

I. Postcoloniality and Globalization in Desai's *The Artist of Disappearance*

The present research entitled, "Crisis of Local Identity under the Invasion of Global Forces in Anita Desai's *The Artist of Disappearance*" aims at excavating how the global and local forces come to direct confrontation and the relevance of minority art, culture, social norms and values are questioned in the present globalized world with the emergence of profound global forces and their rapid expansion throughout the world. Inspecting through the spectacles of postcolonial studies, this project focuses on the major incidents of the text to observe the negative impacts of global forces upon the above-mentioned aspects including individual psychology and sentiment. The global forces that play crucial role to cause the dramatic changes are camera, English language and multinational companies, to name few among others. The writer, in the novel, brings forth such characters who have been victimized by the same forces in one way or another.

Desai's *The Artist of Disappearance* consists of three novellas that are tied together thematically. Set in India in the not-too-distant past, the novellas' plots present the ways in which the Indian culture can nourish or suffocate. All are served up with Desai's characteristic perspicuity, subtle humor, and sensitive writing. As she sets out to document life in modern India, Desai at the same time explores the idea of preservation or disappearance through her previously published novels and short stories have covered themes such as women's oppression and quest for a fulfilling identity, crumbling of traditions, and so on. The Eurocentric and social biases are sometimes detected in her fictions, therefore, they may be more productively read as the result of the author's focus on uprooted and marginalized identities. This novel consists of three novellas all of them having the issue of marginalization, crisis or in a sense disappearance as the title suggests. Taking into account the novellas' content,

we can claim that the aforementioned issues are essentially the outcomes of the accelerating globalization.

The protagonist of the first novella, a sub-divisional junior officer in the august government service, goes northeast to take rest for some days. There, he comes to know how the local production of tea and jute has slowly been outdone by the new products that include chemical fibers, plastics and polyesters. Another character from the same novella, Jeevan Mukharjee, too cannot remain aloof from the trend of globalization in academic sector as well. Jeevan Mukharjee, first, is sent to Calcutta to join the school run by the Englishmen expecting quality education. Later on, as desired by his father, he is sent to London for higher education even after the demise of his father. The arrival of new global products coupled with natural disaster causes the bankruptcy of their business. The same character comes back home after completing the study, but he can adjust himself neither to his ancestors' estate nor to Calcutta. Finally, he longs for a voyage which is fulfilled by the mother by selling the last of her jewellery. The son, then, sets out for the voyage. He visits many countries including Burma, Thailand, Indonesia, Malaysia, Cambodia and even China and Japan. This shows how the countries have been open for the foreigners to travel abroad and even to settle there.

“Translator Translated”, the second piece in the collection, is far and away the strongest. The novella moves around the conflict between English language (global force) and Oriya language (local force). Anita Desai in an interview for “Translator Translated” says, “it was the debate that used to rage about colonial versus indigenous languages in India in the 50s and 60s (2)”. Prema Joshi, an English teacher by profession, wants to learn Oriya language which is her mother tongue. As a teacher, she teaches English literature in college but she herself is tempted to learn the

language which is spoken by a handful of people and is on the verge of extinction with the growing popularity of English language. Following Tara's suggestion, Prema translates some stories written by Suverna Devi, an unsung heroine of Oriya language. Some days later, the Association of Publishers calls for a press conference. There, Prema is highly interrogated as "what made you translate these stories into English language that was responsible for destroying the original language?" "Employing a western language indicates your wish to win a western audience, does it not?"(78) and she is further asked why she did not choose other native languages of the country but English. In her another attempt, she again translates a novel written by the same author, but this time she makes some amendments to the novel as demanded by the content. But when the book gets published, she receives many complaints following translation and the changes she has made in course of translation.

In the same vein, "The Artist of Disappearance", after which the book is named, deals with camera, television and English language. Ravi, an adopted child of a wealthy family, is not interested in studying but in the beauty of nature and finally becomes a recluse. A British teacher named Mr. Benjamin is invited to his home to teach Ravi mathematics even though Benjamin himself is weak: "The parents approved of him because he always wore a suit and tie and spoke in what approximated to good English, so they did not look too far into his qualifications for teaching son mathematics whose strong subject it was not (nor was it Mr. Benjamin's)"(105). Ravi's father is a happy-go-lucky person living a luxurious life. He goes abroad during the long summers with his wife. He had good friendship with the English officers and so did his wife. Miss Dora Wilkinson, one of the friends of Ravi's mother, reads aloud the sonnets of Elizabeth Barrett Browning and of Christina Rossetti for her. Similarly, Mussoorie, a place of natural beauty has gone under

environmental degradation caused by the frequent flow of people for filming the place, timber companies and mines as well. And finally, a documentary television crew goes to the area with a camera to make documentaries on environmental degradation, but it intrudes into the beautiful natural garden created by Ravi. He flees the scene as the crew gets ready to film. Hence, Ravi's secret garden has been exposed. It is a hard blow for Ravi as he avoids social contact searching peace and knowledge in the nature.

It is generally said that Desai's novels and short-stories evoke characters, events and moods with recourse to a rich use of visual imagery and details, which has led to comparisons with the modernist sensibilities. As Desai herself admits that her novels are not populated by heroic characters, whether male or female, at least in the traditional sense. Her protagonists are marked by a certain passivity and have been criticized as being swept away by historical and social forces rather than being able to face and control them. Yet, Desai claims that "my characters who appear like losers, victims show a kind of heroism, of survival. I think if you can come through the experience of life with the heart and mind intact, without compromising yourself, that to me is a heroic act that needs to be celebrated"(13). In spite of the heroic nuances of these survivals, Desai's characters often meet tragic endings. Many critics and reviewers have gone through Anita Desai's creations exploring multiple issues. Basavaraj Naikar explores feminist issues in Desai's novels and short stories. He writes:

One of the striking features of Desai's writing happens to be her typically feminine point of view, which is expressed through her microscopic observation of life in a very subtle and lyrical language.

Whether the setting is Indian, Canadian or British, she has a

remarkable power of evoking the atmosphere in a photographic but poetic way. (56)

Naikar, in this way, examines feminist point of view in Desai's works and further claims that she presents it in a detailed and systematic way.

Another highly respected critic, Ramesh Kumar Gupta also finds the feminist issues and feminist sensibilities in Anita Desai's novels. He says that feminist sensibility, which began to emerge aftermath of the world war second, is found abundantly in Desai's novels. He, in his own words, says:

Anita Desai, a prominent Indo-English writer, has chosen English, a second language to her, as the medium for the exploration of feminine sensibility. Mrs. Desai is representative of the present trend in Indian English fiction. She represents the welcome "creative release of the feminine sensibility which began to emerge after the world war second." In her review of Amita Ghosh's *The Circle of Reason*, she shows her disfavor for the novelists who take interest in the outer rather than the inner world preferring the social to the psychological novels... Desai's novels present an exploration to the long smothered wail of a lacerated psyche. (13)

The above -cited words by Gupta, too, support the remarks made by Naikar. More than him, Gupta identifies the period when the trend of feminist sensibility began and mentions Desai as a representative of it.

