they followed the example of the colonial rulers. Abhik Banerjee outlines the liminality of the hybrid existence of the Parsis throughout the history of their settlement in India as:

> In the pre-colonial times they always had good relations with the native Indians, a relation extensively fashioned by commercial interests. However, the situation started changing with the arrival of the British. A fascination for the British culture started developing within the Parsis, when the former found in them a willingness to learn. The British allured them with their culture in order to win their loyalty as mediators between them and the colonized Indians. (292)

After the British come to India, the close relation of the Parsis with the natives was somehow altered because the Parsis developed a close connection with the colonizers. There were two main reasons that tempt the British rulers to have close affinity with them: they were free of Indian caste system and they were still viewed as foreigners. Jesse S. Palsetia, collectively refers to these merits over the Hindus and the Muslims as their "social adaptability" that "proved very successful" for British colonialism, and "the Parsis emerged as a model of Indian community that had accommodated itself to the transition to British power" (81). The similar accommodating spirit had helped them to win asylum from the Hindus when they first came to India. James Emerson Whitehurst observes:

> Largely in recognition of their progressive and humanitarian spirit, Parsis were the first Indians to be knighted by the British crown, and it was a Parsi Dadabhoy Naoroji, who was the first Indian to serve as a member of British Parliament.' Deep ties were thus established with the colonial rulers and Parsis fell under the sway of European manners

> and morals. At times they came to look and act more British than the British themselves. (226)

For Whitehurst, this close connection that results in their Westernization ultimately has disruptive impact on their survival. Though the process temporarily helped them to rise to prominence due to their involvement in industrialization and their familiarity with technology, it victimized them in the long run as it uprooted them form their ancient patterns. He documents his thesis in four fields: education, urbanization, family structures and religious attitudes. He writes, "westernization is not simply a matter of automatic progress and unequivocal success; it is also a power that uproots ancient patterns and is hence highly ambiguous in its total impact. He thinks that the Parsis community typically reveals how the "full force of its disruptive power is at work "anywhere else in the world" (227). Since then, several Parsis have contributed to prosper different spheres of Indian life like the country's freedom struggle, science and technology, art and economy and commerce. Today, Parsis such as the Tata, Godrej and Wadia families are among India's top corporate dynasties.

Diachronic study of Indian Parsis' Demography corroborates the widespread western influence of the community. Despite their illustrious past and the continuing success of many Parsis, their population, according to a survey conducted in 1999 by the Tata Institute for Social Sciences (TISS), has been diminishing "since India's Independence" (Bavadam). In contrary to the rapid population growth of most other ethnic groups in India, Parsis population has been dwindling at 10 to 15 percent a decade. Manoj Nair brings up the statistics in *The Hindustan Times* as:

> India's Parsis have been facing a relentless demographic decline. In the decade till 2011, when the last national census was held, their numbers fell from 69,601 to 57,264. Their

> numbers have been falling every decade since 1941, when it had reached a peak of more than 1,00,000. Between 1971 and 1981 it fell by 20%, the sharpest decline till the latest decennial count. (Nair)

A number of factors have been responsible for this decline. According to Lyla Bavadam, "few births, a very large number of deaths, late marriage and non-marriage, marriage outside the community, migration out of India, strict religious practices, apathy to adoption are among the main factors for their decline" (Bavadam). Hence, the campaign 'Jiyo Parsi' has been launched by the government and supported by UNESCO's PARZOR (Parsi-Zoroastrian) Foundation, Bombay Parsi Punchayet, Tata Institute of Social Sciences, and it aims to stop or at least slowdown this decline. In this context, the subsequent paragraphs explore how Rohinton Mistry exposes the consequence of cultural globalizing forces in shaping the present plight of Parsis through the novel *Family Matters*.

Dynamics of Parsi Culture in *Family Matters*

Mistry, who is currently residing in Brampton, was immigrated to Canada in 1975. Despite being physically detached from India, Mistry holds a continuous relationship with his country of origin through his writings. Therefore, his works are remarkable for their ethnocentric, culture specific and community-oriented qualities. His love for his community is clearly shown in his first two works *Such a Long Journey* (1991) and *A Fine Balance* (1995). His last novel *Family Matters* (2002) is remarkable, for it sketches the crisis of existence that the Parsi community as a minority has been facing today. In this context, this discussion revolves round how *Family Matter* depicts three crucial factors responsible for the present reality of Parsi community in India: intrusion of modernity and westernization, racial purity versus hybridization, and dwindling population and migration to the west.

The action of *Family Matters* takes place against the backdrop of communalist politics and the moral decay as its byproduct. It offers a consideration of how the public world intrudes on the private space, and how the taint of corruption can mark even the most insular and apparently upright of communities. Peter Morey observes, "Characters are caught in a complex web of actions and reactions in their dealings with each other and with the wider world they inhabit. Physical corruption and the inevitable change and loss accompanying mortality are linked with the social and political corruption" (142). Analyzing the novel as a post-secular novel, Roger McNamara in Developing 'A Fine Balance': Secularism, Religion, and Minority Politics in Rohinton Mistry's *Family Matters*" concludes:

> Its [the novel's] unique contribution lies in re-thinking how secularised identities that have such a powerful 'commonsensical' hold upon people can be undermined and replaced by religious practices that are flexible, supple and attuned to social, cultural and political contexts. Furthermore, it dismisses an overtly liberal humanism because it recognises the power of religion and community in shaping individual identity, even when people uncritically consider themselves to be secular. Instead, it sees that the only way to live productively is to maintain 'a fine balance', to inhabit one's social and cultural structures in order to be self-reflexive and critical. (16-17)

Here, McNamara views that Mistry speaks of maintaining the equilibrium between the competing claims of individual desire and those of the community and religion need not be rigid so that it can accommodate new upcoming social circumstances to continually provide moral strength.

The novel delineates the changes within the Parsi family structure in the backdrop of modernity. It provides an intimate and compelling depiction of matters to families by registering

the antagonism and bitterness of two middle-class Parsi families toward each other when they come across the universal situation of parents' need for home care. Bringing three generations of Nariman Vakeel together, Mistry exposes the disintegration of close familial bonds in Indian culture in the family members' response when Nariman suddenly needs care. Though the traditional Parsis believes, as stated by one of Nariman's parents' friend, that there is "No happiness is more lasting than the happiness you get from fulfilling your parents' wishes" (13), his health crisis provokes a different behaviour motivated by selfishness among his stepchildren. After Nariman breaks his ankle and becomes bedridden, Jal and his step children, cannot cope with the stress and indignity of nursing him. Coomy in particular still resents Nariman for his treatment of their mother, and makes a plan of sending the old man on to his biological daughter Roxana for the duration of his convalescence. Coomy makes use of Roxana's statement made at the family gathering at Nariman's birthday to force Jal for his consent to send Nariman into Roxana's care as:

> "Remember Papa's birthday? The walking stick you gave him? That day said to you and Yezad if Pappa has an accident on one of his walks I will bring him straight to Pleasant Villa. And with his big mouth Yezad said sure, welcome any time. Now how welcome is your attitude?"
>
> "Aren't you ashamed to say that you know I would do anything for Pappa. But to twist a joke like that?
>
> "Everything is jokes for you and Yezad," said Coomy. (104)

Despite Jal's attempts to stop his sister behaving rudely with their step father, they finally fetch him to live with his natural daughter Roxana, who lives in a much smaller flat with her husband Yezad and her two sons.

The new accommodation gets so cramped that the older boy, 13-year-old Murad, has to move his mattress on to the balcony under an improvised awning, and his nine-year-old brother Jehangir, sleeps next to his grandfather. Not only that, his stay gets infinitely extended when Jal and Coomy sabotage the ceilings of their own flat in order to delay Nariman's possible return pretending there is a flood. After long and continuing trauma for him and his family members, Jal now in great anger blames his sister as:

> What was the point?" he screamed, pacing wildly about the room. "Why did you force me to get Edul's hammer? Why did you destroy the ceiling? You could have told them weeks ago we were kicking Pappa out!" … "Why should you care? Family does not matter to you! You keep nursing your bitterness instead of nursing Pappa. I've begged you for thirty years to let it go, to forgive, to look for peace. (193)

Guilt ridden, Jal confesses about all he and Coomy have planned to escape of their duty to look after their father. The story is reminiscent of *King Lear*—which Nariman taught as an English professor—as it becomes a saga of who will take care of Nariman. Jeanne Wakatsuki Houston observes, "Torn between familial bonds, religious obligations stemming from their Parsi background, and bitter memories revolving around the death of their mother, the stepchildren (mainly Coomey) conspire to send Pappa in an ambulance to Roxana's already-crowded apartment" (182-83). Nariman feels he is altogether at the mercy of his family. In fact, as he ruefully remarks, he has taught *King Lea*r often enough, without really learning the lessons of the play. In the end of the novel, Nariman returns his home, still bedridden, they hire a full-time nurse for him instead of taking care of him by themselves.

As an attempt to increase the dwindling population, A Parsi Character named Inspector Masalavala recommends a funny formula to resurrect his dying community. He tells another

senior Parsi Dr. Fitter that Parsi panchayats must prohibit Parsi youth from going beyond a bachelor's degree. If they want to do post-graduation, they have to sign a contract to have many children. He also finds faults with Parsi boys and girls for the falling of birth rate:

> Our Parsi boys and girls don't want to get married unless they have their own flat. Which is next to impossible in Bombay, right? They don't want to sleep under the same roof as their mummy and daddy. Meanwhile, the other communities are doing it in the same roof, never mind the same roof, separated by a plywood partition or a torn curtain. Our little lords and ladies want sound proofing and privacy. These western ideas are harmful. (413)

Inspector Masalavala's concern illustrates the deteriorating effect of Western influence on the family life of Nariman Vakeel. His situation explains what K. Maragathavel and M.P. Devika draw about the effect of westernization on Indian traditions, customs, and family values with reference to Mistry's novels. They explicate, "Today, the respect for others has greatly decreased throwing away the traditional humanity Indian people. The idea of joint families is decreasing, and families want to remain separate from each other. In a traditional Indian culture, one would care for the others around him and not only for himself" (12). Maragathavel and Devika precisely replicate the modern family dynamics occurring in the traditional pattern of Indian family. Kuldip Awasthi echoes the similar ideas while talking about the change in the Parsi's traditional cultural pattern. In "Migration and Sense of Home and Homelessness in the Novels of Rohinton Mistry, he blames "the rise of modernity and increasing selfishness" for grooming up "feelings of personal gain and individualism" to hamper Zoroastrians' belief of the whole world as a family, and this "has distorted the traditional concept of combined family" (75). Sonika Sethi opines both social and personal identities have become more fluid and less rigid due to the

influence of globalization in postmodern society and people are embracing various cultural elements in the process of adaptation. In this context, “One of the prominent undercurrents of Rohinton Mistry‟s fiction is his concern for his community, its people and their survival” (99). Thus, as a born Zoroastrian, Mistry's concern seems to be the preservation of the entire, varied, and rich cultural heritage of the Parsis for posterity.

Parsis put a lot of emphasis on purity, both kind of purity- purity of the body and purity of the mind. A bath is a must for a Zoroastrian before performing any religious activity or engaging in any ceremony. So, Yezad reproaches his son Murad for entering into the prayer space in his impure state. As a young Parsi, Murad is genuinely mystified by his father’s remark. He responds, ““This is the twenty-first century,” said Murad, “and you still believe such nonsense”” (463). Murad’s remark shows the changing status of Parsi existence and many characters, especially the ones from younger generations, has started to question and resist the traditional values and want to embrace modern ideologies. So, Murad laughs at Yezad’s excessive orthodoxy in the final sections of the novel. He gets so hysterical that he offers his Kusti prayers “on and on” even when he has chest pains and takes angina medicine: “He finishes tying the knots and sits with his prayer book before the electric afargaan, in the wooden chair no one else is allowed to us” (465). Even Roxana is not able to tolerate his fanaticism and “she wishes he wouldn’t go to such extremes” (466). This reveals that even people of Yezad’s generation have started to question fanaticism like that of Yezad’s.

The changing cultural pattern of Parsis is obvious in the changing tastes and preferences of younger generation. This is replicated in Dr. Fitter’s sarcastic comment as Parsi boys and girls pride themselves “on being westernized, more advanced” (413). One evening during dinner, the younger son Jehangir asks Yezad if he can change his name to John as “a short form.” Yezad

tries to convince him by saying that personal names have a special property of being part of one's collective identity in the sense that they tell something about the religious and cultural heritage the person belongs to, and so we should be proud of our name as "it's not to be thrown out like an old shoe." Jehangir replies, "An old zapato" (247). Similarly, in another afternoon being unable to go to school due to stomach problem when asked by Yezad about his leisurely activities at home, Jehangir replies,

> "And read the Famous Five" added Jehangir
>
> Yezad shook his head in exasperation. "I don't know why they still keep that rubbish in the school library."
>
> "But Enid Blyton is fun for children," said Roxana. "It doesn't do any harm." (97)

Yezad's dissatisfaction over his son's attraction implies the changing mindset of the younger generation. While he hates his children read Enid Blyton, he is obsessed with the photographs Kapur brings of 1930s "European" Bombay. These photographs make him nostalgic about his childhood. Their conversation runs,

> "Hey, it's a shot of Hughes Road. Where I grew up."
>
> "Why do you think you I brought it? And for your info, the name was changed to Sitaram Patkar Marga years ago."
>
> It'll always be Hughes Road for me." (223)

In contrary to his son's interest in reading an English children's writer books, Yezad is fascinated by the photographs of his birth place. This shows how much the street and the building meant to him. Gradually Yezad turns into a religious bigot by the end of the novel. His sons consider him as a fanatic. The younger son Jehangir says, "I think of Daddy, who makes me feel that my real father is gone, replaced by this non-stop praying stranger" (500). Being fed up and troubled by

his constant intolerance and rebuke, Jehangir considers him an obsolete detached from the contemporary social codes.

Modernity intrudes and results in the social and cultural conflict in the family as a smaller unit of the community. The change of Zoroastrian family dynamics replicates the indices of modernity. As far as minority community is concerned, the changes that come in the name of modernity, pose a threat to its security. In such a scenario, religion becomes often very intrusive in controlling the social lives of the people belonging to that community. A remarkable feature of the Parsi community that Mistry vindicates in the novel is its exclusivity, racial purity and cultural superiority. The Parsis do not like to have any sort of contact with the outsiders. In this context, Mistry mentions the court case between Nariman's father and Mr. Arjani regarding the debate between the modernists and reactionaries about intermarriages in Parsis, Nariman's father, famous for his letters to the editor, writes a letter to *Jam-e-Jamshed*, the Parsi newspaper, condemning the priest who has performed a navjote ceremony for the son of a Parsi mother and a non-Parsi father – an absolute taboo for the conservative factions. The episode reveals the conflict between orthodox Parsis and reformists from Nariman's viewpoint. Nariman's father, as a staunch traditionalist, Nariman's father maintains mixed marriages are sin beyond redemption. He blames the dustoor of ignorance about sacred nature of Parsi customs and thus endangering the purity of the race:

> For the misguided dustoor in question, the sacred investiture ceremony of sudra and kusti had no more significance than tying an ordinary string around one's waist, given the cavalier way he was bestowing it on all and sundry; that it was renegades like him who would destroy this three-thousand-year-old religion; that Zoroastrianism had survived many setbacks in its venerable history, but what the Arab armies had failed to achieve in

> A.D. 652, priests like him would accomplish; the purity of this unique and ancient Persian community, the very plinth and foundation of its survival, was being compromised. (132)

It provokes Mr. Arjani and revisionist, to accuse Nariman's father of being "a rabid racist who, in his maniacal quest for purity, wouldn't think twice about eliminating the spouses and offspring of intermarriage" (133). In the line of the debate, the plot has two sub-plots of intercommunity love affairs from two succeeding generations. This shows that intermarriage has been a contentious generational issue in the community. In all cases, the strong hold of orthodox view has been maintained. This shows how highly the community values racial purity despite the constant counteractive force of modernity at work.

The first is Nariman's love with a Goan Catholic Christian named Lucy Braganza. Nariman's parents label Lucy a *'ferangi woman'* (14) - a foreigner. At one point when his father finds him with Lucy in their home when they have gone out to attend "Sammy and Jini Kotwal annual whist drive and dinner" (265), Nariman's father calls Lucy a *"*whore*"*, whose presence has transformed his "house into a raanwada". Completely disappointed by his 'filthy behaviour," Mr Vakeel figures the non-Parsi Lucy as a direct threat to his community because it's the kind of immorality that's destroying the Parsi community' (259). Finding his parents and relatives "would bound them" to end the relation "no matter what," he resolves to "end it quickly" (14). He recalls a moment of the hebdomadal get-together of his parents' circle of friends when Nariman, after twelve years of resistance, finally gives in to the pressure of the community, "Much rejoicing had erupted when his parents announced that their only son, after years of refusing to end his *ill-considered liaison* with that Goan woman, refusing to meet *decent Parsi* girls, refusing to marry someone *respectable* [my italic]– that their beloved Nari had finally

listened to reason and agreed to settle down" (11). The passage reveals that first-class conservatives of the community advocate for exclusive Parsi marriages. The emphasized words and expressions show how negative perception does the Parsis community have toward an intercommunity marital bond. Orthodox Parsis, who believe in racial purity, do not regard Lucy as a decent and respectable person and label Nariman and Lucy relationship as "ill-considered". Despite being a highly educated person and a professor of English literature whose duty as a teacher is to inculcate moral and ethnic values in the young minds, he fears that such a merged marriage would ban him from tradition, culture, and family. Hence, Nariman gives in, after his eleven-year love affair with Lucy, to his parents' demand and becomes ready to marry a Parsi widow with two children at the age of forty-two. He has no other way out rather than choose his own life partner according to the established tradition.

The other intercommunity love affair takes place towards the end of the novel when Nariman's grandson Murad develops intimacy with Anjali, a non-Parsi girl. Yezad, Nariman's son-in-law and Murad's father, is terribly upset on finding his son kissing the girl. Influenced by his membership of the League of Orthodox Parsis, Yezad states that "we are a pure Persian race, a unique contribution to this planet, and mixed marriages will destroy that" (482). Here, Yezad's construction of Anjali reminds of Nariman's figuring the non-Parsi Lucy as a direct threat to his community. Yezad rebukes and warns his son as:

> He turns to Murad again. "I'm warning you, in this there can be no compromise. The rules and laws of our religion are absolute, this Maharashtrian cannot be your girlfriend."
>
> "It's just prejudice," says Murad
>
> "Nothing of the sort. My best friend was a Maharashtrian, Vilas Rane, the letter writer. Remember, he used to give me picture books for you when you were little? You can have

any friends you like, any race or religion, but for a serious relationship, for marriage, the rules are different."

"Why?"

"Because we are a pure Persian race, a unique contribution to this planet and mixed marriages will destroy that"

"You think you're superior?"

"Inferior or superior is not the question. Purity is the virtue worth preserving." (482)

Mistry's intention in bringing out the love experiences of both the grandfather, Nariman and the grandson Murad with non-Parsi girls is to stress the point that there is a constant counteractive cultural force at work against the Parsis' traditional conception of the Purity of blood and purity of race. Zubin C. Shroff and Marcia C. Castro identifies the rising trend of intermarriage in the Parsi community despite its historical adherence to endogamous character. In "The Potential Impact of Intermarriage on the Population Decline of the Parsis of Mumbai, India;" they write, "since the 1970s, and increasingly through the 1980s and 1990s, a rising trend of marriage out of the community has been observed. In 1991 marriages outside the community accounted for 19% of all Parsi marriages in Bombay, and this number had increased to 32% by 2005 and 38% by 2010" (548). The statistics justifies waning hold of traditional form of Parsi marriage system among Parsis of younger generation.

Another significant consequence of western influence that the novel replicates is Paris's dwindling population of the Parsi community. Many such influences including the education of girls, women empowerment, decreasing popularity and final the abolition of child marriage etc. are responsible for such decrease. While inception and adoption of western technology with its hospitals, sanitation, conquest of childhood diseases etc. led to population explosion in other

Asian communities and Parsis were far ahead of their compatriots in adopting these technological innovations. According to Whitehurst, this has had reverse influence on Parsi community as their family structures and population dynamics (230) has undergone tremendous change especially since the independence. He further explains:

> Moreover, western standards of materialism and love of creature comforts share in the blame for the breakdown of the family life among the Parsis. Many young people postpone marriage until they can provide what they consider to be minimum standards for housekeeping, and when they do marry, evidently practice birth control more systematically than the average family of India. In addition, the western ideals of small family living under a separate roof from their in-laws, along with the rising number of Parsi divorces (another western borrowing!) have also had their deteriorating effects. The impact of Europeanization upon Parsi family structures has thus been pronounced. (231)

The passage demonstrates that ideoscapes brought about by modernity have been responsible for the change in traditional family dynamics. Mistry has expressed this concern in the novel. Inspector Masalavala, Jal and Dr. Fitters discuss the future of the Parsi community and they agree that the factors contributing to the downfall are, "dwindling birth rate, our men and women marrying non-Parsis, and the heavy migration to the west" (412). Here, the Western influence has been a major factor for the plight of the community.

