

## I. Struggle for Identity in *When I Lived in Modern Times*

This research focuses “Cultural Identity and Diaspora” on Linda Grant’s *When I Lived in Modern Times* (2000). It not only examines the elements of cultural identity but also its impact on the characters in the novel in particular.

The novel *When I Lived in Modern Times* is a story of Evelyn, young Jewish women born and raised in London. She finds herself alone in the world after the death of her mother. Evelyn goes to Tel Aviv in an attempt to define and solidify her identity. She is separated from family and she reaches for some kind of reliable identity in an inhospitable new land. Evelyn Sert is English by birth but her parents are Jewish immigrants from Poland and Latvia. She is always conscious of the fact that she is exotic through her childhood. She wants to start a new life and wants to discover her Jewish roots. So, she moves to Palestine where she finds it equally hard to fit in. She has no useful skill, so she barely survives in the new place. She is a woman without family career or direction. She journeys to a place that is some ways doesn’t exist. She is both British and Jewish. She feels herself outcast amongst both the Jews and the expatriate British in Palestine.

Evelyn has a hope of future that she can go anywhere and do anything. Later in Tel Aviv, she gets a job in a hairdressing Salon, passing herself off as Priscilla Jones, the wife of a British Soldier. To her neighbour, she acknowledges that she is a Jew, but she is puzzled that she has more in common with the British Colonials than with the miscellaneous collection of Jews from many lands and widely desperate religious, social and economic background. Therefore all of them are busy in reinventing themselves in a new atmosphere of Palestine. She leaves London for Palestine in April in 1946 under false pretences. She struggles with Hebrew the heat the unfamiliar and the alien way of life. Her account is no less complicated than that

of any other displaced European Jews in the post war year's. She is caught between her new life and her old one. On the surface the novel appears to be a text driven by Evelyn's journey to different places and her suffering and story of coming age and gripping portrait of the last days of British rule. It also shows that how a individual faces trouble in a different states leaving little room for a *Cultural identity and Diaspora* literary analysis. However drawing upon Stuart Hall's "Cultural Identity and Diaspora" this research asserts that the major character of this novel not only suffers and travels a different places but she is also noteworthy, importance, influential character who wants her identity.

However, the major protagonist character Evelyn (Jewish) moves towards Palestine from London. Although she is Jews, she feels disappointed and alienated in her promised land. She feels comfortable with Britisher's company. When she arrives in Palestine she feels herself to be lacking relevant skills, she changes her name to Eve and travels to Palestine, tricking British officers. She finds she is more English than Israeli and she finds it equally hard to fit in. She says "I felt as if we were all half here and half somewhere else" (105). Evelyn identity is protean, changing according to circumstances. She didn't know how to be a Jew in a Jewish land.

Similarly, with the identity of Jews, she goes to Tel Aviv where she can adjust herself and have homely feelings. But she feels alienated in Palestine. She cannot adjust with her culture and loves to live in Tel Aviv under the identity of a British women.

Likewise, Displacement and identity both of an individual and of a nation are the themes of this novel. The novel opens with the piece of evidence given by the United Nations special committee on Palestine (July8, 1947) by Chaim Weizmann. "If you ask what a Jew is, well, he is a man who has to offer a long explanation for his

existence". The birth of the nation of Israel is the backdrop to the story of Evelyn Sert, a young English woman who is left rootless after the end of second world war and death of her mother.

Grant's novels show the connections between friends, lovers families and colleagues. Her novels are also tales of people who are afraid to acknowledge the reality of their own senses. Her attachment to place has historical and cultural resonance in the context of generations of wondering European Jews longing to belong. Alix for example, a Liverpool woman whose Jewish parents accidentally immigrated to the city from eastern Europe when they thought they were on the boat headed for New York, works restoring disguised synagogues. Therefore, *Still Here* is the story of the slow burning attraction between this pair and much of the humor derives from a clash of perspectives. Joseph's struggle with his son, his painful realization that his marriage may be over and his confused feelings towards Alix are entertaining, heartfelt and authentic. Alix is the one of Grant's most memorable creation.

Grant's characters though seem weak but they are clever enough to handle the subject matters. Identity, history plays an important role in Grant's writing. Moreover, most of her characters are immigrants who have better experience in the new countries or place. They feel alienated in new places. In *We Had It So Good*, for instance, there is a main character, Stephen, who is born to a Cuban-Polish immigrant family, a clever boy with an ambition and a sense of adventure. Directly or indirectly her characters, thus are not satisfied with the situation. They like to move from one place to another and they also have sense of nationalism.

In spite of being British Jew, who wants to settle in Palestine in search of her cultural root, Evelyn finally prefers Tel Aviv to Palestine under British Women. It

shows that modernity prevails over native culture. She finds to live equally hard in Palestine. At first she washes floors, disinfects urinals and work long hours. But that doesn't suit her. She discovers boys and sex there. She moves to Tel Aviv a brash modern city and re-invents herself entirely with a new name, new apartment and new job. She works as a hairdresser in a salon with a largely British Clientele. Eve is never quite sure which side she is on or where she belongs. All of this makes her a prototypical inhabitant of Linda Grant's Tel Aviv, a city of contradictions and of hope. After the publication of this book in 2000, it has received many reviews, which enrich and broaden its literary opulence. Ruth Grab says that the novel is about idealism and shattering of dreams. He says: "Bursting with ideas: about idealism, the shattering of dreams and the struggling to belong" (2). For him the novel represents all kinds of people in the nation they are living. Similarly, Sue Wilson comments that the novel balances both heart and mind. He says "A novel that both stimulates the mind and satisfies the heart" (blurb).

The novel is set in Israel (Palestine) of the late 1940s just before Britain leaves Palestine and Israel becomes a new country. Linda Grants description of Tel Aviv of that time is quite beautiful and transports the reader to a different time and place. She also evokes the complex atmosphere of those times. When the world was in the cusp of major changes. When big ideas were doing the rounds and the future was uncertain but seemed to be filled with promise. Grant portrays the complex situation of Evelyn so beautifully. Various critics have given their criticism about the novel *when I Lived in Modern Times*. Mathew J.Reisz says that the novel has full of humour, ironies and cultural clashes. He asserts: "Full of sharp humour, complex ironies and an acute eye for cultural clashes, this is a superb coming of age novel, as convincing in its picture

of a particular historical moment and in its echoes with the fate of sixties idealism and utopian feminism” (blurb).