Some of the critics and novelists like Maggie Gee find apocalyptic vision to be the main characteristic of Desai's novels. She says that Desai's new book, *The Artist of Disappearance* is her best since *Fasting Feasting* and shares the apocalyptic vision of her extraordinary novel, *Fire on the Mountain*. Dr. S. S. Rengachari, on the

contrary digs out fate and fatalism to be the defining feature of Desai's works. At the same time, many of the critics claim alienation to be the dominant theme in Anita Desai's creations. They say that Desai holds a prominent place because of the immense popularity she commands as a novelist of human predicament of anxiety, frustration and loneliness in the insensitive and inconsiderate contemporary world. Sheetal Y. Thakore, in his review on Anita Desai's novels, explores the same issue. He backs up his claim with the following words:

Desai's novels reveal inner realities and psychic reverberations of her characters. Each of Desai's novels tries to tackle the central aesthetic problem of the modern writer- the problem of rendering "complete human personality . . . in an age of lost values, lost men and lost Gods." The twentieth century has been rightly called "The Age of Alienation". The modern man is doomed to suffer the impact of alienation which manifests itself variously in the form of generation gap, the credibility loss or gap, the compartmentalization of life, the stunting of personal development and the conspicuous absence of a sense of meaningfulness of life and so on. (43)

Taking into account the words expressed by Thakore, we interpret that he attributes the qualities of alienation and fragmentation to Desai's creations. He identifies the twentieth century as the age of alienation and modern man as an alienated being confronting loss and gap.

Neeru Tandan as well adjudges Anita Desai from the same perspective. She says that the issue of alienation is so common in Desai's writings. She even categorizes the alienation found in Desai's creations. She writes:

Alienation is so natural to Anita Desai that she uses it in almost each novel hers. It may be noted here that in Desai the theme of alienation, though it is recurrent and pervasive, does not assume sociological and philosophical connotations. Mainly four kinds of alienation can be analyzed in the novels of Anita Desai. (117-118)

Tandan, in the same way as Thakore does, notices the issues of alienation in Desai. But what she closely analyzes is that the theme of alienation in Desai does not assume sociological and philosophical connotations, but most probably the psychological one.

Despite the above-cited critics' and reviewers' high claim, Desai, in *The Artist of Disappearance*, has assembled such characters and events that they can be analysed from the perspective of postcolonial theory putting aside the themes explored by the critics noted earlier. Postcolonial literary scholars have focused on Desai's use of Indian settings in the majority of her works, contending that colonial appropriation of Indian cultural values remains an obstacle for postcolonial writers. Others have explored the effects of English culture on the subjectivities of Desai's urban Indian middle-class characters, suggesting that the unspoken gendered and imperialist premises of colonial culture inhibit the potential growth and artistic expression of the formerly colonized. Bojana Gledic differs from the critics mentioned earlier inspecting the issue of cultural crisis caused by the adaptation of foreign cultures and language. He puts forward his proposition in the following words.

Desai's most recent work is a collection of three novellas titled *The Artist of Disappearance* (2011). The topics Desai presents in her numerous works that span the course of an amazing half a century are very different, but also very related: all her novels echo the difficulties of people who are caught between two cultures, as she herself may

have felt to have been in her own family, unable to decide which side to incline towards. (62)

Gledic, in this way, finds the characters caught between two cultures, histories and social scenario in the creations of Desai putting forth the example of Desai herself. The evidences to support the claims made by him can be found profusely in Desai's *The Artist of Disappearance*, in which the present research is being conducted.

The sub-divisional officer, despite being requested to protect the local museum, turns deaf ears to it as he himself admits that he has high responsibility of finance, mines and minerals which are implicitly caused by the impact of globalization in every sector. "I have been for many years now in the senior positions, mostly in the capital: "I have been transferred from one ministry to another; have dealt with finance, with law and order, with agriculture, with mines and minerals, with health care and education" (39). Jeevan Mukharjee's voyage to many countries and collecting artifacts from there is also an example of the globalized world. Conflict between English and Oriya language in the second novella is another shining example where English has played behind-the-scene role to the persecution of the later language in general and other indigenous language in particular. Similarly, the T.V. crew equipped with a camera enters into the garden created by Ravi, a recluse who shelters in the nature for knowledge avoiding social connectivity. The global force that enters a locality makes the recluse run away deserting his garden letting it to be photographed and filmed against his will. Accordingly, Ravi's father using Persian Perfume, wearing a hat made in Britain, his high respect to suit and tie and his frequent visit to London can also be interpreted as the emerging trend of globalization and a residue of the mentality that the colonizers are the must-followed ones. Thus, this project will try to analyze the text from the perspective of postcolonial theory.

We may find a continuous process of change and cultural interchange among cultures, which has not stopped since the independence of empire, but has accelerated through the phenomena of globalization. In the course of globalization, the colonizing countries always highlighted the superiority of their own values, systems and the way of life. It was hoped that this process would come to an end with the end of colonial rule or decolonization. However, colonization has been still continuing in newer forms and the imposition of the values of the powerful world centers on other parts of the world is continuing. This kind of system illuminates the differences and makes the world a homogenous global system. This is what is generally understood as globalization. Malcolm Waters, in this regard, says , “In a globalized world, there will be a single society and culture occupying the planet. This society and culture will probably not be harmoniously integrated although it may conceivably be. Rather, it will probably tend towards high level of differentiation, multicentricity and chaos” (5).

Globalization is a constitutive feature of the modern world, and modern history includes many examples of globalization. Since deterritorialization, social interconnectedness and acceleration are related to globalization, they manifest themselves in many different –economic, political and cultural arenas of social life. Some theorists of globalization disagree over the precise sources of recent shifts in the spatial and temporal contours of human life. Nonetheless, they generally agree that alterations in humanity’s experiences of spaces and time are working to undermine the importance of local and even national boundaries in many areas of human endeavor. Since globalization contains far-reaching implications for every facet of human life, it necessarily causes great changes to the prevailing social, political, economic, cultural arenas. Increasingly, because of media and communications,

people are able to live in different spaces that may match with their locations, but are also able to reach out. The fact that people have been able to reach out of their locations through media and communication to share a national space indicates that they could go even further to share a global space.

Simon Gikandi puts forward his ideas claiming that the debates on postcoloniality and postcolonialism as inextricably inherent facts from medievalism to postmodernism. In the same vein, he draws similarities between postcolonialism and globalization mainly in two bases. The first claim made by Gikandi is that both of them transcend the boundaries of the nation-states. And secondly, “they seek to provide new vistas for understanding new cultural flows that can no longer be explained by a homogenous Eurocentric narrative and social change” (628).