Intermarriage is a contentious issue among Parsis. Orthodox Zoroastrians strongly protest the idea of marriage outside the community as they put much emphasis on racial purity. But there are reformists who support intermarriage as they speak of balancing of change and continuity. Luhrmann sums up the issues of debate, "On the one side, that of purity, there is history, tradition, orthodoxy, and what makes Parsis different; on the other side there are the

ideals of Westernized sophistication, of liberalism, reform and progress" (349). As the twentieth century is a time of religious change, Mistry has touched upon the issue in the novel. According to Sonika Sethi, Mistry sees intermarriage as a very important reason responsible for the demographic fall of the Parsis. Sethi argues, "If a Parsee girl marries a boy of another religion/community, the boy or the girl is excommunicated from the community and their children, too, are not introduced into the community. They will forever lose the Parsee status" (105). This is evident in the community's objection to the love affair of Nariman with Lucy and Yezad's proscription for Murad from keeping any "serious relationship" (482) with the girl outside the community. This fear is evident in the discussion between Inspector Masalavala and Jal Contractor. They further their discussion as:

> "Just before you came, Jal, we were chatting about the future of the Parsi community."
>
> "Yes? The orthodox and reform argument?"
>
> "That's part of it. The more crucial point is our dwindling birth rate, our men and women marrying non-Parsis, and heavy migration to the west."
>
> "Vultures and crematoriums both will be redundant… if there are no Parsis to feed them."
>
> "We've been a small community right from the beginning. But we've survived, and prospered."
>
> "The experts in demographics are confident that fifty years hence, there will be no Parsis left." (412)

He thinks that population decline is due to the cumulative effect of Parsi boys and girls being overpowered by western notions and values. They blame high education responsible for the low birth-rate, and modern ideas the reasons for dwindling Parsi population. Dr. Fitter says, "the

more educated a community, the lower the birth rate" (414). Moreover, the "Parsis are the only people in India who follow the family planning message" while "rest of the country is breeding like rabbits" (413). Therefore, Dr. Fitter has two solutions. First, the young Parsis must be prohibited from going beyond a bachelor's degree and they should be provided with cash incentives to study less. And the second one is for those who want to do post-graduate studies. They should be told that they will "get no funding from Panchayat unless they sign a contract to have as many children as the number of people over age fifty in their family" (414). In this context, the Western notions of privacy and liberty, seen as symptoms of modernity, have become anathema to the Parsis.

The demographic structure of the Parsi community pictured in the novel typically replicates the sense of doom felt by the Inspector. Of the two main Parsi families in the community, Nariman Vakeel, who is a widower, has only one biological child and two step children from his deceased wife Yasmin Contractors. The biological daughter is married to Chenoy family and the two stepchildren, Jal and Coomy Contractor, remain unmarried even in their middle age. The Chenoys have been spilt as Yezad with his wife Roxana and their two kids Murad and Jehangir lives separately from his family members. The Arjains, Dr. Fitter and Mrs. Fitter, carpenter Edul Munshi and his wife Manizeh Inspector Masalavala and his wife are the immediate neighbors of the Contractors, and the Chenoys have violinist Daisy Ichhaporia, Villie Cardmaster and her mother as their neighbors. Here, Dr. Fitter and Mrs. Fitter, and Inspector Masalavala and his wife are childless couples. Daisy Ichhaporia, the violinist lives all alone. Villie Cardmaster nicknamed Matka Queen is a singleton who lives with her ailing mother in the same building as theirs.

Migration to Western countries is another contentious issue in the novel. Immigration has both positive and negative effects upon the community. On the one hand, it provides Parsis with a better life from a financial point of view. But, on the other hand, it displaces them and contributes to their fast diminishing numbers in India along with the problems regarding transculturation. In the context of Parsi community, the process of migration gears up since Independence. David John Weaver in "The Parsi Dilemma: A New Zealand Perspective" links this phenomenon with the loss of opportunities because of their close link with the colonialists. After the departure of the British, Weaver asserts:

> opportunities for success have diminished as the Parsi community's political influence has waned and competition from other communities has risen in line with increasing levels of education, self-reliance and widening emancipation. The consequential loss of opportunities for advancement supports my argument that the need to be and to be seen to be successful in material terms has directly and adversely impacted on the demography of the Parsi community in India. Furthermore, admiration for material success is not confined to a relatively few high-profile examples, but runs right through the community at all levels. It has directly fuelled the not inconsiderable and accelerating numbers of Indian Parsis migrating to other parts of the world, including New Zealand, in search of enhanced opportunities for a better quality of life and greater material success for themselves and their families. (48)

Though their solidarity and affinity with the West has proved very fruitful to establish the community socially and economically in India at the beginning of their arrival, the same close link subsequently becomes an instrumental cause for the decline of the community in the long run.

Mistry has touched upon the issue of migration to the West through Yezad's dream of getting to Canada, "the land of milk and honey, also the land of deodorant and toiletry… of prosperity, house, car, CD player, computer, clean air, snow, lakes, mountains, abundance" "with his family…Roxana and three-year-old Murad" (248). Yezad narrates to his two sons his unsuccessful experiences with bureaucracy in his young adolescent days as he has attempted to go to the West. Passionate about migrating to Canada, he has written "a paean" in the form of letter praising greatness of Canadian "geography, its people, its place in the world" and its "multicultural policy" expressing his desire on behalf of his family to share the "generosity of the Canadian dream" (249). Mistry has expressed his disapproval of immigration, the immense pain of not being with one's own people through Nariman's voice in the novel. During a conversation with his son in law Yezad, Nariman expresses his happiness on Yezad's decision of not going to Canada. He affirms:

> "I am glad you did not," repeated Nariman, "because I think immigration is an enormous mistake. The biggest anyone can make in their life. The loss of home leaves a hole that never fills."
>
> His father-in-law's words brought a lump to his throat, reminding him of Mr. Kapoor's photographs of Jehangir Mansion and Hughes road. His lost home. That feeling returned, of grief and emotions, and a strange calm. (254)

Here Nariman tries to point out that Yezad's desire for migration represents the current trend of the world. The discussion so far regarding Yezad's youthful willingness to emigrate reveals the overwhelming glamour toward the Western way of life among of Parsis of younger generations.

Having been rejected, Yezad realizes that his dream of immigration is wrong. Through his own experience of the immigration officer's "bigoted ideas" (253) and examples of internal

"racism and xenophobia" in Canada, he later realizes that "Canadian ideals of multiculturalism" is just "a gigantic hoax" (253). This issue is also noted by Inspector Masalavala during his conversation with Dr. Fitter while they "were chatting about the future of the Parsi community." He notes, "the more crucial point is our dwindling birth rate, our men and women marrying non-Parsis, and the heavy migration to the west" (412). As renowned and senior members of the community, Inspector Masalavala and Dr. Fitter have rightly pointed out the instrumental causes behind the decline of Parsi community.

In the course of their long journey of forced migration from Iran to India through Hormuz, Parsis Identity has faced several encounters with different religious sects and communities in their struggle for existence. Such eclectic hybridized nature of the Parsis becomes obvious in the final section of the novel when Jehingir recalls the moment,

> Jal Uncle shows us a stack of holy pictures he found in one of his cupboards: Sai Baba, Virgin Mary, Crucifixion, Haji Malng, several Zarathustras, Our Lady of Fatima, Buddha.
>
> 'Where did these come from?' Asks Daddy.
>
> 'I remember seeing them as a child' says Jal Uncle. 'They used to hang all over the flat. You know how, in those days it was usual for most Parsis to keep tokens of every religion. Pappa took them down after Mamma and Lucy died. (485)

Mistry uses these icons of India's religious diversity to highlight the Parsi's retreat of discourses of secularism within the public domain and Yezad's own rejection of the relevance of such discourses to his diasporic identity. Preferring the somber portraits of "the elders and achievers of the community" (485) to the icons of Indian secularism, Yezad rejects the "non-Zarasthustian images" (491), on the grounds that "in a Zarathusti home, they interfere with the vibrations of

Avesta prayers" (491). According to Eleanor Byrne, "this evidence of a pluralistic and hybrid Parsi inheritance" from the passage illustrates Parsi "Culture as compromise and provisionality" (11). He further quotes Homi K. Bhabha who view that "Parsi culture might be understood as a highly readable model of cultural provisionality and hybridity" (12). This means, the Parsi culture has received and adopted influences from different sources.

Young Yezad's degradation of moral values illustrates the characteristics of cultural provisionality and compromise of the Parsi community in the context of rising individualism and consumerism. On the one hand, Yezad, goes against Zoroastrian adherence of good thoughts, good words and good deeds when he uses unethical means of emotional blackmail by motivating his employer Mr. Kapur to join politics in order to supplement his meagre income after the entry of Nariman into the household and makes efforts to change Mr. Kapur's mind about running for office so that he himself will be promoted. He also tries to bring in more money through gambling when he needs to supplement his income to meet the growing cost of his father-in-law. On the other hand, he disapproves of school libraries making available Enid Blyton's books to young students, instead of some collections that deal with Indian and Parsi culture:

> Yezad said it did immense harm, it encouraged children to grow up without attachment to the place where they belonged, made them hate themselves for being who they were, created confusion about their identity. He said that he had read the same books when he was small, and they had made him yearn to become a little Englishman of a type that even England did not have. (97)

Here Yezad is highly critical about the Parsis' lack of a sense of belonging and an enchantment for the European culture. In the similar vein, he expresses hopelessness at his sons' obsession for European food such as "muffins, porridge, kippers, scones, steak and kidney pie, potted meat,

dumplings…if they ever tasted this insipid foreign stuff instead of merely reading about it in those blighted Blyton books, they would realize how amazing was their mother's curry rice and khichri-saas and pumpkin buryani and dhansak. What they needed was an Indian Blyton, to fascinate them with their own reality" (117). Immediately after complaining about his sons' taste for Western dishes and books, Yezad himself sings with his boys an English song by Engelbert Humperdink. When they hear "the announcer on the radio it was time for one of yester-year's golden hits," they start singing "with the refrain, "just three little words: I love you!"" (117). Abhik Banerjee observes, "This ambivalence is one of Mistry's specialties in his analysis of problematic situations and here he sees Anglophilia embedded deep inside" (293). This shows the craze for everything English or American among Parsis of younger generation.

Their cultural hybridity is obvious in their simultaneous attraction and repulsion toward modern notions. They attempt to keep with the pace by maintaining equilibrium between the tradition and modernity. They find themselves caught between the winds of modern principles and roots of tradition. The Parsis are open to modern ideas only selectively. The community believes that modern ideas lead the youngsters astray. In this context, the protagonist Nariman Vakeel exhibits culturally hybrid identity amid the overwhelming cultural force of globalization. According to Nariman's father, reading "too many books" has had deteriorating effect on him as these books "have filled Nari's head" with "modern ideas" and he fails to maintain "fine balance between tradition and modernness'' (15). The community invites only selective assimilation of modern ideas, being liberal enough to support and encourage widow remarriages but forbidding intercommunity marriage on the pretext of maintaining racial purity. Torn between personal and family life, Nariman was prevented from marrying Lucy as she was a Goan Christian and he was forced to marry Yasmin, the widow with two children in order to give her security and safeguard

the family ties so that the relations are well maintained. Coomy and Jal find fault with Nariman and dump him with Roxana, Nariman's biological daughter. In this context, Vibhuti Wadhawan remarks,

> In life, Nariman is sandwiched between traditional parents and children with one imposing misfortune on him, the other ousting him from his own home. Both Coomy and Nariman blame their unhappy lives on family-imposed liabilities – while Coomy considers Nariman responsible for her mother's death, Nariman blames his parents for ruing his life. (104)

He is afraid that the Parsi community's extinction is imminent. Therefore, he constructs the narrative of the Parsi cultural identity for posterity. At the same time, he is aware of the great forces of modernity which are changing the face of the world at an unbelievable pace. In the light of this he addresses the onslaught of modernity on the Parsi culture and the question of survival. Being himself a Parsi, Mistry is aware of the fact that Parsis are trying their best to preserve their cultural identity, ethnic superiority and religious purity against all odds.

The history of India Parsi community dates back to their emigration to India after Islamic conquest of the Zoroastrian Sasanian dynasty in Iran. They settle mostly around the Gujarat and Sindh areas after the Hindu king Jadi Rana grant asylum under certain conditions including they adopt the local language and clothing, and cease to bear arms. They live in western India as agriculturalists for hundreds of years. With the Arrival of Britishers, the community prosper as they gradually develop a flair for commerce with the assistance of the colonialists. The rulers develop close affinity with them because they find them socially adaptable over Hindus and Muslims due to their casteless and foreigner-like status. In the course of time, the Parsi adopt the manners, dress, and aspirations of the colonizers. They gradually move to urban areas and played

important part in the development of modern Mumbai. The British reward them with high-level financial, mercantile, and bureaucratic posts. By the end of the nineteenth century, the total population of Parsis in Bombay reached around 6.7% of the total population of the city and contributed to different spheres of Indian life like the country's freedom struggle, science and technology, art and economy and commerce. But the prestige and vitality of the community have declined after Independence.

In the novel, Mistry captures this very community crisis at the dawn of twenty-first century when India has been enmeshed in the global cultural flow. Hence, the novel highlights the issues of rising individualism, filial loyalty and conflicting demands of family and community brought about by globalizing of culture. By dramatizing the conflict of personal and cultural identity, Mistry reveals the changing contours of Indian Parsis. Taking a seventy-nine-year-old widower's life as focus, Mistry brings the issue of family life, ethnic identity, memory and nostalgia in the midst of irresistible cultural flow of globalization during the late twentieth century India. *Family Matters* shows that the flow affects and brings changes into different aspects and ideas of traditional Parsis' way of life including family structure, familial duty, their emphasis on purity of race and purity of blood, conceptions on love and marriage, intermarriage, migration pattern, tastes and preferences of younger generation, demographic pattern etc. In this context, Mistry's portrayal of Parsi community reveals that they are the people who are caught between the winds of modern principles and roots of tradition, and are trying to maintain equilibrium between the tradition and modernity to keep up with the pace. As depicted in the novel, their present status complies with Bhabha's idea of Parsi culture as an example of cultural provisionality and hybridity

Chapter: Four

Postcoloniality and Globalization in *The Inheritance of Loss*

With the loci of 1980s Kalimpong and New York in unison, Desai weaves *The Inheritance of Loss* in the context of postcoloniality and globalization. It closely examines such issues as immigration and Western influences on Indian ways of life, colonial heritage and legacies. It inextricably interlinks conflicts of cultural values, morals and ethics of the East and the West through its multi-layered narration. In the backdrop of India's 40 year's postcolonial experience and of multidimensional flow of globalization getting more and more intense, Desai portrays a retired Judge Jemubhai Patel as the protagonist who experiences colonization firsthand in his youth, owes his career to the British, and suffers loss of identity and an extreme feeling of self-hatred in the face of globalization. Desai shows the hybridization effect of globalization on Indian culture by putting the Judge in Cho Oyu in complete separation from both British and Indian cultures into the "shell" or the "skull" "with the solace of being a foreigner in his own country" (36) to idealize a culture into which they are never fully accepted. In this context, the chapter explores the interplay of colonialism and globalization on Indian culture as replicated in the novel.

Legacy of British Empire and Globalized India

The history of British Empire in India dates back to 24 August 1608, when the British first landed in Surat for the purpose of trade. Before that, India had a rich history of 4000 years of the Indus Valley Civilization. Formed under a charter granted by Queen Elizabeth in 1600, the British East India Company (formerly known as the British Joint Stock Company) was founded by John Watts and George White for trade with Asian nations with merchants and aristocrats as shareholder. British government neither had any controlling authority over the company nor bore

any direct link with it. The Company primarily traded in spices, a very important commodity in Europe at that time because it was used to preserve meat. Apart from that, the British traded in commodities including cotton, silk, indigo, dye, salt, saltpeter, tea and opium. Seeing a plenty of the resources, the Company established "a number of trading posts" "all over the east and west coasts of India, and British communities developed in the three major trading towns of Calcutta, Madras and Bombay" ("When and why did the British"). This greed led the company to meddle in Indian politics company, which ultimately became one of the biggest challenges in the Indian subcontinent since it succeeded in putting the country under direct rule of the British crown in 1858, when Indian uprising called the Indian Mutiny – 1857 failed. Saurabh Chandra succinctly condenses the stay of British colonial rule as: "the British took nearly 100 years to conquer India and then ruled India for 100 years. In fact, the suppression of the 1857 revolt is when the rule really consolidated and officially passed to the British Empire" ("The Myth of 200 Years of British Rule in India"). This two-century long rule came to an end in 1947 with the partition of sub-continent into mainly Hindu India and Muslim-majority Pakistan and with communal riots.

With such a century long legacy of colonial experience, Indian postcoloniality has witnessed irresistible cultural flow of globality building up force especially after the breakdown of the Bretton Woods Agreement and System in the 1970s. The Agreement and System was introduced by a global conference of approximately 730 delegates representing 44 countries in Bretton Woods in July 1944 with the principal goals of creating an efficient foreign exchange system, preventing competitive devaluations of currencies, and promoting international economic growth. Hence, postcoloniality and globalization are two key players to bring the contemporary Indian society in the present form. Arif Dirlik in "Rethinking Colonialism: Globalization, Postcolonialism, and the Nation" highlights the role and interplay of

postcoloniality and globalization. He opines that "the present world is a world that is radically different from the world of decolonization in the immediate aftermath of World War II" because "capitalism has reinvented itself and opened up to the formerly colonized, who are now participants in its global operations" (439). In Dirlik's line of argument, Simon Gikandi notes globalization and postcoloniality as two important terms in social and cultural theory. In "Globalization and the Claims of Postcoloniality," he claims that these terms have started to signify two separate dominant paradigms for explaining the transformation of political and economic relationships in a world since the 1980s.

With the passing of time, globalization and postcolonialism have become increasingly interdependent when national cultures lose clear-cut boundaries to define their uniqueness due to the increased grip of global cultural flow. Now their issues have become universal, their literature extensive, and their influences overlapping with each other. Gikandi further elaborates that they have at least two important things in common: they are concerned with explaining forms of social and cultural organization whose ambition is to transcend the boundaries of the nation-state and to provide new vistas for understanding cultural flows that can no longer be explained by a homogenous Eurocentric narrative of development and social change (627-28). In this way, Gikandi reveals that globalization and postcoloniality are two major influences in the contemporary society and their working mechanisms overlap and merge in such a way that it is almost impossible to separate one's influence from the influence of the other from the total outcome. In this context, the subsequent section examines how their cumulative influence has been replicated in the novel.

Except the British colonial rule in India and eventual Indian independence, *The Inheritance of Loss* is related to another major historical movement in India, i.e., the Gorkhaland

movement. The root cause of the movement relates to Indian independence in 1947, when the British granted independence by putting Darjeeling and its periphery, where Nepali origin Indian were making their dwelling in majority, inside Indian territory. Subhash Ghisingh formed a pollical party named Gorkha National Liberation Front (GNLF) in 1980, and began a movement to form a new state named the Gorkhaland for the aforementioned territory which was included within the existing Indian state of West Bengal. The movement took a violent turn in 1986, which creates much of the political conflict of Desai's novel. Various strikes and protests led to the deaths of over 1,200 people. A particularly bloody conflict on July 27, 1986, serves as one of the book's climactic scenes.

Set mainly against the historical backdrop of the Nepali insurgency and four decade long postcolonial legacy, the novel narrates the events in a non-linear fashion through stories within stories in numerous vignettes from Kalimpong, London and New York simultaneously. Hence, it demonstrates, as Oana Sabo observes, how "geographical, socio-economic, cultural, linguistic, and religious borders" are being dismantled as "the novel challenges rigid constructions of citizenship that rely on ideas of cultural authenticity and ethnic purity" (382). In this context, the subsequent sections explore cultural hybridity of the community, characters and language as represented in the novel.

Globalized Community and Culture: Kalimpong to New York

Desai implicates her cosmopolitan outlook and sensibility in her selection of the loci for *The Inheritance of Loss*. Not only that Kalimpong and New York are situated in the two opposite hemispheres (eastern and western) of the world, they also represent the countries with different social and economic realities (developing and developed). Unlike these differences, Desai

demonstrates many similarities in terms of their socio-cultural reality owing to globalization in the novel. Mumtaz Mazumdar in a review of the novel detects the parallels as:

> A mundane reality of the two places is rather visible. Undoubtedly, the marginalized human beings of both the places are shown in the novel. It is to be noted that New York is a renowned place in earth. Whereas, Kalimpong was rather unknown until Desai took notice of it. Kalimpong is micro setting in comparison to New York. And Desai could relate the two places finely as nothing lesser than one part of the earth with one kind of human beings. (n.p.)

The likeness between New York and Kalimpong is the result of, what Arjun Appadurai calls, the complex, overlapping, disjunctive global cultural flows to form "new global cultural economy" (32). The succeeding paragraphs examines consequences of these global cultural flows in these two global spaces as replicated in the novel.

With the background of the Gorkhaland Movement at hand and nearly 4-decade-long experience of postcoloniality, *The Inheritance of Loss* is set, for the most part, in Kalimpong, a Darjeeling-nearby hill town at the foot of mount Kanchenjunga in West Bengal, close to the borderland with Nepal. The exotic surroundings of Kalimpong that Desai depicts have been inhabited by such characters who are mostly displaced individuals struggling, as B.P. Giri puts, "to invent a life out of place, away from their ancestral homes and homelands." They are, Giri furthers, "a handful of European expatriates" undergo "a certain sense of alienation and loss, said to be an integral part of the diasporic condition" (75). The novel offers a gallery of people that make up Sai's world through characters like Jemubhai Patel, a former judge, his teenaged granddaughter Sai and their cook Panna Lal, who live in a Scottish-designed crumbling house Cho Oyu.