Hence she analyses the novel as the depiction of a historical moment with the fate of sixties idealism and ideal feminism. Likewise, Ruth Scurr analyses the novel as the tension between personal and political aspirations in which the main protagonist is confused with the turmoil. In his words:

*When I Lived in Modern Times* is an outstanding novel about the tension that can arise between personal and political aspirations. Evelyn Sert is an unremarkable young woman with extremely confused political beliefs. In 1946, there is an unstable, but powerful, relation between her youth and optimism. Her Zionism is expressed as a belief in the importance of the future and the insignificance of the past. You could call her modernist, or just very young. With great skill Grant consistently avoids condescending to her heroine, and reaches a dramatic climax. (blurb)

According to him, Evelyn is the remarkable character who goes ahead with optimism understanding the link between the future and the past in which the latter is insignificant. The future is hers, she thinks. Her courageous thoughts are enough to understand that she intends to change the prevailing system. Another critic Elena Lappin comments it as a passionate and praise song of Tel Aviv. For her it is “Beautifully written, passionate- a deeply felt song of praise for Tel Aviv” ( blurb) .

Suzanne Ruta in her criticism about the text states:

Grant shows us Palestine through the eyes of 20yr old Evelyn Sert, the orphan daughter of a Jewish hairdresser whose parents immigrated to Britain from Latvia around 1900. From the beginning there is a

problem of tone. It means to be light and breezy and dismissive to suit a book about people in love with the future and impatient with the ugly past. But too much is sacrificed to the forward momentum, with whole eras reduced to simple minded anecdotes of catalogue. Immigrants Latvian Origins equate, predictably, with dirt, misery, herring barrels and outdoor toilets. While memories of life in the old country are reduced also predictably to “crude men in long beads....shouting and cursing in Yiddish. (3)

In this regard, the text has been analyzed through various perspectives, but the cultural identity of Jews has not been studied yet. There is a strong need to study the text from the perspective of the issue of Diaspora. The theoretical methodology applied to probe the text consists of discussion on hybridity and Diaspora. It will analyze how the protagonist Evelyn becomes a hybrid and how her situation becomes Diasporic. Hybridity refers to the creation of new transcultural forms within the contact zone produced by colonization. It refers to the cross breeding of two species of two different spices. The admixture of two forms a new spices, which has the trace of both the cultures. Hybridity depicts many forms: Linguistic, cultural, racial, political, social. The novel *When I Lived in Modern Times* follows the pattern of race, marginal, Diaspora, dislocation, displacement, identity crisis and alienation.

The word Diaspora which has initiated in the beginning from an easily identification with Jewish communities is elaborated including the experience people marked by forced migration and enslavement and as a shifting condition of colonial and postcolonial period. Diaspora studies are an academic field established in the late twentieth century to study disperse ethnic population, which are often termed Diaspora peoples. The new concept of Diaspora insists on the idea that it explains the

complexity, diversity, and fixity of migrant identities and experience. It relates the idea of uprooting of migrants from their societies and cultures of origins and even the sense of alienation, displacement, exile and dislocation. Thus Diaspora also causes cultural hybridity in Diasporic regions.

Diasporas, in the sense of distinctive historical experiences, are often composite formations made up of many journeys to different parts globe, each with its own history, its own particularities, Brath asserts each such Diaspora is an interwaving of multiple travelling, a text of many distinctive and perhaps even desperate narratives. Diaspora is concerned narrowly to the migration or exile of the people. But new concept of Diaspora insists the idea that it explains the complexity, diversity and fixity of the cultural studies. Diaspora distinguishes itself from term such as 'immigration' and immigrant or migration or migrant. These words focus on movement, disruption and displacement rather than the perpetuation of complex patterns of symbolic and cultural connection that come to characterize the discipline society. Ashcraft, et.al. Opines:

Diaspora highlights the global trend of creating, constructing and reconstructing identity and not by identifying with some ancestral place, but through travelling itself. While the Diasporas subject travels: so does culture. A travelling culture means a culture that changes, develops and transforms itself according to the various influences it encounters in different places. (427)

According to Hall, the face of the society is that rapture place where there is instability of the identities. It happens so that the dislocation and displacement can be created with the social structure. The reason behind is that of the decline of old identities, which stabilizes the social structure for long time. That is why it give rise to

new identities and fragments modern subject. The boundary of identity refers boundless in plural form. The dominant paradigm of identity has been “The imagined community of nationalism.” To backtrack a little, the theme of spaces time is particularly appropriates in the context of peoples who have had colonialism forced on them. Before colonialism, these peoples lived in their own spaces with their own spaces with their own different sense of history.

Radhakrishna further argues that hybridity, postcoloniality and identity are merged together so as to form the post-colonial identity:

“Whereas metropolitan hybridity is ensconced comfortably in the heartland of both national and transnational citizenship, postcolonial hybridity is in a frustrating search for constituency and a legitimate political identity. It is important to the post-colonial hybrid to compile a laborious “inventory of one’s self, and on the basis of that complex genealogical process to provide her own version of hybridity and find political legitimacy for that version. (Radhakrishan 159)

Diaspora is the movement of the people from known location (their homeland) to unknown location (new regions). Hence it creates a sense of dislocation and alienation because they couldn’t adjust themselves in new location and culture. Diaspora is the search of identity not in the means of identifying with the native land and culture but travelling itself. When the culture travels, it mixed up with the other cultures that changes, develops and changes according to the encounter cultures. Ashcraft et.al further write:

After the slave trade and when slavery was outlawed by the European power in the first decade of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economies was met by



the development of a system of indentured labour. This involved transporting, under indentured agreements, large population of poor agricultural areas such as India and China to area where they were needed to service plantations. (69)

The idea of culture as people's whole way of life first arose in the late 19<sup>th</sup> century. The emergence of Post-colonial discourse made culture a most contested space, Post-colonial perspectives emerged from the colonial testimony of third world countries and the discourses of 'minorities'. Within the geopolitical division of east and west, north and south. Such discourse formulate their critical revisions around issues of cultural different, social authority and political discrimination in order to reveal the antagonist and ambivalence movement within the 'rationalizations' of modernity. As Stuart Halls observes:

There are at least two ways of thinking about cultural identity. The first positions defines 'cultural identity in terms of one, shared culture, a many other, more superficial or artificially imposed 'selves'. Which people with a shared history and ancestry hold in common. Within the terms of this definition, our culture identifies reflects the common historical experience and shared cultural codes of which provides us, as 'one people', with stable unchanging and continuous frame of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. (223)

Cultural is the fabric meaning in terms of which human beings interpret their experience and guide their action. Such action then takes the form of social relations. Post colonial criticism bears witness to these unequal and uneven forces of cultural representation involved in the contest for political and social authority within the

modern world order. It forces us to engage with culture as an uneven, incomplete production of meaning and value often compared to incommensurable demands and practices, produced in the act of social survival. Culture reaches out to create a symbolic textuality to give the alienating everyday an aura of selfhood, a promise of pleasure. As Bhabha writes:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of displacement....make the question of how culture signifies or what is signified by culture, a rather complex issue. (Bhabha 438)

The “crisis” of identity is felt when the cultures are cross across the intersect natural frontiers and when people have been dispersed forever or temporarily from their homelands. Such people retain strong links with places of origin and their tradition. They bear upon the dominant culture but seek the traces of the particular culture, traditions, language and histories by which they were shaped. Hall gives the name *Culture of Hybridity* to signify such an emerging culture (“The Question” 274). The bearers feel culturally translated or “borne across” to use Rusdie’s term (17). The feelings of alienation necessarily haunts them. For Stuart Hall, there is however a second related but different view of cultural identity. There are also critical points of deep and significant difference which constitute - "what we really are” or rather speak for very long, with any exactness, about one experience, one identity" (225).

Culture is embedded in language and the overall lifestyle of people, dress and music. Again stuart writes:

Cultural identity in this second sense is a matter of ‘becoming as well as being’. It belongs to the future as much as to the past. It is not

something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything which is historical they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous play of history, culture and power. (225)

Culture shapes the human behaviour and helps people to guide their action. It surprisingly gives the individual their identity. Moreover, the change of culture brings identity crisis in the lives of individuals, as they cannot assimilate new culture. In this perspective Stuart Hall defines:

Cultural identity is not fixed essence at all, lying unchanged outside, history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark. It is not once-and-for-all. It is not a fixed origin to which we can make some final and absolute return. (226)

A sense of place is embedded in cultural history, in legend and language of specific areas but such a sense is disrupted due to the profound discursive interference of colonialism. For Hall cultural identity is always constructed through memory, fantasy, narrative and myth. Cultural identities are the points of identification, the unstable points of identification of suture, which are made within the discourses of history and culture.

The social articulation of difference from the minority perspective is a complex ongoing negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The right to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition (2).

What is striking about the 'new' internationalism is that the move from the specific to the general from the material to the metaphoric, is not a smooth passage of transition and transcendence. The 'middle passage' of contemporary culture as with slavery itself, is a process of displacement and disjunction that doesn't totalize experience. Increasingly, national cultures are being produced from the perspective of disenfranchised minorities. Thus writes Renee Green, the African-American artist. She reflects on the need to understand cultural difference as the production of minority 'identities that split' - are estranged unto themselves in the act of being articulation into a collective body (3).

The very concepts of homogeneous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic communities- as the grounds of cultural comparativism- are in a profound process of redefinition. The hideous extremity of seebian nationalism proves that the very idea of pure; ethnically cleansed nationality identity can only be achieved through the death, literal and figurative of the complex interweaving of history and the culturally contingent borderlines of modern nationhood.

The enunciation of cultural difference problematizes the binary division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present, something comes to be repeated, relocated and translated in the name of tradition, in the guise of pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic. That iteration negates our sense of the origins of the struggle. It undermines our sense of the homogenizing effects of cultural symbols and icons by questioning our sense of the authority of cultural synthesis in general.

Cultural identification is then poised on the brink of what Kristeva calls the 'loss of identity' or fanon describes as a profound cultural under ability. The margin of hybridity, where cultural differences 'contingently' and conflictually touch, becomes the moment of panic, which reveals the borderline experience. It resists the binary opposition of racial and cultural groups, sipahis and sahibs as homogeneous polarized political consciousness.

Culture is not static; it grows out of a systematically encouraged reverence for selected customs and habits. In fact, Webster, in *Third New International Dictionary*, defines culture as the "total pattern of human behaviour and its products embodied in speech, action and artifacts and dependent upon man's capacity for learning and transmitting knowledge to succeeding generations. " So culture covers all aspects of human behaviour embodied in speech, action and different objects which transfer generation to generation. Ethnicity is a term that is not the mainstream and groups that aren't traditionally identified with the national Mythology; Marginality is a term that is used to refer the place or repressed or subordinated textual meanings and also to the position of dissident intellectual and social groups like women, gays, lesbians, black etc who are belonged themselves at a remove from the normative assumption and oppressive power structure of mainstream society. The marginality concept have reference to the general and all- inclusive condition that exists and has continuous interaction with and had a dependency upon and deviates in certain socially normative patterns from a more dominant group. The marginality is a group, which is culturally and socially situated on the periphery of and is defined by outside groups, especially the dominant groups.

In this way, a lot of question can be raised that draws people's attention, as what causes to feel alienation and identity crisis on the culture and homeland. So

dislocation cause diasporic situation and further results the admixture of culture hybridity. In a sense, displacement and dislocation give the sense of Diaspora and cultural rootlessness, which realizes the loss of origin, root that enlightens the feelings of loss of home and homelessness. A person becomes dislocation when he couldn't adopt the culture of new land which is far from his\her land and a person becomes diasporic when the memory haunts him\her so that he\she can't stop remembering their past.

In this context, the research explores that Linda Grant depicts the character of her own locality that she is familiar with. They seem to be struggling throughout their life for cultural identity directly and indirectly. The characters are suffering from many ways. In Palestine of course, the English are enemy. Evelyn is soon drawn into the world of shifting identities, lies and secrets by her passionate Zionist boyfriend, Johnny. Even then she is never quite sure which side she is on or where she belongs to. All of these makes her prototypical inhabitant of Linda Grant's Tel Aviv, a city which is the city of contradiction and hope.