It is because of the process of globalization that the people of different localities participate in global cultures. People of one place adopt the cultural values that have affected globally. People travel from one place to another and are affected by the cultures that they visit. Thus, they tend to lose pure or original cultural identities. Culture is taken to the identity of some specific locality or religion or group that possesses uniqueness because of its difference from another culture. Appadurai, in this regard, says, “The most valuable feature of the concept of culture is the concept of difference, a contrastive rather than a substantive property of certain things” (12). In the process of globalization, two or more cultures confront with each other and finally, some of minority art and cultures are vanished and some others get changed into hybrid cultures. The vanished original identities cause the sense of rootlessness, diaspora, identity crisis, in-betweenness and so on which are caused both in globalized world and in postcolonial scenario. “Hybridity and in-betweenness are signature words of postcolonial criticism along with heterogeneity, difference and

multiplicity” (Dirlik 23). Hybrid existence lies between two edges, that is, between the pure and impure, and between the past and the present. Hybridity includes writer’s awareness of cultural past and root and the needs of the present to find a location of identifications. In this way, Hybridity is related with the past and its present responses. By entering into a fruitful dialogue about the past, a person can revive the fossils that are buried within oneself and are part of one’s ancestors.

The effects of globalization are widely debatable. Gidden takes globalization as the expansion of relation between local and distant social forms. He expresses his opinion in the following terms:

In the modern era, the level of time-space distancing is much higher than in any previous period and the relations between local and distant social forms and events become correspondingly “stretched”.

Globalization refers essentially to that stretching process, in so far as the modes of connection between different social contexts or regions become networked across the earth’s surface as a whole. (64)

Moreover, he believes that modernity has come as a result of globalization. That is, he considers modernity to be inherently globalizing. Whereas, for Robertson, modernization has an influence on globalization. Appadurai as well sees mass mediation and migration as the two major forces causing similarity between modernity and global to some extent. He says, “migration and mass mediation constitute a new sense of the global as modern and the modern as global” (10). Arif Dirlik relates the concepts of postcolonialism, postmodernism and globalization with contemporary global capitalism. Global capitalism, according to him, represents a further deterritorialization, abstraction and concentration of capital. Dirlik, moreover talks about hegemonic culturalism. According to him, “Hegemonic culturalism

abstracts culture from its social and political context” (62). Similarly, Dirlik sheds light upon the concept of localism. According to him, the project of modernity has caused crisis on the concept of localism. Dirlik says, “Localism as an orientation in either a traditional or modern sense has never disappeared, but rather has been suppressed or at best, marginalized in various ideologies of modernity” (103).

Taking the above-mentioned events and circumstances into considerations, the researcher's attempt in the present research will be directed towards exploring and justifying the claims from the perspective of postcolonialism associating it to globalization which has made dominance throughout the world in various forms, for instance, multinational companies, English language, camera, film and western cultures.

This research work consists of three chapters. The first chapter deals with general introduction of the novellas from the perspective of globalization as postcolonialism in its new and refined form. It also includes the introduction to the methodological tool. The second chapter makes an attempt to critique globalization for encroaching upon local culture as the global forces such as multinational companies, English language, camera, television and others create identity crisis of local people. Finally, the third chapter is the conclusion that provides the summary and finding of the research.

II. Crisis of Local Identity under the Invasion of Global Force in Anita Desai's

The Artist of Disappearance

The critics on Anita Desai's short stories, novels and other literary creations vary on the basis of themes, techniques, language and other literary devices that comprise of symbols, images and the like. Detaching my research from the critics who attribute the essence of alienation, feminism and an apocalyptic vision to Desai's publications, the present research will make an attempt to explore the crisis of local identity in Desai's *The Artist of Disappearance*, taking into account the events, symbols, images, language and other issues of similar kind.

Simon Gikandi, one of the theorists of postcolonialism, links postcolonialism to globalization and shows a close relationship between the two. What Gikandi claims in this regard, is that no literary era from the medieval age to postmodernism is devoid of postcolonialism. Gikandi, in this regard, says, "It is difficult to notice an era of literary studies from medievalism to postmodernism, that is not affected by debates on postcolonial theory and postcoloniality" (473). Gikandi further says that the terms like hybridity, transculturation, third space, appropriation and transformation are closely related to cultural globalization. Bill Ashcroft clarifies how Gikandi describes globalization as the new form of postcolonialism. Ashcroft quotes Gikandi as saying:

Globalization discourse was dominated in the 1980s by sociology and political economy, but during the 1990s, as Simon Gikandi suggests, postcolonial studies, with its provenance in literary studies, provided a range of terms, such as hybridity, transculturation, 'Third space', appropriation and transformation that come to dominate discussion of cultural globalization. (461)

Gikandi further says that the postcolonial studies provides the specific key terms for the theory of globalization. Gikandi in his own words says, “Nevertheless this optimistic and celebratory view of globalization, which is particularly pronounced in postcolonial studies because it uses the lexicon that postcolonial theory makes available to us, is constantly haunted by another form of globalization, one defined by the sense of crisis within the postcolony itself” (630). Taking into account Gikandi’s proposition that the duo have very intricate relationship, the present research will be directed towards digging out the issues of globalization relating it to postcolonialism.

The present era is generally depicted as the era of postcolonialism but it is taken to have appeared in a quite newer form as globalization. Globalization becomes ubiquitous almost everywhere in various forms that include multinational companies, camera, language and many others as global forces for they possess power to influence the whole world. Desai’s *The Artist of Disappearance* consists of three novellas which, in one or another way, revolve around the same issues mentioned earlier.

Arjun Appadurai prioritizes the roles of mass media and migration in the era of globalization. He links them together as both of them have joint effect in the work of imagination. The act of migrating to Europe for many purposes is in its heyday. Appadurai puts forward some of most probable reasons behind it and describes them as part of the process of globalization. He puts forward some of the issues behind people’s migration as for better job opportunity or quality education, tours and travels and so on. Appadurai, in his own words, says:

Mass migration has become a common issue as the world has been converted. More people than ever before seem to imagine routinely the possibility that they or their children will live and work in places other

than where they were born: this is the well spring of the increased rates of migration at every level of social, national and global life... For migrants, both the politics of adaptation to new environment and the stimulus to move or return are deeply affected by a mass-mediated imagination that frequently transcends national space. (6)

Appadurai, apart from this, claims that the process of migration causes difference in the way one behaves and perceives life. The reasons behind this are related to the socio-cultural aspects. This concept of migration and free flow of money, commerce, Appadurai advocates, create close ties among societies. In this regard, Appadurai says: “. . . congeries of money, commerce, conquest and migration began to create durable cross-societal bonds. This process was accelerated by the technology transfers and innovations of the late eighteenth and nineteenth centuries” (28). When a man grown up in a society moves to another, he finds it difficult to be accustomed to as he may go through diasporic feelings, sense of rootlessness and estrangement.