Over the years of her stay at Cho Oyu, Sai gradually makes a social circle comprising of her neighbors Noni and her sister Lola, Uncle Potty, Father Booty, the Afgan princess, and Mrs. Sen. They are upper-class, and who are also upper-class and well-educated, and they share English traditions with her like celebrating Christmas and listening to the BBC. They are all wealthy, foreign, or educated, and most of them are some combination of the three. Directly or indirectly, all of them possess colonial legacies of some sort, and are influenced and shaped by the newer system of globalization one way or the other. Noni and Lola, who are upper-class Bengali women, are assimilated into British and Western cultures: "sitting up in their beds, wrapped in Kulu shawls, sipping Sikkimese brandy, BBC news sputtering on the radio, falling over them in sparky explosions" (51). They consider everything British as a sign of higher class. So, they read British literature, eat English food and buy British brands of clothing, and get only satisfied when they have the opportunity to hand the English product, "But Lola was too dizzy to listen. Her suitcases were stuffed with Marmite, Oxo bouillon cubes, Knorr soup packets, After Eights, daffodil bulbs, and renewed supplies of Boots cucumber lotion and Marks and Spencer underwear—the essence, quintessence, of Englishness as she understood it. Surely the queen donned this superior hosiery" (53-54). Therefore, "Every two years Lola would visit London, come back with Knorr soup packets and Marks and Spencer underwear" (329). Lola´s daughter, Pixie, whose mother is excited that she "would marry an Englishman and Lola would almost die with delight" (329), works in England for the BBC. The first door neighbors are the drinking duo Uncle Potty and Father Booty, the gay friends. Uncle Potty is sweetly but ever so slightly potty, as seems the entire eccentric community of Sai's world. Next there live the pair of Afghan princesses "whose father had gone to Brighton on holiday and returned to find the British had seated someone else on his throne" (48). After that there is "a small drab house" (48) where lives

Mrs. Sen, whose daughter, Mun Mun is in America and "was to be hired by CNN" (73). These all characters embody global trait in their chores.

The upper-class people around Kalimpong embrace foreign imports, like Swiss cheese, Italian opera music, and Russian paintings as a way of life to express themselves in the modern, globalized era. The following passage replicates the way of life of the two Bengali sisters Lola and Noni, who live at a rose-covered cottage named Mon Ami in the locality. They prefer growing exotic vegetable and other plants to growing native ones: "the two sisters who'd reached old age together at Mon Ami, its vegetable patch containing, as far as they knew, the country's only broccoli grown from seeds procured in England; its orchard providing enough fruit for stewed pears every day of pear season and enough leftover to experiment with wine making in the bathtub." Similarly, they are at ease wearing foreign articles of clothing: "Their washing line sagged under a load of Marks and Spencer panties, and through large leg portholes, they were favored with views of Kanchenjunga collared by cloud." In addition, they choose to decorate their house with the paintings and other articles from countries like Tibet as: "At the entrance to the house hung a *thangkha* of a demon—with hungry fangs and skull necklaces, brandishing an angry penis—to dissuade the missionaries. In the drawing room was a trove of knickknacks. Tibetan *choksee* tables painted in jade and flame colors piled with books, including a volume of paintings by Nicholas Roerich, a Russian aristocrat who painted the Himalayas with such grave presence it made you shiver just to imagine all that grainy distilled cold, the lone traveler atop a yak, going—where? She further demonstrates worldwide influences in the community, i.e., a cultural collage of a cosmopolitan life as:

> The immense vistas indicated an abstract destination. Also, Salim Ali's guide to birds and all of Jane Austen. There was Wedgwood in the dining room cabinet and a jam jar on the

> sideboard, saved for its prettiness. "By appointment to Her Majesty the queen jam and marmalade manufacturers," it read in gold under a coat of arms, supported by a crowned lion and a unicorn. (51)

The passage depicts a cosmopolitan character of the community with the articles of clothing from Marks and Spencer, Tibetan Buddhist painting *thangkha* of a demon, books of Indian ornithologist Salim Ali and early nineteenth century English novelist Jane Austin, Tibetan *choksee* (handicraft), Russian painter Nicholas Roerich, fine Chinese furniture manufactured by Wedgwood. They all speak English and watch the BBC. They frequently talk of paintings by Russian aristocrats, an entire collection of Jane Austen books, and V. S. Naipaul*'s A Bend in the River*. They seem to take it for granted that British food is better than Indian food.

By repeatedly elevating all forms of Western culture above their own, they implicitly denigrate their own cultural heritage as Indians. One typical example of globalization is evident when the non-Christian community grandly celebrate Christmas. On this festive occasion, Sai joins the company of Father Booty, Uncle Potty, Lola, and Noni at Mon Ami. They make and eat typical English foods like "PUDS," drink "brandy," and sing a popular English song "Who threw the overalls in Mrs. Murphy's chowder" (159). Not only that, they exchange sophisticated gifts that exemplify the upper class like:

> knitted socks from the Tibetan refugee village, the wool still with bits of straw and burrs that provided authenticity and aroused extra sympathy for refugees even while it irritated the toes. There were amber and coral earrings, bottles of homemade apricot brandy made by Father Booty, books to write in with translucent sheets of rice paper, and ribbed bamboo spines made in Bong Busti by a tableful of chatty lady employees sharing the

> tasty things in their tiffins at lunch, who sometimes dropped a pickle . . . and sometimes the pages had a festive yellow splotch. (159-60)

The passage reveals the tastes and preferences that the small Kalimpong community has been observing is of global scope.

Desai also depicts the lives of the Indian and other nationalities living in New York. The diasporic community is comprised of those people whom Biju happens to come across during his stay in New York as an illegal immigrant. In the beginning of Chapter 5, Desai brings forth a cast of global community while Biju is visiting to restaurants one after another in search of job: the French restaurant "the Baby Bistro" staffed by Mexican and Indian; a colonial restaurant "Le Colonial" staffed by Colombian, Tunisian, Ecuadorian and Gambian; an American restaurant diner with "All American flag on top, all Guatemalan flag below" (28). Still further one after another restaurants, he comes across people from such countries like Guatemala, Madagascar, Guyana Chile, Kenya, South Africa, Saudi Arabia, Fiji, New Zealand, Surinam; "a whole world in the basement kitchens of New York" (29). When he asks where Guatemala and other countries are, he is surprised to hear that there are Indians in almost every country. He even overcomes his national as well as religious prejudices and enlarges his social horizon by making acquaintances and developing close friendship with people like Saeed Saeed from other nationalities and religious groups than his native circle. Oana Sabo in "Disjunctures and Diaspora in Kiran Desai's *The Inheritance of Loss"* explains New York as a global space as:

> The text not only depicts the widening gap between the haves and the have-nots in the Global North, but also the shared experience of racialization of cross-ethnic diasporas in the USA. By bringing together illegal labour from several continents and depicting their unfolding relationships, Desai connects different geographies of migration and diaspora,

> showing that just as globalization creates new social and economic divides, it also enables migrants to challenge ethnic and social barriers by forging cross-cultural connections. (375-76)

Globalization is evident as people from one nationality are employed in to prepare dishes that are not native to them. On one occasion, the owner of French restaurant fires Biju from the job when customers start complaining about the smell of food as they realize that their French Cuisine is being prepared by Indians, Algerians, and Moroccans.

Besides his colleagues in different basements, Biju meets many other people in New York. Being separated from their cultures and countries of origin, they are trying to adopt in the contemporary globalized world of the megacity. Harish-Harry with two names, and Saeed Saeed, who will be discussed in detail in the upcoming sub-chapter afterwards, are typical examples of divided identity in the globalized space. Harish-Harry' wife Malini is the representative of the Indian woman who finds a balance between the capitalist system of the US and the traditional Indian feminine role of mother figure as she, Tanushree Vachharajani observes, "exercises her femininity and maternal role to rope in the working men at Gandhi café as a "family" to ultimately drive them to what amounts to slave labour, not showing a shadow of a doubt about her policies" (136). It is Malini, who "had left India a meek bride, scrolled and spattered with henna, so much gold in her sari she set off every metal detector in the airport," evolves into a businesswoman of "pantsuit, bobbed hair, vanity case, and capable of doing the macarena" (157). Her avatar as hardcore unsensitive capitalist manifests when she initiates the plan of keeping the underpaid employees of the Gandhi Café "family" under constant surveillance: "By offering a reprieve from NYC rents, they could cut the pay to a quarter of the minimum wage, reclaim the tips for the establishment, keep an eye on the workers, and drive them to work

fifteen-, sixteen-, seventeen-hour donkey days " (153). Desai furthers this panacea of divided self as a commonplace practice among Indian students in America as:

> It wasn't just Harish-Harry. Confusion was rampant among the "*haalf 'n' haf*" crowd, the Indian students coming in with American friends, one accent one side of the mouth, another the other side; muddling it up, wobbling then, downgrading sometimes all the way to Hindi to show one another: Who? No, no, it was not they pretending to be other than who and what they were. They weren't the ones turning their back on the greatest culture the world has ever seen. . ..
>
> "Hot, medium, or mild?" they asked. "Hot," the patrons said invariably, showing off, informing their date they were the unadulterated exotic product. . ..
>
> Faces smarting, ears and eyes burning, tongues becoming numb, they whimpered for yogurt, explaining to the table, "That is what we do in India, we always eat yogurt for the balance. . .." (155)

Here, the Indian students try to don their cultural heritage not because they have genuine attachment and regard for their native culture, but because they just try to impress their non-Indian friends by showing off it as a commodity aside their culture. There is another Indian girl student, about whom Biju overhears while three of her student friends are talking about her while he was delivering food to them from Freddy's Wok. They were saying that their friend does not want to date Indian boys, but instead wants "the Marlboro man with a Ph.D." (57). This shows how globalization can lead to racism and bias against one's culture. At Brigitte's restaurant owned by Baz and his wife Odessa in New York, Biju comes across many Indians eating steak, and they pretend not to notice his sneering as they eat. Odessa says to Biju:

> "You know, Biju," she said, laughing, "isn't it ironic, nobody eats beef in India and just look at it—it's the shape of a big T-bone."
>
> But here there were Indians eating beef. Indian bankers. Chomp chomp. He fixed them with a concentrated look of meaning as he cleared the plates. They saw it. They knew. He knew. They knew he knew. They pretended they didn't know he knew. They looked away. He took on a sneering look. But they could afford not to notice. . .. Holy cow unholy cow. (142)

The passage implies the cow, which is a sacred animal in India, becomes secular in the globalized space of New York: locally holy but globally unholy.

Characters: Fractured Identity and Crisscrossed Cultural Codes

Desai narrates the novel moving back and forth both chronologically, told as flashbacks, as well as between the viewpoints of two main characters, Sai, a privileged orphaned young woman, and Biju, a poor young man living illegally in the US. The novel as such starts with the robbery of a retired judge's decaying mansion by members of a radical Nepalese separatist group; sequentially, one of the last events to transpire in the novel. All these principal figures are the inheritors of loss, in terms of dislocation of place, wealth, progress and love. Merritt Moseley finds that the novel has "an unusual postcolonial setting" as it is the "part of India" "with all the musty raj leftovers" (295). As the title suggests, it primarily focuses on cultural loss and its consequences after being uprooted from one's own culture and own land. For Shradha Srivastava, Desai "portrays various losses inherited by almost all the principal characters and their search for values" (3721) in the novel. Eventually, Desai reveals the cultural consequences when postcoloniality conjointly with globalization gives rise to the problem of displacement. In a paper submitted to Dr. Saman Saif of Fatima Jinnah Women University, Maria Anwar talks

about the effect of colonialism, immigration and Western exposure in transforming the native identity of the characters as:

> Caught between two worlds, the characters negotiate a new social space; caught between two cultures and often two languages, the writer also negotiates a new literary space. They are all haunted by questions like who are they and where do they belong? Desai's novel takes place in the post-colonial India, an India still tied to the Western world. The novel shows how colonialism affects cultures and societies through generations and that's why the characters of this novel are in a state of constant psychological turmoil searching for an identity torn between two cultures, of which one seems to be superior to the other Euro-centrically. (3)

The passage claims all principal characters consequently undergo the problem of identity and alienation, and become frustrated at the end. The subsequent section links their identity crisis with hybridization effect of culture due to globalization.

The Judge or Jemubhai Patel, also called Jemubhai or Jemu in flashback scenes, is the head of the household at Cho Oyu and Sai's grandfather. He comes from a family belonging to the peasant caste, who pour all of their resources into ensuring that he gets a good education, "The Patels had been dreaming of sending their son to England, but there wasn't enough money no matter how much Jemu's father worked, so they visited the moneylenders, who surveyed father and son with the sleepiness of crocodiles and then pounced with an offer of ten thousand rupees. At 22 percent interest" (96). Still unable to meet the expenditure for his departure to study at Cambridge University on a scholarship, his family accepts the proposal from Bomanbhai Patel, who offers her fourteen-year-old Nimi because he is going to join the Indian Civil Service after his graduation. Despite being "the daughter of a rich man and the family" "of much higher

standing" (95) than her husband, her father offered her in marriage with the judge. The Judge's father accepts the proposal not because she would be a suitable spouse for his son, but because he could financially manage his son's journey for higher education to England.

He starts imitating British culture from the very moment he boards for Cambridge because he was born to a father who served at the lowest rank in court during the colonial era and who had enthusiasm to see his son on the top of the ladder. His dislike for the native mores is evident in the way he handles three different gifts that his mother has given him during his journey to England. These gifts represent his new culturally hybrid life: a sweater knitted by herself to suitable for the cold climate in London, a new Oxford English Dictionary to learn a new language and a decorated coconut for throwing overboard during his voyage as a sign of an auspicious prologue so that he will retain his religion. During his voyage he dislikes his father's idea of tossing the coconut as an offering. On the ship, when his father yells at him to toss the coconut, he feels embarrassed and thinks this act as a shameful deed and a taboo: he "looked at his father, barely educated man venturing where he should not be, and the love in Jemubhai's heart mingled with pity, the pity with shame. His father felt his own hand rise and cover his mouth: he had failed his son" (44). On one occasion, his father realizes that he makes a mistake by sending him to Cambridge, because he becomes a stranger even to his family themselves. Later he even feels embarrassed to eat the food prepared by his mother with love and compassion. He hesitates to open and eat "lump of pickle wrapped in a bundle of puris; onions, green chillies and salt in a twist of newspaper" (44) in front of the fellow passengers. He thinks that eating the food on the ship will diminish himself in the eyes of the Britishers as "he couldn't eat with knife and fork" (45). He feels that his fellow passengers are disgusted by the smell of the food, and he feels humiliated. Therefore, in the act of imitation to the colonizers and to save

himself from being belittled in their eyes, he gets furious with his mother and “picked up the package, fled to the deck, and threw it overboard” (45). Najila Faisal thinks that this very act of throwing away the food symbolically signifies the throwing “the fruits of his mother’s labour of love overboard” (121). In this way, Jemubhai’s refusal of his home and hearth is caused by his intense desire to comply with the Englishmen who, he thinks, are civilized, superior and perfect in culture and tradition.

While he was at Cambridge, he is maltreated by his English classmates for they view him as an outsider. Consequently, he is forced to remain into long periods of isolation of self-study to avoid interactions despite the fact that he tries his best to imitate British culture. He hates the natural colour of his skin and his own rustic accent. So, he puts powder on his brown skin to attain fairer complexion and he rarely opens his lips for smile. He finds himself isolated because even the lowest members of English society turn their noses up at him. He realizes that even the most repulsive of the English ladies finds him disgusting, and the prettier ones complain that he smells of curry, to rid of which he obsessively cleans up himself.

> But shadows, after all, create their own unease, and despite his attempts to hide, he merely emphasized something that unsettled others. For entire days nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things, and elderly ladies, even the hapless—blue-haired, spotted, faces like collapsing pumpkins—moved over when he sat next to them in the bus, so he knew that whatever they had, they were secure in their conviction that it wasn’t even remotely as bad as what *he* had. The young and beautiful were no kinder; girls held their noses and giggled, "Phew, he stinks of curry!” (46)

In response to this, he begins to reject his Indian identity by focusing study to learn British cultural staples, like trains and British poets. According to Ksenija Kondali, "Once away from India," he undergoes much" cultural transformation" that has a "profound impact on his identity: he confines himself to his room, lets his landlady call him James, and becomes embarrassed by his unpronounceable name, his pronunciation of English, and the color and smell of his skin" (110). His transformation becomes more intense when he meets an Indian named Bose, who is the Judge's only friend after he graduates from Cambridge.

Like the Judge, Bose is another Indian who wants to rid himself of his Indian culture in the hopes of being accepted by the British. Unlike him, Bose finally realizes his mistake for idolizing a culture that has thoroughly oppressed him when he reunites with the Judge for a final lunch at a restaurant in Darjeeling. After the secretary of state for India starts paying an endowment of three hundred pounds a year from for the two years of probation, he met an Indian named Bose, who was his only friend in England. Like him, he wanted to adopt British culture in the hopes of being accepted by the British. He said things like "Cheerio," "ate shepherd's pie," "agreed on the train home that Trafalgar Square was not quite up to British standards of hygiene" and "avoided the other Indian students" (125). Desai registers further activities that they do in order to rid themselves of their Indian culture as:

> It was Bose who showed Jemubhai what records to buy for his new gramophone: Caruso and Gigli. He also corrected his pro-nunciation: *Jheelee,* not *Giggly.* York*sher.* Edin*burrah.* Jane *Aae,* a word let loose and lost like the wind on the Bronte heath, never to be found and ended; not Jane *Aiyer* like a South Indian. Together they read *A Brief History of Western Art, A Brief History of Philosophy, A Brief History of France,* etc., a whole series. An essay on how a sonnet was constructed, the variations on the form. A

> book on china and glass: Waterford, Salviati, Spode, Meissen, and Limoges. Crumpets they investigated and scones, jams, and preserve. (125)

Taking on such activities as a speech affect and speaking and reading only in English, he gets into adopting more and more cultural codes. However, this would make his job and the rest of his life more difficult, as his grasp of Indian language became more tenuous with the passing of time. Desai further notes, "He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone, English and Indians, both" (126). This trend of mimicry is one of the dominant traits of a postcolonial subject.

Similar mimicry of the language, dress, politics, or cultural attitude of the British demonstrates the Judge's characteristic trait of hybridization. He decorates his cabinet with and drinking different kinds imported liquors from Spain, Scotland, and France. When the boys from the GNLF "opened the cabinet and found bottles of Grand Marnier, amontillado sherry, and Talisker. Some of the bottles' contents had evaporated completely and some had turned to vinegar" (14). He does not want to send Sai to a government school because she would "come out speaking with the wrong accent" there. Even after many years of living in India, he tries to imitate the British for his breakfast. He complains with everyone for not being served proper breakfast, and gets disappointed at the inadequacy of his teatime. When Sai and the Cook become a bit late in serving him the breakfast due to running out of gas and kerosene, he grumbles:

> He looked, then, at the sugar in the pot: dirty, micalike glinting granules. The biscuits looked like cardboard and there were dark finger marks on the white of the saucers. Never ever was the tea served the way it should be, but he demanded at least a cake or

scones, macaroons or cheese straws. Something sweet and something salty. This was a travesty and it undid the very concept of teatime.

"Only biscuits," said Sai to his expression. "The baker left for his daughter's wedding."

"I don't want biscuits."

Sai sighed.

"How dare he go for a wedding? Is that the way to run a business? The fool.

Why can't the cook make something?"

"There's no more gas, no kerosene."

"Why the hell can't he make it over wood? All these old cooks can make cakes perfectly fine by building coals around a tin box. You think they used to have gas stoves, kerosene stoves, before? Just too lazy now." (10)

The passage demonstrates his frustration and disappointment for not being served the breakfast in the English way. Najila Faisal sees how the change in of the Judge's food items and eating habit signifies his desire to adopt the British cultural pattern. Faisal links his initial "humiliation for not knowing to dine with knife and fork" with his "later dexterity with the instruments" as his "faithful determination to master the European ways of living." Faisal further writes, "The pickles, puris, onions and green chillies are replaced by boiled egg, bread, butter, jam and milk. Gradually he starts eating "even his chapatis, his puris and *parathas,* with knife and fork" (183). Long past the exit of the colonial masters, Jemu remains faithful to their ways dining on roast meats, queen cakes and scones rather than roti or curry" (122). He does so because of, his "desire for a reformed, recognizable Other" (Bhabha 122) because mimicry is a sign of a double articulation; a strategy which appropriates the Other as it visualizes power. His situation is exactly similar to what Bhabha writes "as a subject of a difference that is almost the same, but

not quite" (122) as pink powder cannot hide brown skin of Jemubhai. He does so because he will be showered with more and more praise, and will be treated like a “man of dignity” (126) after passing his exams and achieving his judgeship in the Indian Civil Service. Yet even on the train back to India, he sits alone reading “How to Speak Hindustani” (126) because he is still ill at ease with the English, but doesn’t speak the language where he is being posted as a judge. Hence, Desai reveals how globalization is particularly harmful for Indian people in positions like the judge’s because it pushes them to idealize a culture into which they are never fully accepted, and one which exploits their own people.