## II. Hybridity, Diaspora and Crisis of Cultural Identity

*When I Lived in modern Times* is primarily about a young girl, Evelyn Sert of 20, who works a hairdresser in Soho. The story mainly takes place in the glittering Cosmopolitan Bauhaus City of Tel Aviv where different types of people are living with the new self, the new Jew, the new woman, Evelyn Sert. When she was in London she was ashamed that the girls at school called her hairdresser's daughter. After the death of her mother she goes to Palestine. At first sight she sees Palestine as an untidy oriental dump. She goes to Palestine to build the new Jewish state and to find out cultural identity but because of lack of experience in different fields it becomes hard to survive in Palestine. Her job of hairdressing didn't work at first. She feels as if she is useless so that she moves towards Kibbutz so that she could survive. *When I lived in Modern times* is set in Israel of the late 1940s, just before Britishers leave Palestine and Israel and it becomes a new country.

Linda Grant describes the life and culture of Tel Aviv of that time quite beautifully and transports the reader to a different place and time. The portrayal of the Evelyn Sert is quite interesting. As she grows up in the new situation with the new experience, she understands the world in reality. She realizes that she has learned several things from her life. She cannot adjust with the food of Palestine as she was habitual with. Evelyn asserts as:

At lunch time they brought me a strange meal: bread with onions and a green pepper and a glass of hot sweet tea with lemon in it. I had been in Palestine for several hours and I was tired and thirsty. I wanted a cup of tea, made properly in a pot, with milk and two spoons of white sugar and a biscuit. I felt very alone and far from home. But I had no home. That was the point. That was why I was here. (32)

Although she was in search of her identity but because of hybridity she cannot adjust with food and temperature too. She was a girl of Palestine and she was not familiar with Hebrew language because of which there was problem in communication too. She only knows English language but English is not the language that is used in Palestine. Evelyn was indifferent towards the culture of Palestine where marriages took place when the girl was ready to give birth and ceremony only lasted five minutes, marriage was not the highlights of a woman's life but having children was.

Hybridity is concerned with various problems, in which people are dislocated and displaced from their familiar social and indigenous culture when they are compelled to assimilate to new social pattern. Regarding the term 'hybridity' post colonial critics as Homi K. Bhabha, Robert Young, Frantz Fanon who advocate basically about colonial experience. The colonialists are the settlers and who are displaced from their own points of origin and have to establish their identity in a new place. Thus hybridity presupposes the power relation between the subjugated culture and the dominant one. Hybridity produces new kind of sharing the ideas and beliefs of both culture, but more under the pressure of the influential culture. Homi k. Bhabha opines:

To demonstrate such an 'excess' is not merely to celebrate the joyous power of the signifier. Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name or the strategic reversal of the process of domination through the disavowal. Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (34)



Hybridity and diaspora are postcolonial terms that have been used since 1970, hybridity refers to mixture of two cultures, which lose the original traces of both cultures which influence the people. Diaspora refers to volunteer or forced dispersed from the native land. It might be either transcending geographical boundaries or within the native land.

In the novel, Evelyn Set, the protagonist found Palestine totally different than she expected and she had to disguise herself to live in Palestine. She says:

I understand how to behave with them. If they offered you a sandwich, I knew that it was customary to refuse the first time and then accept only when pressed, while amongst the Jews of Palestine, if you said no, you were hungry. It was relaxing never to have to wonder as I did. When I was amongst my own kind; what is going on? Why do they do things this way? Why do I, who am one of these people, not know how to be a Jew in Jewish land? With the English policeman and their wives I could be an Englishwoman. It was a disguise of course, but wasn't it true that everything the English did was performed according to a code and what people said and what they thought were often two different things? (110)

Thus, she is conscious about her identity and she knew that she is keeping her fingers crossed to get social environment. Evelyn thinks that she has to behave according to the situation and place, she didn't hesitate to disguise herself, and tries to adopt the culture of Palestine but she fails to adopt the Jewish culture. Most of the time she loves to be an English woman rather than Jew.

With this view, it is Homi K. Bhabha's concept of hybridity that has been both the most influential and most controversial in Post Colonial Studies. Bhabha goes

back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon, psychic trauma results when the colonized subject realizes that he can never attain the whiteness which he has been taught to desire, or shed the blackness he learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always a matter of flux and agony, Loomba, Ania further argues that hybridity is:

A doubling, dissembling image of being in at least two places at once which makes it impossible for the devalues, insatiable evolve to accept the colonizer's invitation to identity. 'You are a doctor, a write a student, you are different'-to be different from those there are different makes you the same- that the unconscious speaks of the form of otherness, the tethered shadow of deferral and displacement. (133)

In the novel, Evelyn Sert, the protagonist and the narrator, puts herself in the nationalistic feelings. Her feelings of sense of affinity in her own country and sense of alienation in another country manifests that she supports nationalism. She says:

I had come to a place where there was no past and in which it was the duty and destiny of everyone to make the future, each for himself and for his country. My dear mother had belonged in the twilight, in a place where there is no temporal lie at all, between the dead and the living, mute and without memory. (74)

It is Painful to her to live in a country where there is no freedom and have a type of fear while living there. She has a great sense of nationalism because of their relation to homeland and together existence of cultures in the country.

For Hall it is customary to see the face of society which ruptures where no stable identify of individual is possible. According to him:

Identity is not as transparent or unproblematic as we think. Perhaps instead of thinking of identity as an already accomplished fact, which the new cultural practices then represent, we should think, instead of identity as a ‘production’ which is never complete, always in process and always constituted within, not outside, representation. This view problematizes the very authority and authenticity to which the term ‘cultural identity’: lays claim. (222)

A conception of cultural identity played a critical role in all the postcolonial struggles which have so profoundly reshaped our world. The field of postcolonial studies has been gaining prominence since the 1970s. Some scholars would date its rise in the western academy since the publication of Edward Said’s influential critique of western construction of the orient in his 1978 book, *Orientalism*. Postcolonial deals with the effects of colonialization. As originally used by historian after the second world war in terms such as the postcolonial state, ‘Postcolonial’ had clearly chronological meaning, designating the post independence period. The prefix ‘post’ in term also continues to be a source of vigorous debate amongst critics. The simple sense of the ‘post’ as meaning ‘after’ colonialism has been contested by more elaborate understanding of the working of postcolonial and post- independence cultures.