Appadurai, in this context remarks, “As families move to new locations, or as children move before older generations, or as grown sons and daughters return from time spent in strange parts of the world, family relations can become volatile; new commodity patterns are negotiated debts and obligations are calibrated” (43).

The first novella in Desai’s collection, “The Museum of the Final Journeys” apparently deals with the same issues. Jeevan Mukharjee, having completed his school level education, goes to London for higher education as per his father’s expectation. When he completes his education in London, he returns home but he can adjust himself neither to Calcutta nor to his ancestor’s estate. His stay in London has changed his way of life. He finds it quite difficult to resettle to his ancestor’s estate. Some days later, he plans for a voyage and leaves for the east Asian countries.

Unfortunately, Sir Jeevan, having lived abroad for several years, could not adjust to life on our estate or even to Calcutta. He had no interest in the affairs of the state and left it all to his mother to take care of as before. We waited to see what his plans were for the future. Naturally, he did not confide in me but one day I saw him packing his bags and heard him send for a tanga to take him to the nearest railway station ... he was planning a long sea voyage to countries in the east. (19)

Mukharjee, first being taught in Calcutta in a school run by the Englishmen and later in England, can easily be interpreted associating them with the propositions made by Appadurai.

Appadurai's idea that media and migration play dominant role in the age of globalization becomes applicable even in the third novella. In his own words, Appadurai says:

This theory of a break-or-rupture with its strong emphasis on electronic mediation and mass migration is necessarily a theory of the recent past because it is only in the past two decades or so that media and migration have become globalized, that is to say, active across large and irregular transnational terrains. (9)

Appadurai's claim made above applies to the context of Ravi's parents who go to Europe during the long summer. Thelmi, Ravi's mother was educated in Switzerland even though she was brought up in Bombay. Desai creates such a situation that clearly matches to the claim made by Appadurai:

Ravi's father sometimes said, wistfully, 'Why don't we spend the summer here for once, Thelmi? It is very jolly, I'm told'; but Thelmi had been brought up – in Bombay and at finishing school in

Switzerland – to think summers had to be spent in Nice or Montreux where many of her family now ensconced. (109)

Ravi's parents go to Switzerland time and again to meet their relatives and to some other European countries every year to escape the hot summer. Thelmi's relatives' permanent settlement down in Switzerland is one of the consequences of globalization.

Gramsci's theory of hegemony and Bhabha's idea of 'mimicry' are closely related to the postcolonial scenario. The concept of hegemony can be understood as "domination by consent" (Ashcroft 116). The implicit reason behind Jeevan Mukharjee's father's desire to educate his son in that school and even to the university in London is to make his child as cultured and civilized as the white men:

She saw to it that he was sent to the best school in Calcutta, one run by the Jesuit fathers, and thereafter to university in England as his father would have wished. We had great hope that on his return with a degree in law, he would set up a successful practice as a barrister so that he could support his mother in the manner to which she was born. (18)

Bhupen Mukharjee's efforts to make his son study in the Englishmen's school and later to England can also be linked to what Drilik says the orientalized plays a vital role in self-orientalization. In this regard, Drilik says, "What makes culturalism truly hegemonic rather than nakedly oppressive is the participation of the hegemonized in this abstraction. Orientalization is inconceivable without self-orientalization"(62).

What Drilik wants to express by it is that the people in the colonized countries are hegemonized in such a way that they knowingly or unknowingly internalize the concept that the colonizers are the ones to be mimicked.

Drilik's concept of self-orientalization can also be applied to Prema's case too. When Prema chooses a text in Oriya language by Suverna Devi for the propose of conducting a research, her teachers show reluctance to accept it for choosing such a text in minority language, on the one hand and on the other hand, her friends do not see any relevance in choosing such an odd subject. This incident clearly exposes how the colonized or the hegemonized people undermine their own culture, identity, language and the way of life:

Her thesis supervisor accepted the subject with the great reluctant: it was not part of the regular syllabus and it was hard to see how it could be made to fit in. But when Prema showed, she could be stubborn when she chose: her subject was not the language itself but the author and how her work belonged to the greater world. She wrote the thesis and, rather to the supervisor's surprise, it was accepted. (54)

Like the above-mentioned characters, Ravi's father, a character in the third novella, possesses the same mentality. He befriends Englishmen and pays high respect to them. His way of judging the Englishmen is based upon the way they dress and the language they speak. He values them as having perfection at every field. The following lines from the third novella prove the claims made above:

The only visitor to the house during the long summers when the parents were away was the teacher they had employed to supervise Ravi's homework, Mr. Benjamin who taught at one of the boarding schools strung out along the ridge, and supplemented his income by giving private tuition on the side. The parents approved of him because he always wore a suit and tie and spoke in what approximated to good English, so they did not look too far into his qualifications for their son

mathematics whose strong subject it was not (nor was it Mr. Benjamin's). (105)

The lines quoted above explicitly unveil the way how the colonized judge the colonizers. Putting the colonizers at the centre and copying their way of dressing, behaving and even language become common in the postcolonial context.

The colonized adopts the colonizer's culture, language and values that they perceive to be superior and copy them. The 'mimic men' never become pure white men and what they mimic appears to be mockery and parody. Mimicking the colonizers, the colonized becomes "almost the same but not the quite" (86). Ravi's father using Parisian perfume, putting on Italian shoes and hat made in Berlin can also be interpreted from the perspective of mimicry, as well:

It was better when his parents dressed up, sprayed themselves with exotic Parisian perfumes, got into their expensive car and went out – but this did not happen nearly often enough for Ravi because his parents went abroad during what was known as 'the season' in Mussoorie, when British society came up to the hills to escape from 'the plains' and brought their plays, balls, charades and garden parties with them. (108)

This kind of activity can also be interpreted from the perspective of the project of globalization. In a globalized world, the goods, capital, money and other things of similar kind transcend the boundary of nation-state.

Anthony McGrew says that in the present globalized world, each and every corner of the world has been connected with many others in this way or that.

McGrew, in this regard, says:

Globalization refers to the multiplicity of linkages and interconnections that transcend the nation-states which make up the modern world system. It defines a process through which events, decisions and activities in one part of the world can come to have significant consequences for individuals and communities in quite distant parts of the globe. Nowadays, goods, capitals, people, knowledge, images, communications, crime, culture, pollutants, drugs, fashions, and beliefs all readily flow across territorial boundaries. (213)

McGrew, moreover, says that with the above-mentioned reasons, the world has been converted into a 'global village'. In this process, he says, human interaction, interconnectedness and awareness construct the world as a single social space.

McGrew, further adds:

While early phase of globalization brought about the physical utilization of the world, more recent phases have remade the world into a single global system in which previously distinct historical societies or civilization have been thrust together. This should be taken to imply that globalization, global cultural hegemonization or global political integration. Rather it defines a far more complex conditions in which patterns of human interaction interconnectedness and awareness are reconstituting the world as a single social space. (212)

It is a generally accepted fact that the process of globalization has been made possible with the help of mass media at both the domestic and international levels.