When he returns to India, his identity and personality both deteriorate steadily. Except sharing one affectionate bicycle ride with his wife Nimi prior to his leaving for Cambridge University, his marriage becomes an exercise of tyranny and cruelty throughout the novel. They do not even consummate their marriage before his departure. He wants her to renounce her culture and conform to English culture. He was so absorbed in his English image that he could not even love his wife: “He did not like his wife’s face, searched for his hatred, found beauty, dismissed it. Once it had been a terrifying beckoning thing that had made his heart turn to water, but now it seemed beside the point. An Indian girl could never be as beautiful as an English one” (175). He becomes angry when she steals his powder puff which is the symbol of his attachment to British culture and power systems due to its role for making him whiter, i.e., superior to his fellow Indians. It represents his adoption of British culture and his rejection of Indian culture, not only in a metaphorical sense but also in a literal one, as he whitens his skin with the powder puff during his trials: “The expression and manner honed here would carry him, eventually, all the way to the high court in Lucknow where, annoyed by lawless pigeons shuttlecocking about those tall, shadowy halls, he would preside, white powdered wig over white powdered face, hammer in

hand" (69). Not only that he rapes her in retaliation, he spends much of the rest of their marriage abusing her when he fails to strip her of her Indianness.

The judge is the primary character who experiences colonization firsthand and as a beneficiary of British colonialism, he must also come to terms with his abuse of his wife and the oppression he has inflicted on others because he was forced to adopt British culture. When he and his wife travel to Bonda, he rents a bungalow and hires a companion for Nimi named Miss Enid Pott. But Nimi never comes to terms with English way of life. All his attempts to conform her to English culture go in vain. Desai devotes a short vignette of chapter 28 by describing a game in which he would hold up the English food at dinner and if she could not name it as:

> "What is this?" he asked holding up the bread roll.
>
> Silence.
>
> "If you can't say the word, you can't eat it."
>
> More silence.
>
> He removed it from her plate.
>
> Later that evening, he snatched the Ovaltine from her tentative sipping:
>
> "And if you don't like it, don't drink it."
>
> He couldn't take her anywhere and squirmed when Mrs. Singh waggled her finger at him and said, "Where is your wife, Mr. Patel? None of that purdah business, I hope?" (178)

Nimi remains aloof of all these foreign manners and mores, and her humiliation continues as she comes to represent something larger than herself: an adherence to Indian culture. She rebukes in playing her part in her husband's career like Mrs. Singh:

> Nimi did not accompany her husband on tour, unlike the other wives, who went along on horseback or elephant back or camelback or in *palkis* upheld by porters (all of whom

> would, because of the ladies' fat bottoms, die young), as rattling behind came the pots and pans and the bottle of whiskey and the bottle of port, Geiger counter and Scintillometre, the tuna fish tin and the mad-with-anxiety live chicken. Nobody had ever told it, but it knew; it was in its soul, that anticipation of the hatchet. (178)

The Judge grows more and more impatient as he takes her refusal to get into English culture as an insult to himself. Hence, he is caught between India and Britain, wishing to avoid the worst of Indian tradition but not able to become fully English either.

After the judge's education and career is over and India gains independence, he moves to the house at Kanchenjunga (which had been built by a Scotsman) because of its isolation. Desai writes that "the judge could live here, in this shell, this skull, with the solace of being a foreigner in his own country, for this time he would not learn the language" (36). For Uma Jayaraman, the house symbolizes "both his asylum as well as his crucible; a sanctuary against the world's onslaughts and at the same time, the reminder that his life is one of shame and guilt." Hence, it is "the marker of his wasted life in the liminal spaces of in-betweenness" (67). He usually sits all alone "at the far corner" on the veranda of their home with his chessboard, playing a European game "against himself" (8). His separation from both British and Indian cultures shows the lasting and deeply harmful effects of colonization, even after it is no longer in effect. In the present, the judge is a deliberate, angry old man filled with self-loathing because he is accepted by neither British culture nor his own society. Here, he wants to cast off his Indianness and looks the British as the superior. According to Kiran Kumar Golla, such postcolonial situation that the Judge undergoes is "postcolonial dilemma" and this is responsible for intensifying "his ambivalent nature." To illustrate his point, Golla brings the term "double consciousness" coined by W. E. B. Dubois to "describe an individual whose identity is divided into several facets" (86).

This leads the Judge "retreated into a solitude that grew in weight day by day. The solitude became a habit, the habit became the man, and it crushed him into a shadow" (46).

The Judge is so lonely that only a pet dog can fit in his solitude. His only solace comes from the company of his dog with European name Mutt, and eventually his granddaughter.

> He lay awake in bed, Mutt at his side. "Little pet," he clucked over her. "What long curly ears, *hm?* Look at all these curls." Each night Mutt slept with her head on his pillow, and on cold nights she was wrapped in a shawl of angora rabbit wool. She was asleep, but even so, one of her ears cocked as she listened to the judge while she continued snoring. (42)

Mutt was very close companion to him at Cho Oyu. The dog was so special to him that it was the only living being the Judge managed to relate to, to love. Therefore, he uses highly revealing word to express his anguish after its disappearance. He expresses his promise of change, a desire for redemption, a plea for forgiveness for all his unfortunate past decisions and actions:

> *The judge got down on his knees,* and he prayed to God, he, Jemubhai Popatlal the agnostic, who had made a long hard journey to jettison his family's prayers; he who had refused to throw the coconut into the water and bless his own voyage all those years ago on the deck of the SS *Strath-naver.*
>
> "If you return Mutt, I will acknowledge you in public, *I will never deny you again* [emphasis in the original], I will tell the world that I believe in you—you—if you return Mutt—". (308)

The passage reveals that his heart is completely broken by the loss of Mutt as he becomes ready to recompense any "sins he had committed that no court in the world could take on" (308).
He feels that "he had He hadn't been fair" to Mutt as he had brought her to "a place where she

could never survive, a rough, mad place" (297). The fear he has for his timid gentle dog is what he never has for his wife when he throws her out. He never wonders how his orphaned daughter manages alone in a rigid convent. He recalls how he had taken care of her during a rabies epidemic two years ago, "the judge had taken Mutt for a vaccine most people could not afford. He had saved her while stray dogs were rounded up and slaughtered by the truckful (mistaking the only ride of their lives for a new life of luxury smiling and wagging away) and whole families too penniless to pay for the three-thousand-rupee vaccine died" (297). He, along with Sai and the cook, shouts all of his nicknames "My funny love," "My naughty love," "My funny naughty love" (315), "Mutt Mutty Mutton chop" and "MUTTY" (316) to the Himalayas until an army soldier comes around to enforce curfew.

Sai, who speaks broken Hindi and who feels difficulty in communicating with "anyone outside her tiny social stratum" (183) is another typical example of hybridization of culture due to globalization in the novel. She is a child of globalization by her family background in that both of her parents have been raised in such environment that they are not tied to any particular cultural or geographical sect. In this context, Shashi Sharma and Monika Sharma rightly observe Sai as "the correct reproduction and the living embodiment of rootlessness in the contemporary society" (508). Her mother, who is the daughter of the judge and Nimi, was brought up in the same Augustine's convent where Sai herself was taught and she was disowned by her family in Gujarat as they felt disgraced after her elopement with Mr. Mistry. And her father Mr. Mistry, who was an orphan Parsi, "had been brought up in a Zoroastrian charity for orphans, and that he had been helped along by a generous donor from school to college and then finally into the air force" (35). When he along with his wife was in Moscow in connection with the interview for securing a job under the space programme, both of them were killed in a bus accident while

crossing the street. Sai was just six years old at that time. After that, the nuns bring her to Cho Oyu to live with her grandfather, whom she had never met previously. Before arriving at Cho Oyu, she had attended St. Augustine's convent in Dehradun, where she was taught British customs and ideas just as the judge had been in Cambridge. Due to her upbringing in the convent, she is used to assuming "cake was better than *laddoos,* fork spoon knife better than hands, sipping the blood of Christ and consuming a wafer of his body was more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi" (37). She is surrounded and brainwashed by people who have been exposed to a fabricated English culture after her arrival at Cho Oyu. Hence, Anwar describes her as "an admixture of East and West" due to her exposure and assimilation to "western culture and language" (4). For Anwar, her postcolonial identity constantly evolves with traits from native as well as colonial cultures.

When Noni realizes that Sai will need another tutor for math and science because Sai exceeds her own knowledge, Gyan enters into Sai's life as a tutor after being recommended by the principal of the local college. The two have a fast and full romance, before realizing that their cultural differences are too great. Sai is naïve and somewhat self-absorbed, but she is also smart and understands that many of Gyan's issues with her have little to do with her, and more to do with the circumstances of her upbringing and her privilege. Sai does not reject Indian culture as she eats with Gyan, he using his hands and she silverware. In a short vignette of chapter 29, the narrator registers a number of characteristics that do not comply with her Indian ways of life:

> She who could speak no language but English and pidgin Hindi, she who could not converse with anyone outside her tiny social stratum. She who could not eat with her hands; could not squat down on the ground on her haunches to wait for a bus; who had

> never been to a temple but for architectural interest; never chewed a *paan* and had not tried most sweets in the *mithaishop,* for they made her retch; she who left a Bollywood film so exhausted from emotional wear and tear that she walked home like a sick person and lay in pieces on the sofa; she who thought it vulgar to put oil in your hair and used paper to clean her bottom; felt happier with so-called English vegetables, snap peas, French beans, spring onions, and feared—*feared—loki, tinda, kathal, kaddu, patrel,* and the local *saag* in the market. (183)

Sai is cut off from Indian ways of life and is trying to adopt and assimilate with Western values and ethics. Gyan thinks that she feels "proud of" it and "masqueraded it about as shame at her lack of Indianness, maybe, but it marked her status" (183-84). Due to the difference in their behaviour, they feel embarrassed while eating together: "he, unsettled by her finickiness and her curbed enjoyment, and she, revolted by his energy and his fingers working the dal, his slurps and smacks" (183). At one point, Gyan accuses her to be a servant of the West and says that she is embarrassing herself by running after the West. They squabble:

> You are like slaves, that´s what you are, running after the West, embarrassing yourself . . . "If I want to celebrate Christmas, I will, and if I don't want to celebrate Diwali then I won't. Nothing wrong in a bit of fun and Christmas is an Indian holiday as much as any other." . . . . It's clear all you want to do is copy. Can´t think for yourself. *Copycat, copycat*. Don´t you know these people you copy like a copycat, THEY DON´T WANT YOU!!!! (170 – 171)

Here, Gyan points out that neither Sai belongs to Indian culture nor she is in the position to be accepted by the British culture as she is not part of it. It means, Sai accepts the cultural diversity without showing any preference and believes in harmony, tolerance, freedom, and autonomy.

Hence, Selma Valeska Adriana and Ira Rasikawati notice the mix up of Western and Indian cultural values as: “The Western cultural value that Sai adopts is autonomous and freedom whereas the Indian values are harmony and tolerance” (64). In fact, he attacks her for being overpowered by cultural institutions and practices that are propagated by a system of globalization and colonialism.

Despite his repulsion to the Western matters and practices on the surface, Gyan suffers ambivalence due to his “postcolonial status” which, David Wallace Spielman claims, “makes him perhaps the most complicated of the characters” (83) for the readers to understand. His superficial repulsion is the result of his feeling of history. As an educated community member of the “Nepalis of India,” Gyan along with his comrades, on the one hand, believes that ”the British forgot them at the time of the Independence while they grant “the Muslims Pakistan” and “special provisions for the scheduled castes and tribes” despite the fact that Nepalis of India fought “on behalf of the British for two hundred years” (165). On the other hand, he is also the member of the community who want to create a separate state called the Gorkhaland from the existing Indian state of West Bengal. In this context, Gyan feels being part of a group oppressed by elitist, new-colonial Bengalis who intern had been dominated by the English; therefore, he feels at ease comfortable neither with the English nor with the Bengalis. This complexity in his existence produces a complex set of sometimes conflicting identities. Spielman justifies his involvement in the Gorkha National Liberation Front (GNLF) movement despite his postcolonial reality of possessing conflicting views as:

> His heritage, in other words, produces a complex set of sometimes conflicting identities. His desire to escape this complexity and to understand himself more simply greatly contributes to his enthusiasm for and involvement in the Gorkha National Liberation

> Front (GNLF). He joins others with Nepalese backgrounds and welcomes their nationalist fervor as a way of simplifying his postcolonial identity. Protesting the treatment of Gorkhas by Bengalis allows him to feel a sense of belonging and solidity. (83)

Due the ambivalence that Spielman discerns in his personality, he holds some hypocritical views: he enjoys "his tea parties with Sai on the veranda, the cheese toast, queen cakes from the baker, and even worse, the small warm space they inhabited together, the nursery talk" (168), and at the same time he recognizes that these are all but byproducts of a system that has led to his own subjugation. Therefore, he becomes aware of his own contradictions even when he is taking part in the GNLF procession:

> Then he shouted along with the crowd, and the very mingling of his voice with largeness and lustiness seemed to create a relevancy, an affirmation he'd never felt before, and he was pulled back into the making of history.
>
> Then, looking at the hills, he fell out of the experience again. How can the ordinary be changed?
>
> Were these men entirely committed to the importance of the procession or was there a disconnected quality to what they did? Were they taking their cues from old protest stories or from the hope of telling a new story? Did their hearts rise and fall to something true? Once they shouted, marched, was the feeling authentic? Did they see themselves from a perspective beyond this moment, these unleashed Bruce Lee fans in their American T-shirts made-in-China coming-in-via Kathmandu. (164)

Gyan's ambivalence is obvious in that his mind keeps on connecting and disconnecting temporarily from the crowd. This implicates that he not only shares many of the concerns and complaints of his community but also doubts the authenticity of the movement at the same time.

Time and again he contemplates, “how often he wished he might line up at the American embassy or the British, and leave. "Listen Momo," he had said to a delighted Sai, "let’s go to Australia." Fly away, bye-bye, ta-ta. Free from history” (164). Therefore, he can neither passionately love Sai, nor leave her.

Gyan is torn between personal and communal affection or attachment: his love for Sai and GNLF. So, he gets frustrated when he realizes the contradictions in the end. Due to the suppression of his feelings for Sai and the separation of himself clearly with his fellow men, as Mastud, Shahaji Subrao observes, he becomes “disillusioned with his half-hearted participation and tried to reconcile to his love for Sai” (n.p.). Therefore, he heads to the judge’s house hoping to redeem himself by making up with Sai. When he asks the cook about Sai After arriving at Cho Oyu, his conversation with the cook runs as:

> "She is very worried about the dog. She is crying all the time."
>
> "Tell her that I will look for Mutt."
>
> "How will you?"
>
> "Tell her that I promise. I will find the dog. Don’t worry at all. Be sure and tell her. I will find Mutt and bring her to the house."
>
> He uttered this sentence with a conviction that had nothing to do with Mutt or his ability to find her. (321)

His tone, especially in the last sentence of the passage, demonstrates that he just wants to please Sai. And he hopes that by making her happy, she will forgive him. This exactly replicates Spielman’s view that he seeks redemption by opening himself up to contradictions.

Biju, the only son of the Judge's drunken cook, represents illegal immigrants from developing countries who move to New York in the prospect of making a better life for

themselves. Like all postcolonial subjects, he suffers ambivalence in that he has both attraction and repulsion toward the West. On the one hand, Biju does not surrender his Indian character despite the fact that he comes across with hostility and discrimination from other higher-class cultures during his stay in the United States. While he was in the second year in America, his boss's wife at Pinocchio Italian restaurant complains that "he smells" and therefore, his boss "bought soap and toothpaste, toothbrush, shampoo plus conditioner, Q-tips, nail clippers, and most important of all, deodorant" (55). But Biju did not use them, and was fired when "they couldn't detect any difference" (56) in him. Even amid the globalized folks and space, his devotion of Indian culture and his respect for Hinduism is remarkable. So, he becomes unhappy serving steak in a restaurant. Even when in dire need of job hopping one restaurant to another, his first query is whether or not the restaurant serves steak. Being unable after many unsuccessful attempts to get a suitable working place, he happens to ask Harish-Harry of Gandhi Café if they serve steak. Desai writes: "To Biju he said: "Beef? Are you crazy? We are an all-Hindu establishment. No Pakistanis, no Bangladeshis, those people don't know how to cook" (146). This reply makes him ready to work in Harish-Harry's Café.

Biju's ambivalence manifests, in contrary to aforementioned repulsions, in his attraction toward America. He dreams of becoming American citizen with a green card. He is constantly haunted for not being able to obtain a green card: "His papers, his papers. The green card, green card, the *machoot sala oloo ka patha chaar sau bees* green card that was not even green. It roosted heavily, clumsily, pinkishly on his brain day and night" (197). He contemplates over the pros and cons of obtaining a green card: despite the fact that it might dehumanize and alienate him, it provides him an opportunity to free himself of poverty. He, therefore, is fascinated by the glamour and opulence of the city and recognizes the city as the emblem of worldly possessions.

He wishes to be a modern man with all possessions as his father desires him to have. Therefore, he goes to Jackson Heights to buy various appliance and souvenirs to bring back to India on his return:

> a TV and VCR, a camera, sunglasses, baseball caps that said "NYC" and "Yankees" and "I Like My Beer Cold and My Women Hot," a digital two-time clock and radio and cassette player, waterproof watches, calculators, an electric razor, a toaster oven, a winter coat, nylon sweaters, polyester-cotton-blend shirts, a polyurethane quilt, a rain jacket, a folding umbrella, suede shoes, a leather wallet, a Japanese-made heater, a set of sharp knives, a hot water bottle, Fixodent, saffron, cashews and raisins, aftershave, T-shirts with "I love NY" and "Born in the USA" picked out in shiny stones, whiskey, and, after a moment of hesitation, a bottle of perfume called Windsong. (277)

He discovers that America has its own kind of containment called monetary subjugation. Biju has seen the underground society in the cellars of America and has a progressively target information to survey the two societies. He rids of his national and religious biasness when he meets Saeed Saeed, a Pakistani Muslim, who becomes “the man he admired most in the United States of America” (60). However, Biju is unique among the immigrant characters because, “unlike Saeed and the judge, both of whom see going abroad as a way to better themselves, Biju resists the new culture in which he finds himself and romanticizes India, based mostly on his positive experiences growing up” (Spielman, 81). In this context, Selma Valeska Adriana and Ira Rasikawati examine to Biju’s ambivalent character by referring to Bhabha’s theory which maintains that crossing cultural boundaries can lead to ambivalence to people coming from ex-colonized countries. They claim: “he has a sense of ambivalence due to the cultural contradiction he faces. The cultural contradiction presented here is the fact that Biju is an Indian but he

possesses awe to people who, according to Desai, have harmed the Indians" (64). For Desai, postcolonial subjects possess simultaneous attraction and repulsion toward the West due to globalization.

Panna Lal, Biju's father has worked as the cook for the Judge since he was fourteen years old. He is servile by nature. So, he obeys whatever the judge asks him to do. His postcoloniality is evident in his fascination toward the style of the English: "Angrez Ke Tarah Like the English, Angrez ke Tarah Angrez Jaise" (112). Hence, he manages to go to the local market for an underground business of selling "chhang" in between dropping Sai off at Mon Ami and picking her up from there. He does this business not only "for Biju, but also for himself" because of his "desire was for modernity: toaster ovens, electric shavers, watches, cameras, cartoon colors" since he "dreamed at night not in the Freudian symbols that still enmeshed others but in modern codes, the digits of a telephone flying away before he could dial them, a garbled television" (62). This very craze for modernity also prompts him to send his son to America, where, he believes, his son can secure bright future: "One day his son would accomplish all that Sai's parents had failed to do, all the judge had failed to do" (92). He thinks that he is doing well and is proud to announce that he is a father of a boy in America. So, he boasts about his son's position in America by narrating "the contents of the letter to everyone in the market " (21) after receiving a letter from his son, and even recommends some boys for jobs in America.

Father Booty is a Swiss priest who came to Kalimpong after Indian Independence on a missionary work. He is a representative of a person from Western culture accepting the Eastern culture. Even though he brought some Western influences into the area, he assimilated with the local people: "He knew he was a foreigner but had lost the notion that he was anything but an *Indian fo*reigner" (227). He runs a Swiss dairy farm, and has been living in the area for thirty

years. He has been mixed up in the locality and has been involved in a number of activities to modernize agriculture related matters. He contributes to the local culture by bringing in a new trade – cheese making, while the local culture influenced him to the point that when he has to leave, he experiences a strong feeling of displacement. The following passage reveals some such activities while he is trying to seek help from his acquaintances to sort out the problem when he gets an order to leave Kalimpong in two weeks when the police discovers that his visas have expired many years before:

> Father Booty went running to everyone he knew who might help him, the police chief and the SDO who made regular trips to the dairy for sweet curd, Major Aloo in the cantonment who enjoyed the chocolate cigars he made, the forest department officials who had given him oyster mushroom spawn so he might have mushrooms in his garden during fungus season. One year when the bamboo clump on his property bloomed and bees from the whole district descended whrooming upon the white flowers, the forest department had bought the seeds from him, because they were valuable—bamboo flowered only once in a hundred years. When the clump died after this extravagant effort, they gave him new bamboo to plant, young spears with their tips like braids.
>
> But now, all those who in peaceful times had enjoyed his company and chatted about such things as curd, mushrooms, and bamboo were too busy or too scared to help. (228)

In addition to introducing Swiss dairy farm in the neighborhood, he has been contributing much for "development in the hills than any of the local" "without screaming or waving kukris" (230). N. Venugopa in "Communal Pragmatism in Kiran Desai's The Inheritance of Loss" describes him as the "victim who has to suffer in cultural encounter" (108) as he undergoes the feeling of displacement after being compelled to go back to his country due to the expiration of visas.