Cultural identities are the points of identification, the unstable points of identification or suture, which all made within the discourses of history and culture. Evelyn finds Palestine totally different then she expected. She says:

I felt as if we were all half here and half somewhere else, deprived of our native languages, stumbling over an ugly ancient tongue. We knew that we were re-made and re-born and we half did and half didn’t want to be. We were caught up in plan to socially engineer out souls and this

was being carried out by men who seemed like he distant gods on Mount Olympus or Valhalla, the deities such as David Ben-Gurion and the others from the Jewish Agency who were smelting the Jewish future in which we would all be poured, like so many alloys in the melting pot of immigrant lie, to emerge as molten, liquid, golden Jewish humanity. (105)

Thus Evelyn is drawn into a world of shifting identities, lies and secrets by her passionate Zionist boyfriend Johnny. In Palestine of course, the English are enemy. Evelyn is never quite sure which side she is on or where she belongs. While living in foreign land there comes a time to feel regret in the life of diasporic of leaving homeland and difficulties that comes in Newland. Neither she totally adjust in native culture nor forget their western cultures and realizes that they are living the life of fall between two stools.

Various modern cultural studies and social theories have investigated cultural identity. In recent decade a new form of identification has emerged which breaks down the understanding of the individual as a coherent whole subject into a collection of various cultural identities. These cultural identities may be the result of various conditions including location, gender, race, history, nationality, language, sexuality, religious beliefs, ethnicity and even food. On the issue of culture Radhakrishna asserts:

“We are not yet in a historical situation where we can afford to say that race is not and has not been a determined of culture, for racism is still too much with us, abiding in many forms. The challenge here is to generate from such a past and a present a future where race will have bead put to rest forever. (81)

In the novel, Evelyn Sert, the protagonist and the narrator search for cultural identity at the end of Second World War. She is puzzled that she has more common with the British Colonials than the Jews. She says:

I dreamed of the smells of foreign food from the Italian cafes and of dappled spring skies over Hyde Park, the air smelling of rain, the breeze fresh on my face. I dreamed of buying new sheets and towels at John Lewis on Oxford Street before the war, before the shortages of my mother and me unfolding each one and holding the ends between us to examine the linen for flaws or stains. I dreamed of the smell of cigars on Uncle Joe's suits and the eau de cologne he splashed on his skin before he came to see us. I dreamed of Jam tarts and my mother's laughter and of her bending forward to straighten a stocking seam so I could see the lace of her slip. I dreamed of the two of us listening to the wireless for the war news and of myself trying to tell that frightened pair that everything would be all right- that the war would last for six years and that we would win it- but nothing came from my mouth and I stared at them, wishing for some way to give them comfort. (144)

Evelyn always memorize her past in a Palestine, she is physically in Palestine but her mind always reaches to the Britain. She suffers from the difficulties. On the one hand she wants her identity and on the other hand she is haunted by the British Culture that gives unbearable pain.

Cultures are never unitary in themselves, nor simply dualistic in the relation of self to other. Cultural identities are influenced by several different factors such as one's religion, ancestry, skin, color, language, class, education, profession, skill,

family and political attitudes. The factors contribute to development of one's identity. Many immigrants find the need to change their culture in order to fit into the culture of most citizen in the country. According to Homi K. Bhabha:

The concept of cultural difference focuses on the problem of the ambivalence of cultural authority: the attempt to dominate in a name of cultural supremacy which is it produced only in the moment of differentiation. And it is the very authority of culture as knowledge of referential truth which is at issue in the concept and moment of enunciation. (35)

The unhomely moment relates the traumatic ambivalences of a personal, psychic history to the wider disjunctions of political existence:

While searching for cultural identity Sert is learning gradually and the feeling of nationalism is entering her mind. She says:

After a while I discovered that there were two countries called Palestine. The Jewish Zion was a raw, strained immigrant society in which the middle classes struggles o keep their heads above water and the poor took lie by the throat and throttled it half to death. From the far away, the struggle of the Jews against the might of the British Empire had seemed to us in England, Uncle Joe and me to be no less than David's Battle against the giant Goliath or the resurrected Maccabaeus opposing the Romans. (103)

It means, she has just discovered that the middle class people are struggling for the lie even putting their lie into risk. With the nationalistic feeling Evelyn starts dreaming her lie in Tel Aviv, a modern city. She writes:

I dreamed about my picture the night I first imagined it and for many years to come. I dreamed that, like Alice, I stepped through the glass into the painting and walked along the street towards the shore. I stopped a strolling couple along my way and asked them, what is this place? Where am I? I said. And she looked at me, with surprise, and answered, home. (221)

The Zionist idea, the ‘return’ of the Jewish Diaspora to Israel, incorporated both the central objectives of 19<sup>th</sup> century nationalism. The spiritual self realization of the ‘cultural’ nation and its physical security against external threats.

In the one hand Evelyn wants to make her own identity into a new land and in the other hand she cannot comfort in her native land. “No one likes Tel Aviv. The tourist make their way from the airport straight to Jerusalem which has history, it has ‘soul’; I rarely go. I can’t stand the place” (253-254).

The word ‘culture’ in English is derived from Latin ‘culture’ which means act of cultivating the soul. Cultural is the fabric of meaning in terms of which human beings interpret their experience and guide their action. Such action then takes the form of social structure, the actually existing network of social relations. Cultures and social structure are thus different abstractions of the same phenomena. According to Radhakrishna:

“Patterns of identity and difference, selfhood and alterity are always historically produced in a world where different histories respond to and acknowledge the reality of one another. And any acknowledgement of another’s reality necessarily involves the acknowledgement of “the self in the other” and “the other in the self”.

Neither identity nor difference, neither self nor other is an immutable state of being: the two are necessarily inmixed. (84)

Due to modernity Evelyn cannot accept native culture. Each and every moment she remembers her past. She asserts:

But they were what I thought of on the ship that took me away from Palestine, my mother's face floating into my mind, as it always would in the years to come when the weather was cold or I was lonely and longed to be a child again. I was at the center of the universe in the middle of all the slightly grubby Chintz domesticity. Where my mother had built one nest of seduction and allure for her lover and another of safety love for me. (246)

Evelyn longed to live her life as a child which is full of facilities and modernity. This is an example how Evelyn is crazy for her past and wants to live in past and she feels comfortable with Britisher's company. She refers to the cross breeding of two species of two difficulties spices, where she trace the both culture.