The process of globalization is often depicted as a force which is unifying widely different societies, integrating them into a global village causing different cultures' confrontation and resulting either in the disappearance of culture or putting

their existence at risk. Mike Featherstone internalizes fashion and consumption as the ingredients of globalization. He associates consumption with fashion and names it a move towards uncertainty. Featherstone says:

Today there is no fashion: there are only fashions.’ ‘No rules only choices.’ ‘Everyone can be anyone.’ What does it mean to suggest that long-held fashion codes have been violated, that there is a war against uniformity, a surfeit of difference which results in a loss of meaning? The implication is that we are moving towards a society without fixed status groups in which the adoption of styles of life (manifest in choice of clothes, leisure activities, consumer goods, bodily dispositions) which are fixed to specific groups have been surpassed.

(81)

The writer, here, clearly unveils the consequences of modernity in the form of consumer culture that causes effects upon the social and cultural practices. The claim made by Featherstone can also be applied to the case of Ravi’s father from the perspective of fashion and consumption. “While they waited for her to emerge, the father turned to look at the boy standing half hidden by the door to his room, one leg locked around the other, and gave him a playful wink as he set the astrakhan cap jauntily on his head. Like it? I bought it in Berlin” (99).

As the above-mentioned consequences become common in the colonial scenario, they, for sure, survive for long as the residue of it and can later be backed by the project of globalization –colonization in its new or refined form. Desai’s third novella provides abundance of issues related to it. Ravi’s father becomes very close with the whitemen and goes to the dance bars and enjoys with them. On the other

hand, as he praises the way the whitemen dress, he buys a cap in Berlin as he goes to Europe every summer. Desai, in such context, writes:

He could now go to dances at Hackman's every night he liked, in his evening clothes with a silk scarf thrown over his shoulders and the astrakhan cap he had purchased in Berlin set rakishly on his head gleaming with pomade. He literally danced his way through one pair of shiny patent leather shoes after another. (110)

Ravi's mother, though she is an Indian by birth, is very fond of listening to the poems by the western poets recited by Miss Dora Wilkinson, an English woman. Desai, through the presentation of such characters wants to expose the residue of colonialism assisted by the project the globalization:

And she could read aloud in a somewhat tremulous voice the sonnets of Elizabeth Barrett Browning and of Christina Rossetti. Her presence was immensely soothing to the mother for this and also for another reason, unspoken and perhaps unconscious: the woman's pale skin and light eyes and English diction made up in some inexplicable way for the treatment that her husband had suffered, the humiliation of it. (112)

Not only that, Ravi's parents frequently go to bars and enjoy playing different card games: "And then there was the entertaining they did which required his complete invisibility and silence while the parents played bridge and canasta and drank tea or cocktails" (108). Ravi's father, apart from this, wears the shiny Italian boots, expensive Parisian perfumes and Berlin-made hat. "It was better when his parents dressed up, sprayed themselves with exotic Parisian perfumes, got into their car and went out" (108).

At present, English language has made dominance throughout the world as one of the most powerful global forces. With the demand of time, English literary studies have become global and have proved itself as a necessary power with the west's dominance. Gikandi, in this context, remarks:

But the claim that English literary studies, to use the example I am most familiar with, were global because they originated in the colonial periphery or were an important part of a linguistic commonwealth calls attention to the paradoxical relation between the discipline and its national and colonial origins. (647)

The words by Gikandi make a claim that English became powerful as it was once a colonial power. At present, the same power has become dominant throughout the world with the process of globalization. The blooming influence of English has put into question the existence of other minority languages. To address such power of English language, it has been renamed as 'killer language' and the event as 'language war', 'language murder' and 'linguicide'. Such process results either in language shift, or endangerment. The formally colonized countries, to a large extent, cannot be completely untouched by the influence of English which is later backed up by the project of globalization. Gikandi, further, contends:

English studies may have started elsewhere, in Africa, in India, on the Celtic fringe, but as numerous studies have shown, once the discipline became established at the centre of the university, and as it began to be celebrated as field that central to the life of the modern national subject, its institution of exegesis was wrapped up in some of the most essentialist forms of the national imagination. (648)

Gikandi's claim in the above-cited extract exposes how the English studies have become one of the major disciplines of studies in the universities in the modern globalized world.

Mike Featherstone too sheds light on the same situation where the domination of English language has become apparent. Featherstone puts forth his ideas in the following ways:

For those outside the west who wish to have their ideas taken seriously in the global field, the English-language dominated academic investment curve is steep. It is difficult to shift the existing power balances and patronage networks in the production and dissemination of global knowledge, although clearly postmodernism, poststructuralism and postcolonial theory have had some intellectual impact, yet their impact on mainstream disciplinary structures and modes of classification and methodology has been limited (151)

The above-mentioned words express the situation where English language has almost dominated the whole world. Featherstone, in the same context, mentions that the west has always played the role of enforcer and the rest a passive recipient. Featherstone says more adding, "What has travelled to the rest from the west is not only modernity in the sense of institutional arrangements, social practices and cultural forms, but also modernity in the sense of a critical discourse which interrogates the present" (172).

Anita Desai clearly uncurtains the consequences of globalized world that causes effects upon the social and cultural practices. The issue of similar kind becomes apparent in Desai's second novella "Translator Translated" where all the characters have come under the influence of English language. Among them, Prema Joshi is one.

Prema Joshi, the main character in the second novella, is in the state of 'in-betweenness'. She is caught between two languages. She cannot be totally indifferent to her mother tongue, Oriya and chooses her career as an English teacher in a college. Oriya, a minority language, is on the verge of extinction as English becomes highly popular throughout India. With an objective of preserving Oriya language, she translates the stories by Suverna Devi- an unsung heroine of Oriya language- into English. Her attempt is not acknowledged as she chooses almost an out-dated language. The words cited below expose the instrumentalized mentality of the majority of people in the postcolonial scenario with respect to language. The colonized subjects cannot often find their identity in isolation. They want to associate themselves with the colonial subjects in the process of questing their identity.

Ashcroft in this regard says:

Consent is achieved by the interpellation of the colonized subject by imperial discourse so that Euro-centric values, assumptions, beliefs and attitudes are accepted as a master of course as the most natural or valuable. The inevitable consequence of such interpellation is that the colonized subject understands itself peripheral to those Euro-centric values while at the same time accepting their centrality. (117)

Ashcroft, in the above-mentioned lines, clarifies that the colonized subjects, in most cases, are willing to acknowledge the western values, cultures, assumptions and beliefs as the most valuable assets and put them at the centre. In the case of Prema, her friends too suggest her to read the feminists from the west but not Suverna Devi, an unnoticed writer in an indigenous language. Desai, here, implicitly discloses the same issue through the lines cited below:

One of the women who stood out from the others because she wore her hair propped in a place where all the other women had long pigtailed or tightly wound and carefully pinned buns, and even wore trousers if she was not going to classes, said, “Why do you want to waste your time reading Suverna Devi? You won’t get a job at a university if you do. You need to read Jane Austin, George Eliot and Simon de Beauvoir. No university will look at you if you haven’t read *The Second Sex*, forget Suverna Devi, read the feminists, read Simone de Beauvoir”.