Harish-Harry is another minor character who exemplifies the Western influence on East in the novel. Harish-Harry, who has been running "a triplet of Gandhi Cafés in New York, New Jersey, and Connecticut" "with his brothers Gaurish-Gary and Dhansukh-Danny (145) is an owner of the Gandhi Café in New York, the last restaurant where Biju works. He attempts to bridge the gap between his American and Indian identities with doubling his name through the morphological process reduplication. Biju observes that Harish-Harry, like so many unassimilated migrants, lives a divided life. Even his daughter rejoices hybridity as she rejects the ancient Indian style of living by using nose ring and feeling more comfortable in western attire: "Nose ring she found compatible with combat boots and clothes in camouflage print from the army-navy surplus" (155). So, he slaps her for becoming more American. Harish-Harry keeps two version of his name, and also attributes of Hindi as well as other religions because he´s not sure which of the religions is genuine:

> Harish-Harry—the two names, Biju was learning, indicated a deep rift that he hadn't suspected when he first walked in and found him, a manifestation of that clarity of principle which Biju was seeking. That support for a cow shelter was in case the Hindu version of the afterlife turned out to be true and that, when he died, he was put through the Hindu machinations of the beyond. What, though, if other gods sat upon the throne? He tried to keep on the right side of power, tried to be loyal to so many things that he himself couldn't tell which one of his selves was the authentic, if any. (154-55)

Harish-Harry puts his personal identity in this in-between space in order to find a compromise for his existence in the globalized world, and the duality has been established as a solution of the problem. This is what Cornelius Crowley in "Three Generations of Migrancy in Kiran Desai's Inheritance of Loss" calls "an example of the Third Space in Desai's novel that involves illegal

flows of diasporic individuals that form both heterogenic and homogenic communities" (27). Therefore, he utilizes the space, which is also an emblem of globalization, to his advantage in selling generic Indian food to Americans because his Café sells the food to an American market in exotic setting:

> *In the Gandhi Café,* the lights were kept low, the better to hide the stains. It was a long journey from here to the fusion trend, the goat cheese and basil samosa, the mango margarita. This was the real thing, generic Indian, and it could be ordered complete, one stop on the subway line or even on the phone: gilt and red chairs, plastic roses on the table with synthetic dewdrops, cloth paintings portraying—
>
> Oh no, not again—
>
> Yes again—
>
> Krishna and the gopis, village belle at the well. . . .
>
> And the menu—….
>
> Tikka masala, tandoori grill, navrattan vegetable curry, dal makhni, pappadum. (152)

The setting perfectly matches with the "Indian-American point of agreement" (152). With snake charmer music going on in the background, the food is but a means of catering to American customers. Such exotic setup of the restaurant plays into the commodification of culture that globalization entails.

Like Harish-Harry, Saeed Saeed, Biju's coworker at the Queen of Tarts Bakery, is another immigrant who accultures through integration in New York. Saeed Saeed is a Muslim from Zanzibar, and the man that Biju admired the most in the U.S. He becomes participant in host culture while maintaining his own cultural identity due to his resilience. For him, America is a melting pot. He possesses unique capability to receive and tolerate foreign cultural codes. He

"could sing like Amitabh Bachhan and Hema Malini. He sang, *Mera joota hai japani . . .*" and "Bombay *se aaya mera dost—Oi"* (60). Abraham Panavelil Abraham views that Desai depicts Saeed "as a foil to Biju" by showing "how they handle the same dilemmas of an immigrant in an alien land." Abraham maintains that "Saeed seems to be more practical while Biju is very sensitive to such changes and resists the Western culture in which he is trapped in and longs for his home back in India" (21). He suffers dilemma as there are conflicts in his mind about his identity. However, he possesses the capability to manage the conflicts about his identity due to his optimistic and friendly nature; he sometimes exploits the system to his advantage. He explains why he does not eat pork, "First I am Muslim, then I am Zanzibari, then I will be American" (143). He even becomes ready to marry a young hippie American who works with him at the restraint just to get a green card. On the verge of his return to India, Biju remembers his last conversation with Saeed when he tells Biju the whole story behind his settlement in America as: "But in four years I get my green card and . . .*fsshht.* . . out of there. . .. I get divorced and I marry for real" (325). This means he accultures through integration into American way of life.

Mixing of Hindi and English: Internationalization of Culture

Code mixing is the use of one language in another language, the mixing of two or more languages or language varieties in a speech. It is extensively used in the novel. Since these words and expressions have cultural disposition, their use has intensified global cultural connectivity. They also reflect bilingualism in characters as an important attribute of their cultural hybridity. Rajyashree Khushu-Lahiri and Urjani Chakravarty consider that Desai "predicates culture specific differences to convey her meaning to the readers" by introducing "words from the Indian languages in particular contexts" (352). They argue that "effective intercultural communication

assists in eliminating communication obstacle" (352) because intercultural communication, per se, studies communication across different cultures and social groups by focusing on how social context of individuals from different religious, social, ethnic, and educational backgrounds affects their interaction. In this context, intercultural researchers foreground the idea of cultural presuppositions which are culturally rooted underlying assumptions, beliefs, and ideas that are widespread but rarely if ever described or defined. Cultural presuppositions help "in creating awareness in the author about the reader who is outside his/her own social/cultural community and characterizes the choice of language and content in the literary text. . . govern their actual use of discourses in a globalized society" (Khushu-Lahiri and Chakravarty, 353). In the novel, Desai uses code mixing as a means of cultural presuppositions.

Desai provides Indian flavor to the narrative by introducing Hindi words and phrases in-between. Sometimes the narrator introduces a word denoting a typically Indian socio-cultural practice and describes it in detail within the narrative itself. In the beginning of chapter 15, the narrator, for example, introduces the Hindi word "*haat*," and immediately describes the place as an important platform for socializing in Indian rural areas as:

> It was haat day in Kalimpong and a festive crowd thronged to the market in a high pitch of excitement, everyone in their best clothes. Feeling joyful, he descended steeply into the haat, pushing his way between bent and bowed Nepali ladies with golden nose rings dangling and Tibetan women with braids and prayer beads, between those who had walked from faraway villages to sell muddy mushrooms covered with brackish leaves or greenery, already half cooked in the sun. Powders, oils, and ganglions of roots were proffered by Lepcha medicine men; other stalls offered yak hair, untidy and rough as the hair of demons, and sacks of miniature dried shrimp with oversized whiskers; there were

> smuggled foreign goods from Nepal, perfumes, jean jackets, electronics; there were kukri sickles, sheets of plastic rainproofing, and false teeth. (90-91)

Written in descriptive mode, the part of the narrative captures a vivid picture of a typical *haat* bazar by registering different kinds of visitors, their activities and a wide variety of goods available for selling and buying. It also tells how the *haat* has been fulfilling as a site for forging relationships in Indian context. In other contexts, Desai inserts Hindi words through the mouth of other characters. In one letter, Biju addresses his father as "Respected *Pitaji"* (21) rather than choosing the English way of addressing like 'my dear father,' '*papa*' 'dad' or 'dear dad' etc. The cook also prefers similar kind of expression when he advises his son as *"Biju beta"* (102) to convey father's pride and affinity in his son. Here, Desai's code mixing is an attempt to truly replicate Indianness in father/son relationship because the cultural association that the words "*Pitaji*" and "*Beta*" carry cannot be expressed by using their English equivalents. In all the above situations, Desai's cultural presupposition is at work in creating awareness about the readers who are outside her own social/cultural community.

The words and phrases from the Indian languages that she used are culture specific and go a long way in conveying certain aspects of the culture to the readers on national and international arena. There are many Hindi phrases like "*Humara kya hoga, hai hai, humara kya hoga*" (15), "*Arre,* Biju . . . *to sunao kahani,*", (153a), "*Hota hai hota hai*"" (179) are used liberally; if translated into English, the translated version will not truly capture the exact sense. Similarly, the novel uses names of dishes that are specific to Indian culture like "*parathas*" (183) "*Tikka masala, tandoori* grill, *navrattan* vegetable curry, *dal makhni, pappadum*" (152) etc. Humble manner and behavior of Indian culture is conveyed through the use of Hindi words. Even educated women who have already settled in the US greet unknown people like "*Namaste,*

Kusum Auntie, *aayiye, baethiye, khayiye*!" and acknowledge any favour from them as "*Dhanyawad. Shukria"* (57). Their use of such words and expressions exemplify communication of global scope.

Desai repeatedly uses some words from Hindi slang. Some examples of abusive and derogatory words and expressions include "*sala*" (155, 197, 293), "*bhenchoot*" (29,294), "*Saala Machoot*" (296), "*machoot sala oloo ka patha chaar sau bees" (197).* These words and expressions with misogynistic connotations, which are the examples of reverse globalization, also tell about the patriarchal cultural hold of Indian society.

Desai conveys the idea of hybridity by fusing two languages in one sentence. She uses words from Hindi, in her sentences in English to emphasize the effect of the latter, for instance, "Calm down, *bhai*." (323). At times she uses Hindi expressions with their English equivalents side by side: "Go, will you?! *Bhago*" (324); like "*Angrezi khana* only, no Indian food" (21); "*Humara kya hoga, hai hai, humara kya hoga*. . . "*Hai, hai,* what will become of us?" (15); "No *ghas phoos,* no twigs and leaves!" (219). There are also instances when Desai tries to capture the everyday variety of English that non-natives use when they speak. The cook says "Baaad teee"(68) for 'bed tea.' One of Saeed Saeed's girlfriend says "Oh myeee Gaaaawd!" (85) for 'oh my god.' Humbleness to appreciate the help or favour of others makes words flow from the mouth, "*Dhanayawad*, Shukria" (57). Thus, this multilingual communication through which relationships with people from different cultures are forged, leads to, what Khushu-Lahiri and Chakravarty concludes, "a multitude of benefits, including improving communities, increased local, national, and international exchange of ideas" (360). By using all these aforementioned words and phrases, Desai tries to facilitate global cultural connectivity in the global setting of the novel.

The discussion thus reveals how the novel highlights the cultural hybridization due to the legacy of colonialism in the era of globalization. Desai examines such issues as immigration and Western influences on Indian ways of life, colonial heritage and legacies. It inextricably interlinks conflicts of cultural values, morals and ethics of the East and the West through its multi-layered narration. Against the backdrop of the cultural flow of internationalizing and connectivity and 4-decade-long postcolonial legacy, the novel exposes the cultural hybridity of the community, characters and language. With distinct social and economic realities, Kalimpong Community and New York Community share many similarities in terms of their socio-cultural reality owing to globalization in the novel. Directly or indirectly, all Kalimpong community members possess colonial legacies of some sort, and are influenced and shaped by the newer system of globalization one way or the other. Likewise, The New York diasporic community that Biju happens to come across comprises the Indian and other nationalities from all over the world such as Colombo, Tunisia, Ecuador and Gambia, Guatemala, Madagascar, Guyana, Chile, Kenya, South Africa, Saudi Arabia, Fiji, New Zealand etc. With diverse cultural legacies of their own, these immigrants represent the lot of people who are struggling hard to adopt a new way of life in the globalized setting of the megacity. Almost all the characters in the novel are the inheritors of loss in terms of dislocation of place, wealth, progress, or love and have hybrid cultural identity due to postcoloniality and globalization. Having been torn between two worlds, they suffer identity crisis, alienation and frustration. Desai has extensively used words and expressions from Hindi language in the novel. They facilitate intercultural communication because they carry cultural disposition with them. Consequently, their use intensifies global cultural connectivity and reflect characters' cultural hybridity.

Chapter: Five

The India Toward the Light in *The White Tiger*

In The White Tiger, Adiga relates an amoral, brilliantly irreverent, deeply endearing and altogether unforgettable journey of entrepreneurial success story of a laborer born protagonist when Indian economy and culture has been undergoing the vicious pressure and devastating impact due to the cultural imperialism of the First World in the backdrop of economic prosperity and in the wake of the IT revolution in India. The change manifests not only in the growing dismantling of traditional institutions like marriage, family life and caste system, but also in the growing grip of flow of the capital, technology and consumer culture over the native way of life in the contemporary India. As a comprehensive cultural force of connectivity, modernization and internationalization and, globalization does have influence on patterns and structures of the local community. In this context, this chapter explores how Adiga's *The White Tiger* excavates aspects of changing cultural values, attitudes and worldviews in the globalizing contemporary India. It claims that these influences are obvious in disenfranchising of traditional structures like marriage, family life, social mobility and the caste system. It demonstrates that the intrusion of Americanization and Westernization has made native social, ethical and personal boundaries more fluid and mobile. The chapter primarily reveals the aspects of the global flow of ideas, information, technology, capital, and people in the Adiga's depiction of the contemporary India. It also explains how these aspects shape, affect, or change Balram's move from downtrodden poverty to technologically equipped affluence, from rural setting to urban setting, and from traditional lifestyle to modern lifestyle.

Dismantling Traditional Institutions: Family, Marriage, and Caste System

Traditional Indian family is a social institution that comprises of kinsmen of three or more living generations sharing a common residence. It is a group composed of a number of family units including uncles, aunts, nieces, nephews, and grandparents living in separate rooms of the same house. These members eat the food cooked at one hearth, share a common income, common property, are related to one another through kinship ties, and worship the same idols. Discussing the functional principle of joint families, Rakesh K. Chadda and Koushik Sinha Deb view that the joint families adhere to the "lines of hierarchy and authority" "with each hierarchical stratum functioning within the principal of collective responsibility." The Rules of conduct are observed to create and maintain "family harmony" and there is "greater readiness to cooperate with family members on decisions affecting almost all aspects of life, including career choice, mate selection, and marriage" (300). In this context, the traditional Indian family fosters the ideas of collective responsibility and wellbeing in contrary to individual growth and advancement.

In *The White Tiger*, Adiga constantly portrays the traditional joint family ties as an obstacle that prevents its members from pursuing individual advancement and liberty. Balram's grandmother Kusum embodies aforementioned negative image of family in the novel. She constantly tries to control and shape her grandchildren's life. From the very beginning of his schooling, Kusum pulls Balram out of school like she does with Balram's elder brother Kishan. She forces them to work at a tea shop from their young age. When Balram's father insists her for the continuation of his study by reminding her of his dead wife's wish, she calls her "crazy" and orders him, "Now listen to me, let the boy go to the tea shop like Kishan, that's what I say" (29). Balram speaks about his grandmother, "She had grinned her way in to control of the house;

every son and daughter-in-law lived in fear of her" (16). Not only that, she also attempts to arrange both of her grandson's marriages early in life, before they are able to support families on their own. She agrees to let his brother Kishan and cousin Dilip invest for his driving license provided he consents to "send every rupee" he earns "every month" (56) back to her. Therefore, he has to follow the condition after starting a job as a driver at Dhanbad. He recalls, "Kishan came once a month to see me. Kusum had decided that I could keep the ninety rupees a month for myself: the rest would go straight to Kishan – who would send it straight to her in the village" (68). Therefore, Balram feels that he is going to be a victim, just like Kishan and just like his father during a visit to village. Similarly, he thinks that his father lives and dies of tuberculosis like "a human beast of burden" (27) on the hospital floor. Balram presumes that Kishan's destiny is to be his father's son: "They were eating him alive in there! They would do the same thing to him that they did to Father – coop him out from the inside and leave him weak and helpless, until he got tuberculosis and died on the floor of a government hospital, waiting for some doctor to see him, spitting blood on this wall and that!" (86). Time and again, Balram is forced by family to get married because there would be an advantage to the large, poor family.

Similar familial obligations also bother the rich. Even Balram's wealthy master Ashoka complains of his father and brothers' attempts to exert control over his personal life. Ashok's education in America and his return to India also upsets traditional methods and social roles within Indian society, such as his insistence on treating the servants better, which is derided by both his brother and father. Drunk after being heartbroken due to Pinky's leaving, he shares his feelings with Balram, "Men drink because they are sick of life. I thought caste and religion didn't matter any longer in today's world. My father said, 'No, don't marry her, she's of another…' I…" (185). Sara D. Schotland observes, "the tentacles of the Indian family exercise a

stranglehold over those who seek to establish an independent life" (2). In traditional Indian setting, junior family members sacrifice their personal desires and obey their seniors.

Balram further believes that the traditional Indian family unit keeps the Rooster Coop of social inequality alive. Balram uses the Rooster coop metaphor to criticize the helpless or servile mentality of India's Poor who stop each other from escaping deliberately by cutting each other down, and therefore, "servants have to keep other servants from becoming innovators, experimenters, or entrepreneurs" (194). He views that they are like those Roosters who are either unable or unwilling to rebel by breaking the walls of the coop even after seeing the slaughter of their own kinfolks one after another in front of themselves. According to Schotland, "in Balram's India, it is the family that tightens the wires of the rooster coop" (7). The poor Indians remain confined in their coop generation after generation because of the snares of the family. The Rooster Coop, he further describes, is one that's "guarded from the inside" (194). And If a servant attempts to escape or disobeys his employer, the superior's family will punish the servant by murdering or brutally torturing his family. Balram recalls similar incident from his village Laxmangarh when the grandson of one of his landlords named the Buffalo was kidnapped and killed by Naxals. The Buffalo charged his domestic servant deliberately letting the child be kidnapped for money. Therefore, he not only "shot him through the head," but also "went after the servant's family." Balram further narrates, "One brother was set upon while working in the fields; beaten to death there. That brother's wife was finished off by three men working together. A sister, still unmarried, was also finished off. Then the house where the family had lived was surrounded by the four henchmen and set on fire" (67). The brutality described in the incident demonstrates how familial loyalty and love prevent an individual from breaking the walls of Rooster coop. The arrival of Balram's young cousin Dharam in Delhi fits into this pattern. Just

when Balram has resolved to murder his master Ashok, Kusum sends Dharam to live and work with Balram. She writes to him, "take care of him as if he were your own son" (262). After receiving the letter, he feels that this new responsibility of mentoring his young cousin, at such a crucial moment, is a hindrance to execute his plan. He confesses, "I had come to the edge of the precipice. I had been ready to slay my master—this boy's arrival had saved me from murder" (263). In a sense, familial responsibility is a part and parcel of feudal order, and hinders individuals to go against the establishment.

Despite his awareness of the ultimate consequence of brutal vengeance to his family from Ashok's family, Balram becomes ready to cut loose his own family in order to free himself from the coop. Hence, he conveys in a last letter to his grandmother, Kusum: "'I can't live the rest of my life in a cage, Granny, I'm so sorry'" (278). Though he could leave Ashok stunned but unconscious unable to do anything for hours, Balram decides to kill Ashok while executing his final act of murder. This killing is a kind of consolation to him as it gives him a sense of "revenge in advance" (285) because he will be unable to do anything when he witnesses or hears Ashok's family thrashing his own family in future. Such negative portrayal of the family as a hindrance for achieving personal freedom and success in Balram's world is anomalous to the values of Indian society that accepts the family as an institution for the most sacred, intimate relationships among its members. Balram acknowledges this fact during an imaginary conversation with the Chinese Premier. He answers the Premier's question how Rooster Coop succeeds in trapping millions of Indians so effectively as: "The answer to the first question is that the pride and glory of our nation, the repository of all our love and sacrifice, the subject of no doubt considerable space in the pamphlet that the prime minister will hand over to you, *the Indian family* [emphasis in the original], is the reason we are trapped and tied to the coop" (176).

Here, the emphasized part clearly implies sarcastic tone towards the accepted role of the family as a bond or a trap for personal advancement and freedom. He further asserts, "only a man who is prepared to see his family destroyed—hunted, beaten, and burned alive by the masters—can break out of the coop" (176). As an innovator, he decides not to follow the footsteps of his father and his brother Kisan, and gets all his family members brutally massacred by the men of Ashoka's brother Mukesh.

As a universally recognized social institution, marriage is a legal cum social union between a man and a woman regulated by laws, rules, customs, beliefs, and attitudes of a community, a society, or a nation. It is foundation stone of a human society established to control and regulate the life of man. Marriage is cultural-specific as it means many different things according to the culture and people involved in it. Traditionally Hindus consider marriage as an important ritual. They believe the marriage performed in the presence of God and Brahmin lasts forever and gives an important meaning to the life. Jayashree Khandare defines traditional Hindu concept of marriage as: "Marriage is considered as not only a life time relation of husband and wife but it abides both the spouses for seven births. There are certain rituals which form the very basis of Indian Marriage more specifically Hindu marriages" (343). In addition to the would-be brides and bridegrooms, parents and relatives take great pains in deciding marriage question. Even the brides and grooms think that their senior family members and relatives are experienced to take such a vital decision. The senior family members take time to study social, cultural and financial aspects of both families. Through direct or indirect talks, they decide whether the prospective bride and bridegroom make a good match or not. Besides personal matters of the prospective bride and bridegrooms such as physical appearance, education qualification, age, complexion and so on, they take into account many factors like religion, caste, family

background, financial status, social status and others. In the light of these matters, the subsequent paragraph examines Ashok and Pinky's marriage and marriage questions from the novel.