Evelyn is the victim of western hegemony. She feels strong disgust towards her own native culture. Her dislike of native culture and her craze for western influence can be seen in the lines - "There was no peace here, no tranquility, just an ardent sense of life going on" (167).

Diaspora is the situation in which one feel the estrangement and hostility to survive in the given condition. Diasporic feelings occurs due to ill adjustment in society. Evelyn the protagonist of the novel suffers from the memories of the past. She remembers the lie with Uncle Joe and her mother spent together which are precious and friendly to her. She felt suffocation and dislocation in such kind of environment in Palestine.



The novel depicts the characters suffering from the psychological problems.

Evelyn cannot forget her childhood experience which she lived in London. She says:

I began to laugh because Johnny reminded me of a child. A great child, a wonderful one, the kind any parent would love to have. He was loyal and devoted to the things he attached himself to. He didn't ask inconvenient questions and ignored the ways in which lie turned awkward. I looked in the mirror of his mind, a confused and conflicted being, and he reflected me back ,simplified. (199)

The diasporan hunger for knowledge about the intimacy with the home country should not turn into a trans historical and mystic quest or origins. It is precisely this obsession with the sacredness of one's origins that leads peoples to disrespect the history of other people and to exalt one's own. Feeling deracinated in the diaspora can be painful, but the politics of origins cannot be remedy. Radhakrishna asserts:

Diaspora has created rich possibilities of understanding different histories. And these histories have taught us that identities, selves, traditions and natures do change which travel and that we can achieve such changes in identity intentionally. In other words we need to make substantive distinctions between "change as default or as the path of least resistance" and "change as conscious and directed self-fashioning". (210)

*When I Lived in Modern Times* brings the sense of Diaspora feelings. Although Evelyn is living in present by accepting her identity, past uproot in her mind, in the text she asserts:

There was a moment of lyric sweetness and cried out at the beauty of it and this tenderness expanded until it overthrew the darkness. I thought

my heart would break with a certain kind of sad happiness and when the record finally stopped, my face was wet with tears for I had found something that no-one could ever take away from me again: the past.

(170)

A sense of place and past is embedded in cultural history. It becomes difficult to change the thinking and to forget the past. Cultures shape the human behavior and helps people to guide their action. It gives the individual their identity but the change of culture brings identity crisis in the lives of individual, as they cannot assimilate new culture.

As a “historical reservoir” culture is as important factor in shaping identity. Some critics of cultural identity argue that the preservation of cultural identity, being based upon difference is a divisive force in society and that cosmopolitan gives individuals a greater sense of shared citizenship. Nation is the large factor of the cultural complexity, as it constructs the foundation for individual’s identity but it may contrasts with one’s cultural reality. According to Homi K. Bhabha:

The very concepts of homogeneous national cultures, the consensual or contiguous transmission of historical traditions, or ‘organic’ ethnic communities- *as the grounds of cultural comparitivism* – are in the profound process of redefinition. The hideous extremity of Serbian nationalism proves that the very idea of a pure; ethnically cleansed national identity can only be achieved through the death, literal and figurative, of the complex interweaving o history, and the culturally contingent borderlines of a modern nationhood. (5)

The central character Evelyn is in in-between position and self estrangement within her own country. Evelyn itself is in hybridity. Although she searches for some kind of reliable identity in an inhospitable new land she disguises herself. In the text she says: I told him about Mrs. Kulp and the salon and why I had dyed my hair. I introduced him to my imaginary husband in Tiberius and explained about my false name. I described Susan and our picnics on the beach and her friends, inspectors from the various police station (129).

It shows how it is difficult to live her life and fulfil her dream, she has to struggle a lot. As she arrived in British ruled Palestine, she adopts a British Persona as a supporting a rebel and she settles in Tel Aviv.

The postcolonial search for identity in the third world is beset primarily with the problem of location. As Partha Chatterjee has shown us, the very project of nationalism, liberating though it may have been, has been proven to be flawed and ineffective after independence. Chatterjee goes on to demonstrate that, in the case of India, there had always been serious incompatibilities between the visions for the future thought up by Mohandas Gandhi and those championed by Jawaharlal Nehru(Nationalist Thought,131-66). According to Radhakrishna:

The politics of the return and of the diaspora, however are full of possibilities. Although there are significant overlaps between these two alternatives. Post-colonial subjectivity is made to choose between its contemporary hybridity as sediment by the violent history of colonialism and an indigenous genealogy as it existed prior to the colonialist chapter. (166)

To consider then, the diaspora as “the history of the present” within the langue duree of colonialism-nationalism. If nationalism in a deep structural sense is the flip side of

colonialism and if the diaspora is “nationalism’s significant other”- how is the Diaspora related to colonialism? Diasporas are “metropolitan diasporas”, that is diasporas that have found a home away from home in the very heartland of former colonialism. And this home away from home is full of lies and duplicities. A diasporic citizen may very likely find economic betterment in the new home, but this very often is allied with a sense of political –cultural loss.

As Evelyn Sert is determined to go to Palestine, she lands on the shores of a nation fighting to be born; she is quickly caught up in the spirited, chaotic turning of her new strange country. In the text Evelyn says:

Why do we come to this bloody awful place? She shouted at the passers-by “Bloody Jews. I hate the lot of you; I knew it was not real anti-Semitism, just right and that if Johnny had vanished in the same way I would have raged against the Mackintoshes and the Boltons of the world myself. (183)

She tries to adjust herself in Tel Aviv, she feels alienated and it becomes hard to live in Palestine. It becomes hard to discover herself as a part of Palestine, though her background is rooted to British Culture.

In a recent review of Raymond Williams entitled “culture Heroes: Williams and Hall for the opposition”, in the voice literary supplement, Rob Nixon sketches out a few significant characteristics of Williams that render him viable as an oppositional theorist of culture. First there is William’s “obsession with the practice of possibility that let him impatient with those critics to dominant culture who became grooved on an unimaginative cynicism empty of strategy or alternative ideals” (137).

The institutionalization of cultural studies as an academic discipline represents the reification of what once was a project into a mere formation regarding the original

intention of literary studies (and the argument holds in the case of cultural studies too), Raymond William points out that “in every case he innovations in literary studies occurs outside the formal educational institutions” (140).