(51)

The voices of prema’s friends clearly expose the ascending popularity of English language putting aside the local and other minority languages. Prema, with the sole intention of protecting her mother tongue, becomes committed to her work despite the hardships and obstacles. Choosing Oriya language and translating it into English cannot do justice to the language nor can she accept it as her career. So, she does not avoid her career as an English teacher. Desai, here, implicitly unveils the language that interferes over many minority languages throughout the world. Oriya language, being marginalized by the natives of the same country, is not easily accepted as the matter of research by the supervisors. She, on the contrary, is suggested to study the other languages like French, Russian and Chinese:

What an odd subject, they all thought, a writer in Oriya? Why, what had made her pursue such an unpromising course of study? Why had she not gone to Jawaharlal University and studied French Russian and Chinese? What good was this provincial author in a provincial language to her or anyone here? So Prema found herself in department

of English literature after all, teaching Jane Austen and George Eliot.

(54)

The words spoken by the friends of Prema clearly disclose the claim made by Drilik. What Drilik says in this regard is that the oriental people relate themselves with the westerners to search for their identities. Prema's friends undermining their part of local culture and language and associating them with English language their identity with Jane Austen and George Eliot prove the mentality of the colonized people. Not only the friends but also Tara, her schoolmate and now a publisher by profession, suggests Prema to choose the stories written by Suverna Devi for translation and make her as famous as Simone de Beauvoir:

When you said you were thinking of commissioning translations from indigenous languages- our many great languages- bring writers to the notice of those readers who don't know them- I thought of Suverna Devi. She is such a great writer and no one here knows her name. It is very sad but I am sure if you publish a translation of her work, she will become as well-known as Simone de Beauvoir, she ended in an inspired burst. (58)

Tara's words have straightforward implication that they are unable to create their own identity rather they associate their identity with the famous westerners and always suppose them to be their role models.

Globalization not only relates itself with economic or industrial arena, but also with cultural consequences like hybridization, encroachment homogenization and even extinction. The above-cited consequences can also be noticed in the postcolonial society which detaches people from identity, cultural root and even undivided self

Arif Drilik, as well, accepts hybridity and inbetweenness as the two leading consequences and concepts related to postcoloniality. Drilik remarks:

Hybridity and in-betweenness are signature words of postcolonial criticism, along with heterogeneity, difference and multiplicity. One of the fundamental consequences of these premises is that the most significant politics is the politics of identity, how identity is constructed at the level of local encounters and according to local circumstances. (23)

Literally, the term 'inbetweenness' indicates the situation in which one lacks his/ her solid identity as he/ she is divided into two halves. The state of inbetweenness goes against the idea of purity, originality and singularity. This occurs when two cultures happen to confront with each other. Prema Joshi, the major character in Desai's second novella, has fallen in the state of inbetweenness. Her 'self' has been divided and identity questioned on the one hand as she has very intricate relationship with Oriya as a mother tongue and on the other hand, she is equally tied to English as she has worked as an English teacher in a college for a long time. Prema herself starts writing a novel. When she starts writing, she cannot do it as expected. She cannot decide which language to choose to write as some situations demand Oriya language and some others English. Finally, she gives up her attempt. In this regard, Prema herself discloses the situation which proves her state of hybridity and in-betweenness:

I worked hard at it but whatever pleasure or hope I had at the outset dissipated. There were scenes I could write in English but other scenes called out to be written in my mother language. I was torn between the two and could settle in neither. I wrote scrapes in one, then scrapes in

the other, but tore them all up and threw them away: who could read such a jumble? (91)

As the lines above describe, Prema happens to lose the lingual bond between her and her mother because of the influence of English, which is the world power that replaces the other local and minority languages with its growing charm and necessity. Though Prema was schooled in colonizer's language, her attempt was hinted towards preserving her mother tongue as her part of her culture, heritage or root. Saraswati, too, expresses the same idea about culture. Saraswati, in this regard, remarks: "Culture, thus, belongs to the realism of broader human consciousness that is developed and shaped by society" (233). Ania Loomba, too expresses the same views in this regard. She says that in any colonial scenario, print capitalism and other national languages get influenced by the colonial powers in various forms. Loomba, in her own words, says:

In the colonial situation, 'print capitalism' and national languages are developed differently. In India, Chatterjee argues, colonized intellectuals may have been schooled in the colonizers' language but they simultaneously asserted their claim over their mother tongues, and began to disseminate and modernize them. (160)

Padmini Mongia, in a sense, expresses quite the same ideas as that of Loomba. She, further, clarifies the domination in colonial situation relating it to the concept of Gramsci's hegemony.

Culture, of course, is to be found operating within civil society, where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls consent. In any society not totalitarian, then certain cultural forms predominate over others,

just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as homogeny. (24)

The claims made by the critics mentioned above can be applied perfectly to the case of Prema who has happened to lose the lingual bond between her and her mother even if we adjudge the situation from the perspective of Gramsci's theory of 'hegemony'.

Cultural encounter is also characterized by ambivalent expressions. Such expression comes from the realization of the lack of cultural root, cultural identity and the space to locate the consciousness as well as from the profound desires in writers to articulate their affiliation. The issue of identity is something that was previously believed to be single, static and fixed but this concept has been outdated with the far-reaching implications of colonial situation, globalization and their consequences.

In the process of globalization too, encounter of diverse cultural identities and uniqueness are modified because of the constant contact and cultural identities become hybrid, in-between and multicultural. Cultural interaction stems from the prolonged contact between two or more sets of values and norms which can be extremely different from one another and such contact may extend from domestic contact to global interaction and between hegemonic western culture and developing nonwestern societies.