Ashok's marriage to Pinky Madam illustrates the changing conception of marriage in the contemporary Indian society. He married her in the US on his own, without any consent from his parents or elders. Their marriage is a break in the traditional ways of marriage as she is not from his caste and Pinky's background as an American also threatens old cultural roles and ways of thinking. After knowing Ashok's divorce with Pinky Madam, the Minister's Assistant Mukeshan, who frequently takes advantage of Ashok, on one occasion, says to Ashok, "Marriage is a good institution. Everything's coming apart in this country. Families, marriages—everything" (214). Mukeshan's regrets for the changing notions of marriage shows the emerging culture in the twenty-first century globalized India. As both the Stork and Mukesh are the caste conscious persons, they do not readily accept the lady who wears "short skirt" (180) and who feels no uneasiness even after "half of her boobs hanging out of her clothes" (143) while sitting in the back of the car as their daughter-in-law. Ashok's father, the Stork, is also "dead set against the marriage" (76) with Pinky as she is a Christian and of different caste, religion and culture. Ashok confesses this fact with his brother Mukesh alias the Mongoose, "When I was in America, I thought family was a burden, I don't deny it. When you and Father tried to stop me from marrying Pinky because she wasn't a Hindu" (188). Similarly, three months after Pinky's departure, Mukesh insists Ashok to remarry, "Last time you didn't listen, when you married a girl from outside our caste, our religion" (239). Similar disapproval over changing scenario in traditional ways of life is obvious in Vitiligo-Lips's remarks on Pinky Mam permanent departure for America after breaking her marital bond with Ashok. Vitiligo-Lips says to Balram, "And you drove her somewhere at night. The airport? She's gone, isn't she? It's a divorce—every rich man

these days is divorcing his wife. These rich people…" He shook his head. His lips curled up in scorn, exposing his reddish, rotting, *paan*-decayed canines. "No respect for God, for marriage, family—nothing."" (183). This exemplifies the creeping influence of Western culture in the contemporary Indian society. In "Impacts of Globalization on Indian Culture: A Study of Aravind Adiga's *The White Tiger*, D. Victoria and Sumathy K. Swamy observe, "The novel clearly portrays how Indian Culture is affected by globalization by changing the marriage life of an individual and marriage values of two bonding souls" (102). After Pinky Madam has left for America Ashok goes out to bars and clubs, hiring a prostitute one night and reconnecting with a former lover on another. All these incidents make Ashok to involve in illegal activities, which affect the marriage value of Indian Culture.

Like wedding, the caste system is another unique component in Indian culture. It is inherently embedded in the mind of Indian populace especially of Hindu religion. The Indian Caste System is a closed system of stratification that classifies a person's social status according to the caste they were born into. Hence, it is one of most important aspects of feudal order. As the basis of order and regularity of society, the caste system divides Hindus into four main categories called *varnas* - Brahmins, Kshatriyas, Vaishyas and the Shudras. The Brahmins occupy the top position in the hierarchy, and are expected to work as priests and scholars. The Kshatriyas, who are political rulers and soldiers and stand the immediate lower position of the Brahmins in the ladder. Next lower position is held by the Vaishyas, i.e., merchants, and the fourth are the Shudras, who are usually laborers, peasants, artisans, and servants. The two upper castes are ritually considered as superior and the lowest position holders are considered the untouchables, who are expected to perform occupations that are considered unclean and polluting, such as scavenging and skinning dead animals. Hence, the hierarchy of stratification

classifies people according to occupation that determines their access to wealth, power and privilege. In the research report "History of the Indian Caste System and its Impact on India Today" carried out under California Polytechnic State University, Manali S. Deshpande links religion, caste and culture in Indian context as:

> The division of castes constitutes one of the most fundamental features of India's social structure. In Hindu society, caste divisions play a part in both actual social interactions and in the ideal scheme of values. Members of different castes are expected to behave differently and to have different values and ideals. These differences are sanctioned by the Hindu religion. (24)

This extract demonstrates an interlink of the caste system with culture and religion. It establishes the caste system as a complex social structure, and the caste as such is one important ingredient in an individual's social identity, and it curtails the individual's social mobility and interaction. A few subsequent paragraphs explore caste-related issues found in the novel.

In the novel, Balram escapes his social identity of a low caste Halwai of the village and makes his way to Delhi, where he acquires a job as a driver working for a rich landlord as against living a life of servitude. Overwhelmed by an entrepreneurial spirit, he even kills his boss and departs for Bangalore to start his own business from the money he snatches from his master. Hence, the main story line of the novel evidences Balram's ultimate success in obtaining the position of an entrepreneur overcoming his early reality of belonging to a lower caste social identity. During his progression in the novel, Balram comes across and fights against many obstacles of caste orientations. One such incident occurs when Balram decides to become a driver to earn more money to live a comfortable life. He undergoes caste discrimination when he goes to an old driver to learn driving:

> The old driver asked, "What caste are you?"
>
> "Halwai."
>
> "Sweet-makers," the old driver said, shaking his head. "That's what you people do. You make
>
> sweets. How can you learn to drive?" He pointed his hookah at the live coals. "That's like getting coals to make ice for you. Mastering a car"—he moved the stick of an invisible gearbox— "it's like taming a wild stallion—only a boy from the warrior castes can manage that. You need to have aggression in your blood. Muslims, Rajputs, Sikhs—they're fighters, they can become drivers. You think sweet-makers can last long in fourth gear? (56)

Through the old driver's discouragements that he cannot be a driver because he is a Halwai by caste and it is the work of warrior caste Muslims, Rajput and Sikhs, Adiga replicates the prevailing casteism in the contemporary Indian society.

Despite the deep-rooted casteism in the society, educated people of younger generation especially from cities have been adopting liberal attitude in their dealings toward caste orientation. In the context of Ashok's innocence and naiveté about intricacies of caste system, Balram considers that "people in the cities know nothing much about the caste system" (64). Balram's master Ashok's decision to marry Pinky, a Christian American is break from traditional caste-oriented mentality. Contemplating over his marriage with Pinky, Ashok himself acknowledges, "caste and religion didn't matter any longer in today's world" (185). Due to his schooling from America, he adopts liberal attitudes. Similar transformation on casteism is evident in Vijay's success story referred in the novel. Balram's "childhood hero—Vijay" (270), who is from a community of lower caste named pigherd, continuously climbs up the ladder of

success after joining politics. First, he becomes a bus conductor and then enters into politics and quickly rises in the ranks. By the end of the novel, Vijay becomes such an influential politician of the Great Socialist's party that even Thakur Ramdev, a higher caste landlord of the village, has to bow down "before a pigherd's son" (103). This exemplifies the change of the Indian society from feudal order to capitalist order.

In the context of growing capitalism, Balram reaches into a new kind of caste division in modern India. Feudalism gave way to capitalism in the changing socio-economic scenario due to the development in science and technology. Gradually caste is on the way to lose its grip particularly in urban populace as money starts to play crucial role under capitalist mode of the society. He argues that the old days of a rigid caste system were easier - everyone was "in his place, everyone happy" with the multitude of identities. However, the end of British imperial rule brings chaos, as that multitude of castes has been split into two basic groups: the rich and the poor, "Men with Big Bellies, and Men with Small Bellies" (64). links this transformation to the endorsement of libertarian ideologies. In "Capitalism, Caste, and Con-Games in Aravind Adiga's *The White Tiger,"* he observes, "Snehal Shingavi, "But if class is easily overcome, caste historically has been more knotty. Part of the conceit of the novel is that distinctions based on caste are no longer meaningful in the whitewash of modern, urban anonymity" (13). Here, traditional caste restrictions have become insignificant in determining a person's social identity and caste pattern based on heredity has been replaced by economic reality of a person in the context of the twenty-first century capitalist development.

Aftermath of Economic Liberalization: Americanization

Globalization has close attachment with neoliberalism which speaks of free flow of goods and services across regions or states with most of its literature dependent on some economic

register. However, it has now a wide range of implications in different spheres of life. Though its origins can be traced back to the ancient civilizations in the trade links between the Sumerian civilization and the Indus Valley Civilization in third millennium B.C., globalization as a powerful transformative force responsible for internationalization and modernization began in the 1990s India with the initiation of the economic liberalization plan by the then finance minister, Dr Manmohan Singh with the support of the then Prime minister Narasimha Rao. This initiation results in the breakdown of the Bretton Woods System (1944), "rules and understanding to guide national polices" following "postwar monetary reconstruction" (Igwe 111) to promote growth by managing exchange rates and trade flows between states through implementing domestic policies. Ultimately the reforms not only reduced tariffs and interest rates but also ended many public monopolies, allowing automatic approval of foreign direct investment in many sectors. Beena et.al. draw the scenario of Indian economic policies prior to the 1990s reforms as:

> the government exercised a high degree of control over industrial activity by regulating and promoting much of the economic activity. The development strategy discouraged inputs from abroad in the form of investment or imports, while the limited domestic resources were spread out by licensing of manufacturing activity. The result was a domestic industry that was highly protected – from abroad due to import controls and high duties, and from domestic competition due to licensing and reservations. (127)

Since the substantial reduction in the aforementioned restrictions imposed by the state by introducing the reforms, economic policies have been liberalized with a view to encouraging investment and accelerating economic growth.

There has both positive and negative impact of liberalization policies in Indian economy. Charan D. Wadhva has drawn a mixed picture of notable achievements and weaknesses in "India Trying to Liberalise: Economic Reforms since 1991." The most significant effect of these reforms is that they have contributed to the integration of Indian economy with the global economy. Similarly, they have accelerated to massive increase in the inflow of foreign investment, the growth of investment from private players in these sectors, a significant improvement in GDP, the rise in foreign exchange reserve and increment in the competition of the sectors like banking. Equally they have made easier access to foreign technology, controlled inflation rates, decreased the poverty ratio in both rural and urban areas, and allowed the free flow of foreign goods and services. Reforms also led to the achievement of recognizable increases in international competitiveness in a number of sectors including auto components, telecommunications, software, pharmaceuticals, biotechnology, research and development, and professional services provided by scientists, technologists, doctors, nurses, teachers, management professionals and similar professions (274-76). Despite the fact that, these liberalization policies have become successful in overcoming the crisis faced by the Indian economy before the1990s within the short period of two years, these reforms, as Wadhva has pointed out, have failed to achieve the desired result some sectors of economy that.

The major weakness of the reforms is that they do not boost up the sectors of economy like the agriculture, urban informal sector and forest dependent communities. This led to uneven growth and unequal distribution of economic freedom among people. They also fail to generate additional employment opportunities especially in rural areas. Other notable drawbacks include increment in the disparities between the rich and the poor and between backward and developed areas and negligence of social sectors like health and education (276-78).Since globalization is

primarily an economic process of interaction and integration closely associated with social and cultural aspects, the aforementioned achievements and weakness of liberalization policies do reflect in the everyday way of life and practices of people.

Adiga has graphically portrayed the changed world of India brought about by liberal capitalism in the lives of the people who used to have a conservative life style. Reading the novel within the context of global neoliberal capitalism, especially as radical neoliberal reforms took root in India in 1991, Abdullah M. Al-Dagamseh in "Adiga's *The White Tiger* as World Bank Literature" considers that the novel "addresses the intersections of specific social, economic, and political contexts in the context of global neoliberal capitalism" (2). Being a novel set at the time when India has been enforcing economic liberalization policies, the subsequent paragraphs examine how the cultural and social byproduct of these liberalization policies appear in the incidents and motifs in *The White Tiger*.

Liberalization policies adopted by the then Indian political establishment promote individualism as they focus on individual freedom and liberty. Like David Harvey puts forward his formulation of neoliberalism as "a theory of political economic practices that proposes that human well-being can best be advanced by liberating individual entrepreneurial freedoms and skills within an institutionalized framework characterized by strong property rights, free markets, and free trade" (71, qtd. in Betty Joseph's "Neoliberalism and Allegory"). Individualistic cultures, as professed by these advocates of liberalization policies, stress the needs of the individual over the needs of the group as a whole. In this type of culture, people are seen as independent and autonomous. Social behavior tends to be dictated by the attitudes and preferences of individuals. Cultures in North America and Western Europe tend to be individualistic. Individualism, which "has long been fostered in European American cultural

contexts" (Ogihara and Uchida 1), has become a part of the twenty-first century Indian way of life due to the political and economic strengths of the West. Haitham observes, "Entrepreneurship is about individualism, and Balram is an extreme example of individualism" (36). *The White Tiger* is a journey of Balram, the son of a rickshaw puller, from an uneducated servant and driver into a successful entrepreneur.

The protagonist of the novel is in quest of freedom, freedom from his low social caste, freedom from his struggle to survive in the world of darkness. Kathleen Waller in "Redefinitions of India and Individuality in Adiga's The White Tiger" opines that the traditional social structure and practices of hierarchy is counterproductive as it hinders many people to overcome poverty-stricken socioeconomic realities. So Adiga challenges Indian culture to create a society in which individuals are truly free. Waller judges Adiga's project as:

> *The White Tiger* challenges definitions of Indian identity with a narrator who comes from a nameless and birthday-less past with a written fate as a member of the lower caste. The servant rises in power by using the very nothingness he comes from as an advantage and addresses his agenda to China's premier. The narrator becomes something in not only Indian but also global society under the symbolic pseudonym of "The White Tiger" as he appeals to China and speaks with understanding of the United States and world economies. (3)

Here, Waller charts Balram's social, economic and intellectual upliftment from a poor Indian villager to the zenith of Indian business culture, the world of the Bangalore entrepreneur. This transformation replicates the recent cultural shift due to the initiation of concepts like freedom and liberty as the byproduct of liberalization policies adopted by the then Indian political establishment.

Adiga tries to groom the protagonist's individuality and uniqueness from the very beginning of the novel. Adiga picks up Balram from the state of his nonidentity as he has "never been given a name" (13) nor "know[n] his exact age" (15). He has always been called "Munna," or "boy," which his teacher claims is "not a real name" and subsequently names him "Balram … the sidekick of the god Krishna" (13-14). As a harbinger of knowledge and wisdom in the society, the teacher attempts to inculcate the idea that we are all born into identities by labeling Munna with the new name of Balram. In addition to the teacher, another educator, the school inspector, strengthens his individuality by pointing out his uniqueness among his classmates:

> The inspector pointed his cane straight at me. "You, young man, are an intelligent, honest, vivacious fellow in this crowd of thugs and idiots. In any jungle, what is the rarest of animals—the creature that comes along only once in a generation?"
>
> I thought about it and said:
>
> "The white tiger."
>
> "That's what you are, in *this* jungle." (35)

The school inspector tells Balram that he has distinct qualities from other students. He means to say that Balram is an individual and therefore, he is unique. Here, the educator is trying to inculcate the sense of individuality in Balram's mind.

Traditionally India's caste system made its society inherently collectivist and People living in strictly defined social roles had little or no room for advancement or individual achievement. But with the initiation of liberalization policies with free market and business, capitalist Indian society has undergone a shift in old collectivist cultural scenario to more individualistic one. This shift manifests as a dominant motif in the novel, i.e., entrepreneurship, which is the capacity and willingness to develop, organize and manage a business venture of

one's own. As entrepreneurship demands such managerial skills as creativity, dynamism, willingness and risk bearing capacity, passion, patience etc. from an individual willing to undertake any business enterprise, it is the manifestation of individualism. Earlier the narrator declares that he is a "a self-taught entrepreneur" (6) and Balram recounts his life story in a letter to visiting Chinese official Premier Jiabao. He mentions that he narrates his "success story" of every successful entrepreneur in India: "When you have heard the story of how I got to Bangalore and became one of its most successful (though probably least known) businessman, you will know everything there is to know about how entrepreneurship is born, nurtured, and developed in this, the glorious twenty-first century of man" (6). The "success story" turns out to be the transformation of the main character into a murderer, thief, exploiter, and businessman. In this context, Abdullah M. Al-Dagamseh observes, "He benefits from the success of other entrepreneurs who, in turn, become successful by illicit means" (3). This is the outcome of the cultural practices inherent in the social, religious, and political system of India, as well as in the global economic system.

With the goal of educating the Premier about entrepreneurship in India, he makes a note of how while China has a vastly better infrastructure and more modern society in general, they are completely lacking in entrepreneurs. Therefore, the Premier "wants to meet some Indian entrepreneurs and hear the story of their success from their own lips" (4) as India is rich in the number of entrepreneurs due to the recent shift in culture from collectivism to individualism after the initiation of liberalization policies. After having been trapped as a chicken in a rooster coop for long, he wants to become a white tiger. He wants to break the shackles of the rampant class delineation that runs like poison throughout his life. So, the novel reflects Balram's dream to break of his coop, to shed his feathers and become what for him is a symbol of individualism.

Due to economic boom after the enforcement of global neoliberal capitalism with its myth about freedom, development, success, and equality, the novel showcases the advancement in the field of science and technology, space, transportation, hotel industry, tourism, real estate, expansion of cities, mall culture, industries and outsourcing etc. that characterize the image of post-1990s India. Soumya Bhattacharya in his review article "*The White Tiger* by Aravind Adiga: Tales from the Shadowy Side of Booming India" draws the picture of the contemporary India as:

> Over the past couple of years, an extraordinary thing has happened in India. Driven by vertiginous economic growth, the burgeoning of an aggressively consumerist, astonishingly wealthy urban elite and the rise and rise of the bellwether stock-market index, a phrase has gained unrivalled currency: New India. This isn't India Shining – the tagline previously used to describe a country whose economy had just begun to catch fire. This is an India so dazzled by the glow of its own success that it has turned an adjective into a proper noun. We have learnt to embrace New India as a different entity – like the New Testament, perhaps, or New Labour. (Bhattacharya)

The passage mirrors the glow and glamour of "New India" as a result of economic growth and uprising on the backdrop of which Adiga writes the novel. In line of Bhattacharya, Al-Dagamseh contends that the novel "provides penetrating critiques of the globally hegemonic discourses of development and free market fundamentalism," that brings forth such consequences as "the violent processes of exploitation, commodification, privatization, and ruthless capital accumulation" (2). In this context, the subsequent paragraphs examine these consequences as replicated in the novel.

With shifting values and loss of morals, New India experiences widespread commodification in the era of globalization. Liberal Capitalism has profoundly changed everything into a commodity, i.e., an object of trade. Everything is for sale including those that are considered as pure and holy. Even the family relationship is judged upon the materialistic prosperity and their respective economic value. The protagonist's drive is maternalistic in itself as the main plot of the novel relates a journey of every ambitious lower-class deprived Indian who wants to become rich to get freedom from the slavery of the rich people of the society and from their oppression. This exists even among inhabitants of" the Darkness," a place in India where "at least a third of the country, a fertile place, full of rice fields and wheat fields and ponds in the middle of those fields choked with lotuses and water lilies, and water buffaloes wading through the ponds and chewing on the lotuses and lilies" (14). Due to the lack of alternative employment other than the seasonal agricultural labor, male members of the families go to distant cities looking for petty physical labor works. When the husbands or sons return home after many months' hard work with the earnings they have earned, women in the Darkness jump mercilessly on their men just to snatch the sum of money:

> A month before the rains, the men came back from Dhanbad and Delhi and Calcutta, leaner, darker, angrier, but with money in their pockets. The women were waiting for them. They hid behind the door, and as soon as the men walked in, they pounced, like wildcats on a slab of flesh. There was fighting and wailing and shrieking. My uncles would resist, and managed to keep some of their money, but my father got peeled and skinned every time. (26)

In addition to the women folk's Darwinian struggle for survival in a poverty ridden setting as suggested the simile "they pounced, like wildcats on a slab of flesh," this expression exemplifies their priority for materialistic desire over familial relationship.

Similar example of commodification of human relationship is obvious in "the Light" (14). Sex, which is exclusively a matter of private domain and a sacred relationship between a husband and wife, has been commercialized and women have been changed into a commodity in the globalized commercial world of consumerism. After completing the course in driving, the trainer offered Balram a surprise package of a visit to the red-light area as a reward for his uncanny capacity and skills. Balram surprisingly looked at the gorgeous women who taunted him from behind their grilled windows with the request to have sex with them.

> Up in one building, sting on a windowsill in such a way that we could see the full spread of their gleaming dark legs, were the 'Americans': girls in short skirts and high platform shoes, carrying pink handbags with names in English written on them in sequins. They were slim and athletic – for men who like the Western kind. In this comer, sitting in the threshold of an open house, the 'traditionals' -fat, chunky types in saris, for those who like value for their money. There were eunuchs in one window - teenagers in the next window. The face of a small boy appeared from between a woman's legs and then vanished. (58)

This description of red-light area shows that women as like animals and sex has been the objects of sale and purchase. Similar commodification of women is obvious in his conversation with another driver named Vitiligo-Lips in Delhi. Completely crazy for girls with white skin and golden hair, Balram bargains for such girls with the driver as:

> "I don't care. She just has to have golden hair—like in the shampoo advertisements."
>
> "Cheapest is ten, twelve thousand."
>
> "That's too much. He won't pay more than four thousand seven hundred."
>
> "Six thousand five hundred, Country-Mouse. That's the minimum. White skin has to be respected." (228)

This conversation between Balram and the driver runs like a bidding in an auction. The driver fulfils his promise by taking Balram to the hotel with a girl with golden hair. Later, when Balram comes to know that the girl is not a genuine foreigner with white skin and golden hair he shouts at the hotel manager who replies him that "What do you expect, for seven thousand? The real thing costs forty, fifty" (235). After becoming a wealthy man of Bangalore, he starts hiring girls five-star hotels" (304) to his residence instead of going to the red-light areas by himself.