Diasporic deconstructions of identity have to be understood differently from “indigenous” divestments from nationalist identity. But for us to be able to do this the spatiality of the “post” has to be simultaneously critiqued and endorsed, that is when the endorsement is in opposition to what Homi Bhabha calls” the pedagogical plenitude of a unilinear historicism( “Dissemination, 291-322) where Radhakrishna asserts that:

The concept of identity is in fact a normative measure that totalizes heterogeneous “selves” and “subjectivities” and that the normative citizenship of an identity within its own legitimate time or history is an ideological effect that secures the regime of a full and undivided identity. And in our own times, whether we like it or not, the dominant paradigm of identity has been “the imagined community” of nationalism. (158)

All hybridities are no equal and furthermore hybridity does carry with it an ideological tacit nominal qualifier, such as western and European hybridity. Although theoretically speaking it would seen that hybridity functions as the ultimate decentering of all identity regimes, in act and in history. Hybridity is valorized on the basis of a stable identity, such as European hybridiy, French hybridity, American hybridity and so on. It would be most disingenuous to use “hybridity” as a theoretical sleight of hand to exercise the reality of unequal histories and identities.

Eveln is presented as a diasporic character who is not assure of where she belongs. She is caught in in-betweens. She asserts:

When I am with the British and they treat me as if I'm British I feel British, not a Jew at all. If I have a passport in the name of this Priscilla Jones, who's to say I 'm someone else apart from myself. I mean if I suffered from some form of amnesia and forget completely that I was Evelyn Sert who would I be then? (140)

It shows the situation of Jews who are living their own country Palestine but treated as a foreigners and deprived of fundamental rights. It portrays the real picture of Palestine and the contemporary condition of the people in the nation.

The repoliticization of the Diaspora has to be accomplished in two directions simultaneously. First of all, and this is in accordance with the requirements of the politics of location, diasporic communities need to make a difference within their places/nations/cultures of residence. In Radhakrishnan's words:

Within the diaspora, how should the two generations address each other? I would suggest or starters that we candidly admit that learning and knowledge particularly in the diaspora, can only be a two way street. The problem here is more acute than the unavoidable "generation gap" between students/young adults and teachers/ parents. The tension between the old and new homes creates the problem of divided allegiances that the two generations experience differently. The very organicity of the family and the community, displaced by travel and relocation, must be renegotiated and redefined. The two generations have different starting points and different givens. The phenomenon of historical rupture within the 'same' community demands careful and rigorous analysis. The older generation cannot afford to invoke India in an authoritarian mode to resolve problems in

the diaspora and the younger generation would be ill advised to indulge in a spree of forgetfulness about “where they have come from”. It is vital that the two generations empathize and desire to understand and appreciate patterns of experience not their own. (206)

Evelyn is the remarkable character who goes ahead with optimism understanding the links between the future and the past in which the latter is insignificant. The future is hers, she thinks. Her courageous thoughts are enough to understand that she intends to change the prevailing system. Another critic Elena Lappin comments it as a passionate and praise song of Tel Aviv. For her it is “Beautifully written, passionate- a deeply felt song of praise for Tel Aviv”, (blurb) Suzanne Ruta in her criticism about the text states:

Grant shows us Palestine through the eyes of 20yr old Evelyn Sert, the orphan daughter of a Jewish hairdresser whose parents immigrated to Britain from Latvia around 1900. From the beginning there is a problem of tone. It means to be light and breezy and dismissive to suit a book about people in love with the future and impatient with the ugly past. But too much is sacrificed to the forward momentum, with whole eras reduced to simple minded anecdotes of catalogue. Immigrants Latvian Origins equate, predictably, with dirt, misery, herring barrels and outdoor toilets. While memories of life in the old country are reduced also predictably to “crude men in long beads....shouting and cursing in Yiddish. (3)

In this regard, the text has been analyzed through various perspectives, but the cultural identity of Jews has not been studied yet. There is a strong need to study the text from the perspective of the issue of Diaspora. The theoretical methodology

applied to probe the text consists of discussion on hybridity and Diaspora. It will analyze how the protagonist Evelyn becomes a hybrid and how her situation becomes Diasporic. Hybridity refers to the creation of new transcultural forms within the contact zone produced by colonization. It refers to the cross breeding of two species of two different spices. The admixture of two forms a new spices, which has the trace of both the cultures.

Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. According to Stuart Hall:

It has its histories and histories have their real, material and symbolic effects. The past continues to speak to us. But it is no longer addresses us as a simple, factual 'past'. Since our relation to it like the child's relation to the mother is always already 'after the break'. (226)

The "crisis" of identity is felt when the cultures are cross across the intersect natural frontiers and when people have been dispersed forever or temporarily from their homelands. Such people retain strong links with places of origin and their tradition. They bear upon the dominant culture but seek the traces of the particular culture, traditions, language and histories by which they were shaped. Hall gives the name "culture of Hybridity" to signify such an emerging culture ("The Question" 274). The bearers feel culturally translated or "borne across" to use Rusdie's term (17). The feelings of alienation necessarily haunts them. For Stuart Hall, there is however a second related but different view of cultural identity. There are also critical points of deep and significant difference which constitute - "what we really are" or rather speak for very long, with any exactness, about one experience, one identity (225). Culture is embedded in language and the overall lifestyle of people, dress and music. Stuart writes:



Cultural identity in this second sense is a matter of ‘becoming as well as being’. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything which is historical they undergo constant transformation. Far from being eternally fixed in some essentialized past, they are subject to the continuous play of history, culture and power. (225)

Culture shapes the human behaviour and helps people to guide their action. It surprisingly gives the individual their identity. Moreover, the change of culture brings identity crisis in the lives of individuals, as they cannot assimilate new culture.

In the novel, characters are suffering due to the colonizers. Female characters have their distinct problem. They are not feeling free due to British rule. Thus Linda portrays the principal characters from her own locality to make sense that there is the nationalistic feelings to the people. They struggle throughout their lie for freedom and identity.