Drilik, in this regard, remarks "The postcolonial, then involves (a) the breaking down of Eurocentric codes, (b) recognizing indigenous voices in the formation of postcolonial culture, and (c) recognizing the latter, therefore as a hybrid culture that is the product of a dialectic" (83). Prema's attempt of protecting her mother tongue by translating the stories by Suverna Devi into English does not prove to be right. When her attempt comes to an end, she is severely criticized by the

journalists for not choosing other local and indigenous languages but the colonial one labeling her effort just an attempt to win the heart of the western audience:

What made you decide to translate these stories into a colonial language that was responsible for destroying the original language? To whom is it important? To the writer? To the reader? To what readers? Here in Hindustan? Or in the west? Employing a western language indicates your wish to win a western audience, does it not? ... who needs to have this revealed to them? The English speakers in this country? Why? Why are you creating to them? Why not to the speakers of the many native languages of our country? (78)

The sentences spoken by the journalists clearly sound to be directed against the domination of English language over other local and indigenous languages which has put their existence at risk. Desai, here, presents such characters who are the representatives of the ones who explicitly go against the encroachment made by English language over their language- a part of their culture and identity. Though Prema's intention was to preserve Oriya language from extinction, yet she could not understand that translating one language into another cannot preserve the language itself, but only the content. Ania Loomba expresses the same sentiment that the resistance to the colonialism continues till late though it has emerged in a quite newer form as globalization. Loomba, in this regard, says, "Thus anti-colonial struggles are not simply redundant in today's world but continue to shape the resistances to globalization, even though the latter have had to consciously push beyond the parameters of the former" (226). Loomba, in the lines that follow, describes about the ubiquitous presence of colonialism and their consequences:

The colonialist presence was felt differently by various subjects of the empire- some never even saw Europeans in all their lives, and for them, authority still wore a native face. For others the foreign presence was daily visible but space was still divided into their spheres and ours. For others still, colonization had penetrated still deeper into their everyday existence. (150)

Arif Drilik, in the same line, says that localism never disappears completely rather it may struggle to make its presence and exists even in its residual form. He, in this context, says:

Localism as an orientation in either a traditional sense or a modern sense has never disappeared, but rather has been suppressed or, at best, marginalized in various forms of modernity. Localism does not speak of an incurable social disease that must sooner or later bring about its natural demise; and there is nothing about it that is inherently undesirable, what makes it seem so is a historical consciousness that identifies civilization and progress with political, social and cultural hegemonization, and justifies the suppression of the local in the name of the general and the universal. (103)

Drilik, here, describes the process how the suppression of the local appears with political, social and cultural hegemonization.

Apart from the above-mentioned consequences, the project of postcoloniality has changed the world into global village. Global media, along with others, is regarded as one of the main reasons behind the hybrid and creolized cultures in the world. Arif Drilik advocates that the cultural products in the present globalized world no longer remain within the boundary of nation state as he mentions this age as the

age of 'Global Capitalism'. He defines global capitalism as "the transnationalization of production where, through subcontracting, the process of production is globalized" (90). Drilik takes it for granted that postcolonialism began with the emergence of global capitalism. Drilik further says:

If I may return to Shohat's question with which I began this essay- "When exactly does the postcolonialism began?"- and give it a less facetious answer consistent with his intention, the answer is: "with the emergence of Global Capitalism," not in the sense of an exact coincidence in time but in the sense that the one is a condition for the other. (73)

Arif Drilik, moreover, associates postcolonialism with postmodernism as both of them are closely related to global capitalism. Drilik, in this regard, says:

Postcolonialism and postmodernism in general, resonate with a contemporary Global Capitalism. The postcolonialist (and postmodernist) insistence on the world as a social construct, against a representation of the world that recognizes to it a reality beyond human will and cognition, expresses a voluntarism that is very much synchronous with contemporary capitalism. (12)

He further says that "the transnationalization of production calls into question the earlier division of the world into first, second and third" (72) creating a new scenario in the world. What Drilik attempts to claim in this regard is that "postcolonialism began with the emergence of global capitalism" (124). Drilik, further says, "From the perspective of global capitalism, the local is a site not of liberation but of manipulation; stated differently, it is a site the inhabitants of which must be liberated from themselves to be homogenized into the global culture of capital" (96). Simon

Gikandi, too, expresses the same views in this regard. He states that the process of globalization brings the global and the local together twisting the uniqueness of the local and giving it a new form. Gikandi quotes Pieterse as saying: “Globalization brings the universal and the local together in a moment of conceptual renewal and momentum of newness” (106).

Desai, in the first novella, presents the local agricultural products of remote area which were once the identity of that place, are no longer in existence with the emergence of industrial products that entered the area and gained popularity. This process is generally assumed to be one of the consequences of globalization, in which the industries and the multinational companies undo the other local productions and businesses. The speaker in the first novella, internalizes the same consequences when he is posted to a remote village:

It must have its day of prosperity in the past when the jute that grew thick and strong in the surrounding fields gave rise to a flourishing business, but that was now overtaken by chemical fibres, plastics and polysters. Their products- the bag, washing lines, buckets and basin that hung from shopfronts- littered the dusty streets where their strident colours soon faded. (8)

At present, no corner of the world can remain untouched by the consequences of the discovery of the new technologies. Though some of the theorists of globalization do not agree about the unifying tendency of globalization, they never disagree about the wider scope of it. Robertson claims that defining globalization as homogenization does not make a good sense, but he agrees to notice very intricate relationship between the global and the local. He argues that defining the global in that way suggests that the global lies beyond all localities. He contends, “The global is not in

and of itself counterposed to the local. Rather, what is often referred to as the local is essentially included within the global” (479). Unlike Robertson, Appadurai sees hazards that may arise by the process of globalization. As per Appadurai, the new productions and innovations get easy access to every cones and corners of the world. He, in this context, says:

Most often, the homogenization argument subspecies into either an argument about Americanization or an argument about commoditization, and very often the arguments are closely linked.

What these arguments failed to consider is that at least as rapidly as forces from various metropolis are brought into new societies they tend to become indigenized in one or another way. (32)

In the lines above, Appaduari claims that the global forces enter into the new societies far from their origin and they are easily indigenized. The global forces cover a very wide scope proving themselves to be excessively powerful. Appadurai, in the above lines, sheds light upon the process how those forces spread throughout the world.

Anthony McGrew expresses the same ideas as that of Appadurai. McGrew says, “The intensification of globalization has been most pronounced in the spheres of manufacturing production and finance. In both of these sectors, the speeding up of technological organizational change has fostered an increased global mobility of capital” (215). Appadurai traces back the history of the technological and industrial expansion. He describes the camera, airplane, computer and telephone as the major global forces that are directing towards merging the whole world into a global village. Appadurai, in this context, opines;

For the past century, there has been a technological explosion, largely in the domain of transportation and information, makes the interactions

of a print-dominated world as hard-won and as easily erased as the print revolution made earlier forms of cultural appear. For with the advent of the steamship, the automobile, the airplane, the camera, the computer and the telephone, we have entered into an altogether new condition of neighborliness, even with those most dissent from ourselves. Marshall McLuhan, among others, sought to theorize about this world as global village. (29)

Appadurai, in the lines mentioned above, claims that the steam ship, the automobile, the camera, the computer and the telephone are working as main global forces and have changed the world into a global village.

Anthony McGrew too expresses the same idea as that of Appadurai. McGrew says, "The driving force of globalization is to be located in the logic of capitalist world-economy" (217). The idea of deterritorialization may also be applied to money and finance, as money and finance seek the best markets for their investments, independent of national boundaries.