With economic growth, the post 1990s economic reforms have opened up new avenues to exploitation in India. Monir A. Choudhury in "Bringing 'India of Darkness' into Light: A Socio-political Study of Aravind Adiga's *The White Tiger*" argues that "Balram depicted the urban slums of Delhi in minute detail to show the pathetic living conditions of the wretched people. He demonstrated how the recent economic and technological development in the country had not made any difference in the life of the poor rather increased the exploitation of the immigrant workers" (22). In the Post-liberalization society of economic boom, newer forms of exploitation have emerged making social ills like unemployment, discrimination, exploitation etc. more frequent and more intensified. His description of his life in Delhi in minute detail shows the pathetic living conditions of the poor or the unprivileged. While driving through the roads of Delhi, Balram comes across "Thousands of people live on the sides of the road in Delhi. They have come from the Darkness too –you can tell by their bodies, filthy faces, by the animal-like

way they live under the huge bridges and overpasses, making fires and washing and taking lice out of their hair while the cars roar past them" (120). The passage explains the plight of the poor in the cities like Delhi though these cities are showered with the fruits of the post 1990s economic growth. Rather than bringing any substantial change in the lives of people, the reforms bring, as Ulka Anjaria in "Realist Hieroglyphics: Arvind Adiga and the New Social Novel" observes, "by rendering visible spaces such as the squalid servants' quarters in the basements of shining new apartment complexes, *The White Tiger* offers a sharp critique of the discourse of India's economic success" (116). In line of Choudhury, Anjaria thinks that these reforms, despite some economic success, have failed to address the problem of unequal distribution of wealth brought about by late capitalism. And they fail to yield a society with social justice.

Balram's very first delineation of Laxamangarh evidences the dominant control of globalization in the first-decade-twenty-first-century Indian governance. He tells the Chinese Premier that the village is a "typical Indian village paradise, adequately supplied with electricity, running water, and working telephones". He adds, "the children" are "raised on a nutritious diet of meat, eggs, vegetables, and lentils, --- when examined with tape measure and scales, to match up to the minimum height and weight standards set by the United Nations and other organizations whose treaties" the Indian government has "signed and whose forums be so regularly and pompously attends"(19). But the irony of his portrayal becomes obvious immediately after what he says about all these facilities and services of average modern life standards; "Electricity poles –defunct. / Water tap –broken. / Children –too lean and short for their age" (19-20). As the study maintains globalization as a force of internalization and modernization, it has multi-faceted influences on human behavior in society. In the description, these influences are represented by technological advancement, economic activities such as

investment, flow of capital etc., and changing behavioral pattern of life due to greater consciousness of people on health, hygiene, or use of facilities. Similarly, defunct infrastructures in Balram's portrayal symbolize the paralyzed Indian democracy to be a democracy of substance due to its failure to address the plight of the unprivileged population as shown in the previous sub-section. The glimpses of modernization and technological advancement are due to the policy of rulers with liberal democratic heart that dictates them "so regularly and pompously" to participate in the international forums and to follow the terms of contracts of "the various conglomerations of international institutions – state bureaucracies, transnational corporations, G-8 (or G-20, or G-whatever), the World Bank, IMF, the media moguls, Wall Street brokers, and assorted CEOs –" that Vincent Walsh bitterly calls "the seductive kidnapper, Paris, in the scheme of the endangered metropolis of ancient Troy" "as a convenient metaphor for our globalized contemporary world" (34). For Walsh, these international institutions have been able to dictate and control economies of different nations for their benefits due to economic liberalization.

Guided by the principles of increasing the role of the private sector in the economy and society, India witness tremendous boost in privatization with the introduction of 1991 economic policy that allowed relaxing entry restrictions and equity funding as against the post-independence socialistic economic strategies. But the entry of the private sectors, rather than helping in the formation of a just society, has made the situation even worse. In doing business, they become profit-seekers, and fail to accommodate the idea of social responsibility. In this context, Al-Dagamseh raises the problem of uneven geographical development that Adiga has hinted in the novel. Due to the entry of the private sectors, "publicly owned institutions, reducing tariffs on imports, and building huge high-tech stores, business offices, and malls" are all established in metropolitan cities. This "juxtaposition highlights the unequal geographical

development inherent in the global economic system that exacerbates class/caste division in post-independence India" (5). To illustrate the uneven geographical development, he refers to two examples: Balram's father, who gets seriously ill, dies in a public hospital, but is never seen by a doctor there and in the second scene Balram's employer's brother, the Stork, who has a little pain, but receives treatment in a private hospital having facilities of a five-star hotel. Balram relates the incident as:

> One morning he had a little pain in his stomach, so the Mongoose made me drive him down to Max, which is one of Delhi's most famous private hospitals. I stood outside and watched as the Mongoose and the old man went inside the beautiful big glass building. Doctors walked in and out with long white coats, and the stethoscopes in their pockets. When I peeped in from outside, the hospital's lobby looked as clean as the inside of a five-star hotel. (180)

In contrary to the extravagance of a private hospital where the wealthy are taken care of for just minor pain, the public hospitals, where the common people are treated, are devoid of every necessary amenities required for basic health service. When Balram's father "began spitting blood" (47), he and his brother Kishan have to take their father to a hospital across the river because there is no hospital in Laxmangarh despite the fact that three different foundation stones for a hospital have been laid by three different politicians before three different elections.

Besides the lack of health-related amenities, the public hospital faces many problems: there is no proper system of sanitation and security and the health personnel are insincere and corrupt. Balram draws the miserable picture of the whole system as:

> There were three black goats sitting on the steps to the large, faded white building; the stench of goat feces wafted out from the open door. The glass in most of the windows

> was broken; a cat was staring out at us from one cracked window…. Kishan and I carried our father in, stamping on the goat turds which had spread like a constellation of black stars on the ground. There was no doctor in the hospital. The ward boy, after we bribed him ten rupees, said that a doctor might come in the evening. The doors to the hospital's rooms were wide open; the beds had metal springs sticking out of them, and the cat began snarling at us the moment we stepped into the room.
>
> "It's not safe in the rooms—that cat has tasted blood."
>
> A couple of Muslim men had spread a newspaper on the ground and were sitting on it. One of them had an open wound on his leg. He invited us to sit with him and his friend. Kishan and I lowered Father onto the newspaper sheets. We waited there. (48)

Side by side, this extract in combination with the extract that relates the Stork's treatment above illustrate the stark contrast in the health system delivery of the country. It exposes the uneven distribution of health facilities between the poor and the rich, between a metropolis and a small town, and between a private hospital and a public hospital. Further, the narrative shows that the entry of the private sectors cannot improve the promises of development and progress of the lives of the economically oppressed; on the contrary, the lives of these people even deteriorate and get worse.

Guided by the principle of individual entrepreneurial freedoms and skills within an institutionalized framework characterized by strong property rights, free markets, and free trade, growing wealth inequality has become an inherent feature of neo-liberal capitalism. Talking about the socio-economic scenario of India on the backdrop of which Adiga writes the novel, A.J. Sebastian points out that ever since the period "the neoliberal economic reforms were introduced in India, there has been greater economic disparity. There is a growing consumption

by the rich and the urban upper middleclass income groups. Side by side we see the lives of the poor becoming more vulnerable and precarious." To argue for the growing inequality in the contemporary Indian society, Sebastian further borrows data from different economic surveys as:

> The National Sample Survey Organization, through its study, has shown that up to 1998, there has been relatively flat consumption per person and no decline in poverty. There was a dramatic revision of poverty figures in 1999-00. 9 surveys from 1989-90 to 1998 had shown no poverty reduction. A minority of the population (around 20 percent) has benefited from the economic policies in the last decade while the majority of the rural and urban population have not benefited. But for 80 per cent of the rural population per capita consumption has actually declined since 1989-90. (230-31)

The passage exposes how the post 1990s economic reforms fail to address the issue of welfare state despite the economic growth. This drawback is due to "neoliberal policies which sponsor, intensify, and perpetuate market values, which devastate human and social relations" (Al-Dagamseh 4). This justifies Adiga's relating of such morally corrupt story of entrepreneurship that could elevate a man from social and economic drudgery.

The novel offers instances of immoral institutional practices which characters adopt to make profits. The first thing Balram does after murdering Ashok is to steal the money and start a taxi business to facilitate outsourcing companies realizing that this is the only way to succeed and to be an entrepreneur in post-independence India: "yes, it's true: a few hundred thousand rupees of someone else's money, and a lot of hard work, can make magic happen in this country" (301). Another example is the Stork alias Thakur Ramdev's involvement in a highly unethical business practices such as bribing officials, evading taxes, and stealing coal from government mines. Even the public sector like education does not remain isolated from this neoliberal thirst

of earning more and more money by hook or by crook. The school teacher, Krishna, steals the government money allocated for school lunches and uniforms and he tries to justify this misdeed by saying that he has not been paid for six months.

An India of Light: Technological Extension, Urbanization, and Economic Boom

After adopting neo-liberal policies in 1991, there has been upsurge in the use of technology and urbanization in India. Liberalization policies geared up technological expansion in India. This is obvious especially in the growth of IT industries. "Super-computing programme" which "was launched in 1991" (Gopalakrishnan), pioneered the global delivery model that redefined the way work was delivered. Similarly, accompanying rapid economic growth causes a massive increment in urban transformation with the dawn of the twenty-first century. Urbanization has increased not because it is a side effect of economic growth, but because it is an integral part of the process. Al-Dagamseh recapitulates the consequences of the post-1991 neoliberal reforms as:

> As the radical neoliberal reforms took root in 1991 in India in the form of cutting back public industries, reducing tariffs on imports, removing compulsory licensing of the private sector and foreign investment, and cutting back social services and subsidies a high tech boom and stock market bubble were produced as a result of such reforms. Similarly, some major Indian cities became global epicenters such as Bangalore, Hyderabad, New Delhi, Pune, and Chennai. (2-3)

Here, Al-Dagamseh maintains that the 1991-economic reforms have been responsible for the upsurge in technological and industrial expansion and in urbanization. Because of these developments, India has been able to occupy a central place in the global market. After this, India emerged as a strong site for consumption by economy-driven utilitarian forces. Then many

multinational companies have been opened in metropolitan cities and “modern India has attracted the Western market as a site of modernity and hence a marketplace. Accordingly, new social structures have appeared in India with the spread of a more capitalistic economy and unprecedented foreign investment” (Dwivedi 82). In this context, the subsequent section explores how these developments affect and change the native cultural patterns as depicted in the novel.

Bangalore, which is Balram’s present city of dwelling, is a dominant symbol of scientific innovations and technological advancement in this context. As “ the world’s center of technology and outsourcing, Electronics City” (3) where “thousands of” “entrepreneurs” in the field of technology “have set up all these outsourcing companies that virtually run America now (4) and where “men and women” “live like the animals in a forest do. Sleep in the day and then work all night, until two, three, four, five o’clock” (298), Bangalore stands for the metaphor of modernization and internalization. While driving down Hosur Main road, Balram “turns into Electronics City Phase I” and sees offices of multinational technological companies like “General Electric, Dell, Siemens… And so many more … on their way” (317). Despite Balram’s morally deprived story of success and the West-hold of the Indian economic activities that the quote implicates, the lines hint at the powerful force and intensity of globalization depicting the city as a transit to the world saturated with modern technology and foreign investment flow of capital in outsourcing business, a potential for a future prosperous nation where many entrepreneurs like Balram have testimonies of their success stories from stark poverty and a primary-level-school-drop-out to “an entrepreneur” and “A Thinking Man” (3), and where people have ample opportunities for employment. Balram talks of his business as:

> See for yourself at my Web site. See my motto: "We Drive Technology Forward." In *English*! See the photos of my fleet: twenty-six shining new Toyota Qualises, all fully air-conditioned for the summer months, all contracted out to famous technology companies. If you like my SUVs, if you want your call-center boys and girls driven home in style, just click where it says CONTACT ASHOK SHARMA NOW. (301)

Here Balram vividly sketches a picture of a technologically equipped business completely reliant on world wide web network. Driving back to Dhanbad from Delhi, Ashok admits to Pinky Madam that India is surpassing the USA, when he says, "There are so many more things I could do here than in New York now . . .. The way things are changing in India now, this place is going to be like America in ten years (89). It exemplifies the Americanization of Indian cultural patterns.

In addition to Banglore's configuration mainly for technological advancement, Adiga's Delhi signifies modernization and the flow of the capital which are other important consequences of globalization. A site of "an India of Light" in the novel. Though Indians generally think of Delhi as "the capital of our glorious nation," "the sit of Parliament, of the president, of all ministers and prime ministers," "the pride of our civic planning" and "the showcase of the republic, Balram finds it "a crazy city" (118) in his first driving experience with his masters there. Balram talks about the famous hotels in Delhi as: "Delhi is full of grand hotels. In ring roads and sewage pipes you might have an edge in Beijing, but in pomp and splendour, we're second to none in Delhi. We've got the Sheraton, the Imperial, the Taj Palace, Taj Mansingh, the Oberoi, the Intercontinental, and many more . . . the five-stars of Delhi are things of mystery to me" (199-200). In the similar vein, Balram sketches the grandeur of housing colonies with their

confusing names and make-up net of streets and Americanized way of life of the rich in his fourth night mail. He exclaims:

> See, the rich people live in big housing colonies like Defence Colony or Greater Kailash or Vasant Kunj, and inside their colonies the houses have numbers and letters, but this numbering and lettering system follows no system of logic. For instance, in the English alphabet, A is next to B, which everyone knows, even people like me who don't know English. But in a colony one house is called A 231, and then the next is F 378. So one time Pinky Madam wanted me to take her to Greater Kailash E 231, I tracked down the houses to E 200, and just when I thought we were almost there, E Block Vanished completely. The next house was S something. (118-19)

The portrait that the passage depicts resembles to the picture of a resident area in a mega city like New York. The people from the Darkness Like Balram fails to navigate the intricacies of numbering and lettering system involved in urban residential setting of post-modern lifestyle.

Balram's make-up of Delhi also evidences the increment in economic activities and the pace of living. In the midst of physical infrastructures like huge bridges, overpasses, busy streets linked to "grassy circles" one after another, drivers "keep getting lost and lost" (119) with "Cars, scooters, motorbikes, autorickshaws, black taxis, jostling for space on the road" (133). P. Suneetha observes, "with its enormity and industrial development," Delhi attracts the rural masses with the prospect of employment" (170-71). While driving in a comfortable Honda SUV, Balram sees the poverty-stricken rural masses taking refuge under overpasses and railway station. There are big buildings and shining shopping malls with discotheque, grand star hotels serving "kebabs of chickens, mutton and beef in their restaurants" (200), and big cinema complexes with "plenty of places to drink beer, dance, pick up girls--- a small bit of America in

India" (203). Globalization manifests in the creation of Gurgaon as "the most American part of the city" filled with "buildings, shopping malls, hotels, and more buildings" (225). It is a financial and technology hub in Delhi where many American corporations have set up their offices. Ashok believes that Pinky "will be happy" (121) there. Ashok justifies this move with his brother Mukesh as:

> Ten years ago, they say, there was nothing in Gurgaon, just water buffaloes and fat Punjabi farmers. Today it's the *modernist* suburb of Delhi. American Express, Microsoft, all the big American companies have offices there. The main road is full of shopping malls—each mall has a cinema inside! So if Pinky Madam missed America, this was the best place to bring her. (121-22)

The idea of America in India is further supported by other examples through which Adiga pictures Delhi as a megacity which is full of grand hotels, cinemas, shopping malls, big housing colonies. Once Balram enters into a mall wearing "black shoes and a T-shirt ---mostly white with just one English word on it" (151) just to outwit the guards from preventing him enter into the mall, and experiences the glamour of trade and commerce inside the Mall. He describes his experience, "I was conscious of a perfume in the air, of golden light, of cool airconditioned air, of people in T-shirts, and jeans who were eying me strangely. I saw lift going up and down that seemed made of pure golden glass. I saw shops with walls of glass, and huge photos of handsome European man and women hanging on each wall" (152). The picture of this shopping mall resembles to the picture of any shopping mall in American megacities. Being Delhi's newly emerging section with shopping malls and American corporations, Adiga's selects Guragoan as his residence in Delhi because he has returned to India with his American wife from the US. This again highlights the ideas of America in India.

One evening outside a mall in Guragaon, Balram reflects on all-night going-on construction work, "big lights shine down from towers, and dust rises from pits, scaffolding is being erected, men and animals, both shaken from their sleep and bleary and insomniac, go around and around carrying concrete rubble or bricks" (192). Another evening while waiting for Ashok and Pinky outside Connaught Place, Balram wanders to a construction site and happens to engage in conversation with a wealthy man about the future of Delhi. They note how quickly Delhi is being overbuilt. He sees that construction works are continuing in every direction in Delhi. He finds "Glass skeletons being raised for malls or office blocks; rows of gigantic T-shaped concrete supports, like a line of anvils, where the new bridges or overpasses are coming up; huge craters being dug new mansions for the rich." He further notes, "In the heart of Connaught Place," construction works go on even in the middle of the night, under the glare of immense spotlights. A huge pit has been excavated there and machines are running to build an underground railway in Delhi. For this purpose, a pit as large as any of the coal mines has been dug. Pinky and Ashok conclude that the construction work, if continues, will change Delhi into a world city "like Dubai in five years" (158). Similar development projects have been occurring in almost all major cities in India. Balram describes the construction everywhere in Bangalore as:

> Piles of mud everywhere. Piles of stones. Piles of bricks. The entire city is masked in smoke, smog, powder, cement dust…. May it will be a disaster: slums, sewage, shopping malls, traffic jams, policemen. But you never know it may turn out to be a decent city, where humans can live like humans and animals can live like animals. A new Bangalore for a new India. (317-18)

Here Balram describes with enthusiasm the rapid economic development and his speculation about Bangalore's future. As a nearby city from the capital witnessing rapid urbanization,

Guragaon is a leading financial and industrial hub in India. Looking at the view from the balcony of the thirteenth floor of Ashok's temporary residential apartment, Balram sees, "the lights were shining from Guragaon's malls, even in broad daylight. A new mall had opened in the past week. Another one was under construction" (243). As the center of Adiga's "the Light" with all these on-going constructions of infrastructure and other economic activities, Adiga's portrayal of Delhi evidences the blooming globalization in India. Al-Dagamseh links all these development activities of "billion-dollar construction work that is going on in major cities in the name of development along with aid projects" in a wider context "of the World Bank's development projects and aid in India" (7) because these development works tend to establish "market values as the only determining force" and to define social relations by "socio-economic and political neoliberalism" (8). With the initiation of neoliberal policies, people have to adopt newer cultural patterns similar to the western cultural pattern and the native patterns of life are affected.

In the midst of technological innovations, economic growth and commercialization Indian social structure undergoes to a great extent. With the newness in the infrastructures of streets and houses, Balram points out the changing scenario of Indian urban lifestyle. The rich people have adopted Western cultural practices in their ways of life like eating or drinking and living. The inhabitants of Delhi live in luxury apartment of high-rise buildings surrounded by confusing network of roads and alleys where drivers are easily lost. Balram describes Americanized suburb of Gurgaon, where Ashok has rented an apartment: "Which geniuses were responsible for making F Block come after A Block and House Number 69 come after House Number 12? Who was so busy partying and drinking English liquor and taking their Pomeranian dogs for walks and shampoos that they gave the roads names that no one could remember?" (120). The passage shows a stark contrast to the lifestyle of the Darkness where people are

extremely careful to look after their "fat buffalo" and take food only after "they fed the buffalo" (26). Being used to the way of living in the village, Balram is shocked seeing people providing similar care to their dogs by taking them for walks and shampooing them. People do not know the names of the roads, which are arranged in circuitous patterns. Even a person has no idea about the names of his/her own neighboring street. He further talks of the confusion even for urban dwellers including "masters or servants" (119). When a stranger asks a person the way to Nikolai Copernicus Marg, even "a man who lived on" the same street "his whole life" will say "*Hahn?*" (119) to express his uncertainty. This shows completely different scenario of life of people in villages who used to be familiar with the people and places nearby before the adoption of urbanization and modernization.