The global force with their immense power, transcend the territorial boundary of the nation. With the proliferation of high-speed transportation, communication and information technologies, blurring of the geographical and territorial boundaries has become a normal issue. High-speed technology plays a pivotal role in the expansion of human affairs. Appadurai, in this regard, puts forward his idea as: "At the same time, deterritorialization creates new markets for film companies, impresarios, and travel agencies, which thrive on the need of the relocated population for contact with its homeland" (38).

In the third novella, "The Artist of Disappearance" many of the film producers come to the place to film the place for its beauty. Their frequent arrival causes the

environmental degradation on the one hand and on the other hand, many companies as well play vital role in polluting the environment. Desai, in the third novella, creates a situation in which, the blooming business of film industries has been presented through the dialogue spoken by Balaram. What he uncurtains through the dialogue is that a large number of film makers come to that place for filming and finally causing pollution:

Oh a fill-um.' Balaram was not nearly as impressed as they seemed to think he might be. Mussoorie had seen any number of films made, actors coming up from Bombay, plump and glossy with success, to dance down the mall and pose against the mountainscape. Many directors come for that. Scenery, they all like scenery. (130)

Besides this, many timber companies, mines and other industries emerge abundantly and the problems related to landslides, air pollution, soil erosion and others become highly influential. A television crew, with the intention of filming the area goes there. As the place is quite far, they reach there with the help of a guide: "What we have heard is that the environment is being spoilt, destroyed. Timber companies are cutting down the trees. Limestone queries and phosphate mines are making the hills unstable. Soil erosion is taking place. Lots of landslides are occurring" (131).

Anthony McGrew, in "Modernity and Globalization" says, "The modern era has supported a progressive globalization of human affairs. The primary institutions of western modernity- industrialism, capitalism, and the nation-state have acquired, throughout the twentieth century, a truly global reach" (212). Mike Featherstone has expressed the equivalent ideas in this regard. He also assumes the immense power in camera and television for it has the power to create and dismantle the distinction between the real and the imaginary, "Television produces a surfeit of images and

information which threaten our sense of reality. The triumph of signifying culture leads to a simulational world in which, the proliferation of signs and images has effaced the distinction between the real and the imaginary” (83).

A real conflict between the global force and the local identity emerges when the television crew intrudes a secret garden in a secret corner of the mountain made by Ravi, a recluse. As a recluse, Ravi avoids social contact and lives a lonely life receiving very nominal help from the family of Hari Singh. When the television crew goes for that propose, they cannot reach their destination and finally Shalini, one of the members of the crew, happens to see the garden and suggests her friends to film the garden expecting the beautiful ending of the film which could ultimately make their film famous. For a recluse, their decision becomes a hard blow, he knows about their plan and flees the scene and gets shelter in Hari Singh’s house. Here too, the camera (one of the powerful global forces) becomes dominant disturbing the peace, pleasure and penance of a recluse:

We think there might be something for us to film. Shalini showed me. It is a kind of garden. Very private, no one knows about it. But if we can find who made it-it could make a beautiful ending of the film, Bhatia. Someone who is different, someone who is not destroying the land but making something of it, something beautiful. You can see whoever it is really understands this landscape, appreciates it. (146)

The words above clearly expose how a recluse’s creation has been used for business purpose by a handful of people. Ravi’s penance can be easily accepted as part of the local culture.

The theorists of globalization conceive it to have linked with the growth of social interconnectedness across existing geographical and political boundaries. From

this point of view, deterritorialization is a crucial facet of globalization. Beside the above-explained consequences, the writer explains hybridity, creolisation, inbetweenness, diaspora and multi-faceted identities to be the most probable outcomes of colonization, which is, later, backed up by the project of globalization. With the proliferation of high-speed transportation, communication and information technologies, blurring of the geographical and territorial boundaries has become a normal issue. High-speed technology plays a pivotal role in the expansion of human affairs. Ashcroft, in the context says:

The importance of globalization to postcolonial studies comes first from its demonstration of the structure of world power relations, which stands firm in the twentieth century as a legacy of western imperialism. Second, the ways in which local communities engage the forces of globalization bear some resemblance to the ways in which colonized societies have historically engaged and appropriated the forces of imperial dominance. (461)

The words by Ashcroft clearly expose the long-lasting consequences of colonialism which has now come into existence in a quite newer form as globalization.

Thus, Desai's *The Artist of Disappearance* consists of abundance of proofs that can be justified from the perspective of postcolonialism. The circumstances created in the novellas clearly match the ideas put forward by various theorists of globalization and postcolonialism namely Simon Gikandi, Arif Dirlik, Arjun Appadurai, Bill Ashcroft, Ania Loomba, Padmini Mongia and others.

III. Conclusion: Globalization as a New Threat to Local Identity

Mass migration, free expansion of capital, technologies, mass media and even cultural practices have changed the world into a global village. The same trend at present is generally depicted as the process of globalization. In the aforementioned trend, the local and the global forces come to a direct confrontation and the latter prove themselves to be excessively powerful in comparison to the former ones, causing crisis to minority art, culture and the originality of it, in most of the cases. As Gikandi claims, the process of globalization implicitly possesses the defining features of postcolonialism, both of them lead almost to the same consequences such as hybridity, identity crisis, inbetweenness, rootlessness and even diasporic situation.

Various characters and situations in Anita Desai's *The Artist of Disappearance* clearly go through the same events. Sir Jeeven Mukharjee's departure to England for higher studies can be interpreted from two perspectives one as a consequence of globalization and the another as the postcolonial situation which is very much related to the idea of mimicry. In the same vein, Prema Joshi losing her lingual bond between her and her mother is another outcome of the present globalized world. The use of camera in the third novella can be analysed as one of the global forces. Ravi's beautiful garden being filmed for business purpose without his consent is undoubtedly the invasion of global force upon the local identity trying to give it a public access detaching it from its originality, authenticity, uniqueness, and situatedness. As both the trends, i.e. globalization and postcolonialism, apparently deal with the situations like hybridity, mimicry, hegemony, inbetweenness and others, all these situations are common in all three novellas. Among the five aspects of globalization as mentioned by Appadurai, this text clearly deals with technoscapes, finanscape and mediascape to a large extent.

The first novella consists of abundance of proofs that are very much related to the claims made by the theorists of globalization and postcolonialism. The thick jute which was once the identity of that locality, has by that time been replaced by the industrial products. Similarly, Sir Jeeven Mukharjee's departure to England for higher education expecting quality education and later on not being able to adjust to his ancestors' estate and even in Calcutta clearly match the claims made by Appadurai. The second novella revolves mainly around the conflict between English and Oriya language. English language, growing popularity as a global force is causing crisis upon the minority and indigenous languages like Oriya and cultures.

Ravi's father appreciating the Englishmen for being suited and speaking English is a good example of the hegemonized psychology. Similarly, his frequent visit to Europe using Parisian perfume, playing canasta and using hat bought in Berlin and be interpreted both as the effects of globalization and the act of mimicry in the postcolonial scenario which is very much the product of 'west is the best psyche'.

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