The rich people indulge in "bustling with new life of hectic activities, full of light and new unspeakable glamour" (Shukla 16). Adiga portrays many examples which provide graphic pictures urban life of Delhi – from the "Hotel Sheraton" the finest in Delhi where late night drinking and accidents are so common. The "rich people live in big housing colonies like Defense colony or Greater Kailash or Vasant Kunj, and inside their colonies the houses have numbers and letters" with "no known system of logic" (118-19). Debraj Moulick and Somaiya Vidyavihar observe the typical way of the rich, "The characters in the novel indulge themselves in luxurious items from all over the world. They listen to the discography of European musicians (Sting), they prefer to get cosy on Italian Leather seats. These characters like to take a ride on the Japanese car Honda and prefer to drink American Hard Liquor Jack Daniels" (190). Adiga typically exposes Delhi's sordid underbelly of the life of rich people through Ashok's activities after Pinky returns to America. After her departure, he gradually becomes decadent. Despite his gentler, milder personality with liberal mindset, Ashok gets enmeshed in the widespread

corruption and perversion as the byproduct of economic globalization. Not only that Ashok begins going out to bars and clubs at night, he goes along with his family members to bribe to ministers to win favour. Once, he joins with the minister's sidekick who convinces him to hire beautiful Ukrainian prostitute. The girl gets on the car after Ashok guiltily obeys. Balram observes the girl looks "exactly like Kim Basinger! She was tall and beautiful, but the most remarkable thing about her was her hair- golden and glossy, just like in the shampoo advertisements!" (218). This experience has had contagious effect on Balram because Balram shows decadent behaviour after the event. So, hoping to catch a glimpse of the girl, Balram drives back to the hotel after they go home.

Linguistic Imperialism, Nomenclature and Indian English

Linguistic imperialism refers to the imposition of one language on speakers of other languages. It is also known as linguistic nationalism, linguistic dominance, and language imperialism. According to Robert Phillipson, it refers to "how and why certain languages dominate internationally," and it "attempts to account for such dominance in a theoretically informed way" (1). As the number of English speakers outnumbers the speakers of all other languages, the use of English predominates the global communication in the era of globalization. David Crystal one of the giant and prolific writers in this field, asserted that "There is the closest of links between language dominance and economic, technological, and cultural power. Without a strong-power base, of whatever kind, no language can make progress as an international medium of communication" (qtd. in Al Hosni's Globalization and the Linguistic Imperialism….299). The novel displays some aspects of the status-quo of English language in the post-1990 globalized India.

From the very beginning, Balram raises the issue of the language, by declaring that — "Neither you nor I can speak English, but there are some things that can be said only in English" (3). Here, Balram's assertion "can be said only in English" implicates the pervasive influence of English language in the context of global connectivity. According to Satpal Singh, Adiga exposes typical Indian society's psyche and its infatuation with English language in the novel. And it is imposed on as linguistic imperialism. He concludes the essay "Linguistic Imperialism: Aravind Adiga's *The White Tiger*" as, "*The White Tiger* clearly displays the use of English as matter of esteem and utmost need of the hour through the vivacious narration by Balram. He is unconscious that he has fallen in the trap of linguistic imperialism besides the rooster coop. He is able to come out of the rooster coop but remains infatuated with English language till the novel ends" (4). Adiga fosters the idea of linguistic imperialism by establishing the inevitability of English as the byproduct of globalization.

As Globalization has amplified the global role of English as a language, its use has gained greater use value, exchange value and prestige value in the contemporary Indian society. English has become the lingua franca of India's young middle class. Adiga depicts this trend, when Balram comments: "Pinky madam would sit in the back of the car, chatting about life, about India, about America mixing Hindi and English together" (47). Even Balram, in Bangalore, puts his nephew Dharam in a school and takes pride in it. He says: He goes to a good school here in Bangalore - an English school. Now he pronounces English like a rich man's son. He can say 'pizza' the way Ashok said it" (316). In the final paragraphs of the novel, Balram envisions his ultimate plan of opening "an *English language* [my emphasis] school" (319) that will produce "White Tigers" who will be equipped with "facts of life" free of "prayers and stories about God or Gandhi" (319). Balram differentiates between rich and poor with an

example of 'Indian' and 'English' liquor men as: "We have two kinds of men: 'Indian' liquor men and 'English liquor men. Indian liquor was for village boys like me – toddy, arrack, country hooch. 'English' liquor naturally is for the rich. Rum, whisky, beer, gin – anything the English left behind" (72-73). Here, Balram tries to justify that English liquor is costly and showed off as status symbol. The above examples indicate that "English is represented as the language of master or superior" (Sharma 9) in the globalized Indian society.

Naming is the most obvious aspect that the influence of English reveals in the novel. With increased modernization, urbanization and technological advancement, English language has become a fascination as well as necessity amongst the youth and the masses in general. Names of buildings, roads, pets etc. are in English. Balram's description of roads in Delhi shows the love for English and its demand in urban areas. Balram describes the surrounding of Ashok and Pinky's new home in Delhi as:

> The name of the apartment building was Buckingham Towers B Block. It was next to another huge apartment building, built by the same housing company, which was Buckingham Towers A Block. Next to that was Windsor Manor A Block. And there were apartment blocks, all shiny and new and with nice big English names as far as the eyes could see. (128-29)

Similar fashion of nomenclature after English language is evident in many other cases. Ashok's family at Dhanbad keep two pet dogs with English names "Cuddles and Puddles" (106). There is a financial, commercial and business center in New Delhi named "Connaught Place" (158). Likewise, the luxury star hotels are named "the Sheraton, the Imperial, the Taj Palace, Taj Mansingh, the Oberoi, the Intercontinental" (199-200) etc. Due to the naming of the street like "Archbishop Makarios" or "Nikolai Copernicus Marg," neither people could remember such

English labels of those places, nor could they pronounce them properly. Balram narrates similar observation in Delhi as:

> You ask someone, "Where's Nikolai Copernicus Marg?"
>
> And he could be a man who lived on Nikolai Copernicus Marg his whole life, and he'll open his mouth and say, '*Hahn?*'
>
> Or he'll say, "Straight ahead, then turn left," even though he has no idea. (119)

He gets further surprised by the inability of Delhi dwellers to remember the Anglophile name of their own dwelling street. Due to the amplified the global role of English as a language, people prefer to give "the roads names that no one could remember? (120). Wani and Singh note that Balram's description of roads in Delhi shows the love for English and its demand in urban areas. People give such English names to the streets and building that they cannot remember or pronounce properly. By this Adiga want to show that the craze of English language has been deeply rooted in the light part of India. So, people from different part of the country try to prove themselves that they can speak English in city to get a good job (1164). These examples exemplify that English is deep rooted and gaining momentum in Adiga's post-globalized India of Light.

Another important aspect related to the language issue in the novel is Adiga's use of Indian variety of English. As a geographical variety of English, Indian variety stands out among others with some distinct features of its own. Rajendra Kumar Meena list these features: "Indian words, stative verbs in progressive, use of perfect aspect verb phrases instead of simple aspect verb phrases, errors with preposition use, errors with article use, absence of subject-auxiliary inversion in question formation, use of "isn't it?" as an invariant tag, relative clause constructions and the use of transitive verbs intransitively" (89). Some of these features are

evident in Adiga's use of English in the novel. One such typical example is a compound "cousin-sisters" (28), which is made up of two British English words 'cousin' and 'sister.' Though both words are from British English vocabulary, the compound as such does not exist in the British English. Stative verbs that are not normally used in progressive aspect is another feature of Indian English in the novel: "So I am *guessing" (*23), He was *seeing* his Family (88), "he's *having* an open auction for that post" (49). These are some of devices that Adiga adds Indian flavour in English. This is an example of reverse globalization.

Code mixing is another important aspect of language issue in the novel. Adiga has used significant number of words from Indian languages: "*Sadhus"* (15), "*namastes"* (4), "*paan*" (13), "*ghat"* (16), "*Heeyaa*! *Heeyaa*!" (30), "*rotis…daal*" (33), "charpoy" (54), "*Gulab jamuns, ladoos"* (65), "*pooja…biryani"* (100), "*pucca"* (129), "*dosa"* (141), "*asana"* (149), "*maharaja*" (153), "*mandala*" (205). According to Satpal Singh, such code mixing is common phenomenon in global communication context. He argues: "With advent and expansion of communication systems, world has become a global village. So, it is not the one sided acceptance of English words and language in our country. Language sharing and code switching is common and comfortable these days" (4). Due to this trend, these words from different Indian languages receive global recognition. In addition, Adiga uniquely combines codes from English and Hindi. He gets an adjective from Hindi to modify an English word: *"a pucca* servant*"* (*129*). At one point, he takes a Hindi noun and uses it as a verb by adding the English past tense suffix -ed to it: "He…*namasted* me in apology (138). Sometimes Adiga's forms compounds by bringing two elements from two different languages. For example, Balram says: "I bought a tea and a potato *vada,* and sat under a banyan tree to eat*"* (204). In this example the phrase 'potato *vada'*

is similar to a phrase in Hindi '*aalu vada'* and its first half is from English, and the other half from Hindi.

Adiga in the novel depicts post-Independence Indian society during the last half of the twentieth century, when major transformations have been taking place due to modernization and globalization. The transformations basically indicate cultural homogenizing trend in the traditional Indian cultural scenario. These changes are replicated in the gradually dismantling traditional institutions like marriage, family life, values systems and caste system along with the increment in the economic activities with the rise of urbanization and new industries such as technology and outsourcing. As an international integration arising from the interchange of world views, products, ideas, and other aspects of culture, globalization does have influence on local patterns and structures.

Adiga also depicts the cultural consequence of India's 1991 economic reforms after adopting neoliberal capitalist policy. With increased economic activities, the society starts witnessing commodification, individualism, growing wealth inequality and privatization due to the shift of economy from feudalistic mode to capitalistic one. New avenues to exploitation have been opened up. The society witnesses the advancement in the field of science and technology, space, transportation, hotel industry, tourism, real estate, expansion of cities, mall culture, industries and outsourcing

Use of English language is another aspect of globalization of culture in the novel. As English language has greater coverage and dominance in the context of global communication, its use has gained greater use value, exchange value and prestige value in the contemporary Indian society. English has become the lingua franca of India's young middle class. Adiga tries to establish the inevitability of English. Nomenclature replicates the glamour toward English.

Chapter: Six

Homogenization to Hybridization of Culture in the Post-1980s Indian Novels in English

This study argues that Indian narratives in English of the Post-1980s reveal cultural complexity as the by-product of globalization. As a genre, Indian novels in English occupy a distinct place mainly for two reasons. First, they are produced by writers who are taken as intellectual leaders due to their exposure to current and cross-currents of modern Ideas at global scale. Second, they have global readership due to their use of English as a medium of expression. In this context, the contemporary Indian novels as the form of cultural production do replicate globalization of culture since globalization is an all-pervasive social-cultural phenomenon of the late twentieth century. The four core analytical chapters of this research have shown the replication of different aspects of globalization of culture by analyzing the images, motifs, characters, communities and language. These aspects manifest in a wide range of cultural symbols of both tangible and intangible nature such as physical objects, customs, ideas and values. Primarily, the manifestations of globalization of culture result in two main consequential cultural patterns: homogenization and hybridization. These patterns can be realized in the characterization or in the representation of society or community as depicted in the novels. Despite the fact that both strands of cultural pattern of globalization exist side by side in these novels, one pattern dominates over the other in each of the novels under scrutiny.

Mukherjee's *Jasmine* evidences disjuncture of global cultural flow affecting and shaping feudal/traditional setting of Punjabi village of Hasnapur and its surroundings. Globalizing forces of modernity have penetrated and started to influence thinking pattern and the way of life of people there. Masterji, the Sikh English instructor, is a pioneer and harbinger of ideoscapes, the global flow of ideas and ideologies, in the locality. In addition to being an educationist, he is a

social activist and a religious reformer for he fights against social evils like child marriage and fights for girls' education. Another indication is the changing migration pattern, i.e., ethnoscapes, during the 1970s and 1980s. There are such cases as Vimla's brother goes to Loughborough, England to study, Jasmine's own husband and her brothers are thinking of going to America, a neighbor returns from Vancouver, and Canada after their father's death. Technological expansion is another outcome of globality evident in Hasnapuri surrounding. Gadgets and electronic items are getting more and more popular, and everyone with a close relative in Canada and the United states are bringing back the latest gadgets. Prakash is a master at electrical repair and Jasmine herself has learnt to repair gadgets like VCR.

The consequence of global cultural flow results in the patterning of cultural hybridization as illustrated by the title character's characterization. With key motifs of emigration and assimilation on both physical and psychological levels, Mukherjee plots Jasmine with identity and the immigrant experience in the post-Vietnam United States. She provides her with such a fluid identity that she becomes a good adapter in any social setting that she comes across, and adopts multiple hybrid identities in her struggle for survival and the gradual process of Americanization. As a successful emigrant, Jasmine vacillates between old and new world; the old to which she once belonged and the new to which she longs to belong. In the process of getting used to the new world, she adopts a number of identities one after another. Scrutiny of her agency throughout her multiple avatars demonstrates that she does not completely leave her old behind in her different morphs. In this context, she resists any hard-and-fast social categorization. Having been shaped by the globalizing forces from the very beginning of her life, Jyoti rebels against her cultural inscriptions. The force continues to influence her life in her continuous progression of adopting new identities as an ethic of survival. This makes her go

through dislocation and in-betweenness to stand in the third space, and become a hybrid. She utilizes her hybridized identity to acquire agency as she becomes an object of desire for the males, from rapists to her lovers, she comes across in America since they feel extra-terrestrial glamour due to her exotic personality. Ultimately this very hybridization in her character turns out to be her asset for her successful emigrant life in America.

Mistry's *Family Matters* depicts the hybridization of Indian Parsi community at the dawn of twenty-first century when globalization has subdued their traditional pattern of life. History of Parsi community in India dates back to their emigration to India after Islamic conquest of the Zoroastrian Sasanian dynasty in Iran. With the Arrival of Britishers, the community prosper as they gradually develop a flair for commerce with the assistance of the colonialists. The rulers develop close affinity with them because they find them socially adaptable over Hindus and Muslims due to their casteless and foreigner-like status. In the course of time, the Parsi adopt the manners, dress, and aspirations of the colonizers. Mistry captures this very community crisis by highlighting the issues of rising individualism, filial loyalty and conflicting demands of family and community brought about by globalizing of culture. Mistry shows that the flow affects and brings changes into different aspects and ideas of traditional Parsis' way of life including family structure, familial duty, their emphasis on purity of race and purity of blood, conceptions on love and marriage, intermarriage, migration pattern, tastes and preferences of younger generation, demographic pattern etc. In this context, Mistry's portrayal of Parsi community reveals that they are the people who are caught between the winds of modern principles and roots of tradition, and are trying to maintain equilibrium between the tradition and modernity to keep up with the pace. As depicted in the novel, their present status complies with Bhabha's idea of Parsi culture as an example of cultural provisionality and hybridity.

Desai's *The Inheritance of Loss* predominates the cultural hybridization caused by post-coloniality and globalization. It reveals global cultural interlink and influences of the West on the Indian traditional patterns of life in the form of cultural hybridity of the community, characters and language. Though situated in the two opposite hemispheres (eastern and western) with different social and economic realities (developing and developed), both Kalimpong Community and New York Community as depicted in the novel share many similarities in terms of their socio-cultural reality owing to globalization. Directly or indirectly, all Kalimpong community members possess colonial legacies of some sort, and are influenced and shaped by the newer system of globalization one way or the other. They are all wealthy, foreign, or educated, and most of them are some combination of the three. They are used to English traditions like celebrating Christmas and listening to the BBC, and embrace foreign imports, such as articles of clothing from Marks and Spencer, *Tibetan* Buddhist painting *thangkha* of a demon, books of Indian ornithologist Salim Ali and early nineteenth century English novelist Jane Austin, Tibetan *choksee*, Russian painter Nicholas Roerich, fine Chinese furniture manufactured by Wedgwood. Likewise, The New York diasporic community that Biju happens to come across comprises the Indian and other nationalities from all over the world such as Colombo, Tunisia, Ecuador and Gambia, Guatemala, Madagascar, Guyana, Chile, Kenya, South Africa, Saudi Arabia, Fiji, New Zealand etc. With diverse cultural legacies of their own, these immigrants represent the lot of people who are struggling hard to adopt a new way of life in the globalized setting of the megacity.

Almost all the characters in the novel are the inheritors of loss in terms of dislocation of place, wealth, progress, or love and have hybrid cultural identity due to postcoloniality and globalization. Having been torn between two worlds, they suffer identity crisis, alienation and

frustration. Jemubhai Patel exhibits these traits in his mimicry of Western way during his schooling at Cambridge and his life in India afterwards, in his troubled relationship with his wife, and in his alienated and isolated life at Cho Oyu. With her upbringing and schooling at St. Augustine's convent in Dehradun, Sai represents the Anglicized Indian who feels difficulty in speaking Hindi and in communicating outside her social circle in her surroundings. She overcomes the cultural barrier as she adopts cosmopolitan outlook with her preferences in harmony and tolerance as well as in freedom and autonomy at the same time. Even the GNLF activist Gyan suffers ambivalence as he shows equal attachment for his love of Sai and for his duty of the community at the same time. Though Biju does not surrender his Indian character even in America, he shows both attraction and repulsion toward the West. The Swiss priest Father Booty is the person who assimilates in the Eastern culture despite his western origin. Harish-Harry, who attempts to bridge the gap between his American and Indian identities by doubling his name through reduplication process. This exemplifies his divided life due to Western influence on East. Similarly, Saeed Saeed, a Muslim from Zanzibar, represents the immigrants who face dilemmas in foreign land.

Desai has extensively used words and expressions from Hindi language in the novel. Their use facilitates intercultural communication because they carry cultural disposition, and convey certain aspects of the culture to the readers on national and international arena. Consequently, their use intensifies global cultural connectivity. His code-mixing reflects bilingualism in characters as an important attribute of their cultural hybridity.

Adiga's *The White Tiger* renders dominant homogenization pattern in Indian cultural scenario triggered by modernization and increased economic activities during the late twentieth century post-Independence India. These changes are replicated in the gradually dismantling of

traditional institutions like marriage, family life, values systems and caste system along with the increment in the economic activities with the rise of urbanization and new industries such as technology and outsourcing. Being the process of global integration brought about by interchange of world views, products, ideas and other aspects of culture, globalization does have influence on local patterns and structures. Both Balram's grandmother Kusum and Ashok's father attempt to curtail their children's liberty in marriage question. Being influenced modern ideas of individualism, Balram believes that the traditional Indian family unit keeps the Rooster Coop of social inequality alive because it hinders the children's individual advancement. Adiga demonstrates the changing scenario on the traditional idea of marriage by bringing the questions, arguments and counterarguments raised and discussed during the period from Ashok's marriage with Pinky to their divorce. Both Balram and Ashok exemplify the weakening grip of feudal caste-ridden mindset among the younger generation: Balram overcomes his family profession of sweet maker and Ashok adopts liberal mindset in his dealings as shown by his marriage with Pinky and his treatment with Balram.

Adiga depicts the cultural consequence of India's 1991 economic reforms after adopting neoliberal capitalist policy. With increased economic activities, the society starts witnessing commodification, individualism, growing wealth inequality and privatization due to the shift of economy from feudalistic mode to capitalistic one. New avenues to exploitation have been opened up. The society witnesses the advancement in the field of science and technology, space, transportation, hotel industry, tourism, real estate, expansion of cities, mall culture, industries and outsourcing etc. Balram's present city of dwelling, Bangalore as a city of scientific innovations and technological advancement is a dominant symbol in this context. Adiga's depiction of Delhi evidences the increment in economic activities and the pace of living. It

becomes the metaphor of urbanization in the midst of physical infrastructures like huge bridges, overpasses, busy streets linked to grassy circles one after another. Guragaon represents the Americanized city of rapid urbanization with tall apartment buildings and offices of many multinational companies, a leading financial and industrial hub in India.

Use of English language is another aspect of globalization of culture in the novel. As English language has greater coverage and dominance in the context of global communication, its use has gained greater use value, exchange value and prestige value in the contemporary Indian society. English has become the lingua franca of India's young middle class. Adiga tries to establish the inevitability of English. Nomenclature replicates the glamour toward English. There is increasing trend of choosing English names for streets, hotels, malls, public buildings and business enterprises. Code mixing trend is another important byproduct of globalization of culture evident in the novel. Adiga adds Indian flavor in his use of English not only by inserting many words, expressions and constructions from many Indian languages but also by introducing some features of Indian variety of English.

In short, this study of four Indian novels in English confirms the hypothesis that the Indian novels in English of the post-1980s evidences different aspects of globalization of culture. These aspects are obvious in different foreign-like influences on Indianness of cultural codes of people and communities. They are replicated in the representation of nation thematic by these novelists not only in the form of physical objects, but also in the form of ideas and ideologies. these cultural aspects manifest in hybridization or westernization of characters and the communities or societies depicted in the novel. These aspects of global influences on native culture surface in two cultural patterns of globalization of culture: hybridization and homogenization. Despite the fact that both strands of cultural globalization exist side by side in

these novels, one pattern dominates over the other in each of them; *Jasmine*, *Family Matters* and *The Inheritance of Loss* render the dominant pattern of cultural hybridization whereas *The White Tiger* does the pattern of cultural homogenization.

Suggestions for Further Research

This research restricts itself in examining the manifestations of globalization of culture in Indian narratives in English of the post-1980s when globalization process has been multiplied and intensified globally. Its modality and domain will help and motivate future researchers of literature to examine and analyze the following three main areas:

- First, they can follow the lead of this research to link up other social-global phenomenon, i.e., consumerism, to studying literature.
- Second, it helps them explore globalization of culture in the novels written in languages other than English, or in the novels written in English from other countries like Nepal, or in other genres of literature, or in any other forms of cultural production.
- Finally, since this research concentrates to excavate the cultural aspects of globalization, future researchers may choose to explore other dimensions of globalization, i.e., political globalization, in these novels or in any other literary works.

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