Diasporic subjectivity is thus necessarily double: acknowledging the imperatives of an earlier “elsewhere” in an active and critical relationship with the cultural politics of one’s present home all within the figurality of reciprocal displacement. “Home” then becomes a mode of interpretive in betweenness as a form of accountability to more than one location. It is difficult to historicize as though the diasporic move had not taken place and it is equally disingenuous to behave as though the diaspora were a form of pure counter memory that breaks with the past altogether. With the change of location there is both change and no- change.

Here, Evelyn laments on her past where she cannot forget her mother and her first home. In the novel she asserts:

I was remembering my first home, how, when I was child, I would come back from school sometimes when my mother was working at the salon and wander through our little rooms piled on top of each other in the higgledy- piggedy eighteenth century flat. I would watch the weak sunshine that made its way over the roofs opposite to penetrate our sash windows and lie in pools on our carpet with its repeating pattern of thornless roses. The silver- plate, coffee set , tarnished from too much polishing ; the Russian samovar which uncle Joe had bought my mother; the china dish of fading rose petals; and in a glass fronted display cabinet like Blum's her collection of Dresden china figurines which she saved up for, with her tips from salon. (246)

These lines make clear how it becomes hard to forget her childhood and her experience of past. Time and again she remembers her mother and her uncle Joe who supports her as a father. It gives the clear picture that how she is influenced by native culture. Thus, English becomes the instrument of cultural modernization. Evelyn faces complications while assimilating into the Jewish culture, as a result she feels the sense of loss and alienated because assimilation is not possible. In this situation she tries to search her identity and culture in Palestine, but she only gets a hybrid identity, to get rid of this she memorizes her childhood. Diasporic are those who have voluntarily or forcibly leave their homeland and cultural roots. They are always haunted by the memory of their homeland. Although Evelyn is struggling in Palestine to get her identity and her cultural root, it became hard for her to assimilate in the society. The character of the displaced 'homeward' journey- its length and complexity

comes across vividly, in a variety of text – what Homi Bhaba has called “the ambivalent identification of the racist world . . . the ‘otherness’ of the self inscribed in the perverse palimpsest of colonial identity. (233)

The enunciative process introduces a split in the performative present of cultural identification, a split between the traditional culturalist demand for the modal, a tradition, a community a stable system of reference, and the necessary negation of certified in the articulation of new cultural demands, meanings, strategies in the political present, as a practice of domination or resistance. The struggle is often between the historicize teleological or mythical time and narrative of traditionalism-of the right or the left and the shifting, strategically displaced time of the articulation of a historical politics of negotiation. The time of liberation is, as Fanon powerfully evokes, a time of cultural uncertainty, and most crucially ,of signficatory or representational undecidability:

But[native intellectuals] forget that the forms of thought and what [they]feed...on, together with modern techniques of information, language and dress, have dialectically reorganized the people’s intelligences and the *constant principles (of national art)* which acted as safeguards during the colonial period are now undergoing extremely radical changes...[we]mustjoin the people in that fluctuating movement which they are just giving a shape to. (35)

The enunciation of cultural differences problematizes the binary division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present, something comes to be repeated, relocated and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of

representing authority in terms of the artifice of the archaic. That iteration negates the sense of the origins of the struggle.

When Evelyn moves towards Palestine she is puzzled that she has more in common with the British colonials than with the miscellaneous collection of Jews from many lands. She is quickly caught up in the spiritual, chaotic turning of her new, strange country. Sert tries to discover herself as a part of Palestine, but her background is rooted to British culture and modernity and she attempts to go to the past to comprehend her. For this R. Radhakrishna argues:

What concerns me here is the historical reality that, for so many of us of the third world, modernity came through as a powerful critique of our existing selves and systems, ergo as a higher and superior form of knowledge. It was as if we had been made the Socratic other; hence the pedagogical authority of the modernize will to knowledge that demystifies the native of her worldview and corrects her into modernity. (19)

It is impossible to learn everything in others land. As Sert arrives in British ruled Palestine, she adopts a British persona . She works in a hairdresser's shop hiding her identity. In the text she asserts that: "my mother didn't look much. We used to get food from the Italian restaurants, they would bring the leftovers from lunchtime to us.(196) It shows how modern life style they adopt and physically she is far away from her home but she cannot remove the memory from her mind and heart.

The postcolonial search for identity in the third world is beset primarily with the problem of location, within what metro political parameters should such a narrative search take place? Given the reality of nonsynchronous histories within the so-called one nation, how are any blueprints to be drawn up towards authentic Indian identity?

As Partha Chatterjee has shown us, the very project of nationalism, liberating though it may have been, has been proven to be flawed and ineffective after independence: Chatterjee goes on demonstrate that, in the case of India, there had always been serious incompatibilities between the visions for the future thought up by Mohandas Gandhi and those championed by Jawaharlal Neharu (*National Thought*, 131-66)

To, consider then the diaspora as “the history of present” within the *Langue duree* of colonialism- nationalism. If nationalism in a deep structured sense is the flip side of colonialism and if the diaspora is “nationalism’s significant other:, how is the diaspora related to colonialism? This question takes on even greater complexity when we consider the fact that the diasporas we are talking about are metropolitan diasporas”, that is, diasporas that have found a home away from home in the very heartland of former colonialism. And this home away from home is full of lies and duplicates. In the novel Evelyn explains: "I told him about Mrs Kulp and the salon and why I had dyed my hair. I introduced him to my imaginary husband in Tiberius and explained about my false name. I described Susan and our picnic on the beach and her friends, the inspector from the various police stations" (129).

Evelyn’s lies makes clear that she disguises herself and give false and duplicate identity to the people so that she would get job and respect. All the activities makes Evelyn feel closer to her homeland. She cannot forget her lifestyle of British land and cannot adjust in Palestine. Not only Evelyn we can found Johnny, lover of Evelyn is a duplicate character whom she supports. Evelyn have a Zionist boyfriend who also likes to disguise her identity. Evelyn feels that she has been used by her boyfriend. Here in the text:

‘Who are you? You owe me that.’

‘Well, my name is not exactly Levi Aharoni as it is not exactly Johnny but a name means nothing. A name is just something on a document.

It tells you nothing. To you I ‘m Johnny and that’s as it should be. You don’t need to know my real name as long as you know me. What else?

(155)

It shows that Evelyn and her lover assimilates that they have to face with the adversity though pretending and lying with each other. Sert’s difficulties is to adjust in new place and on the other she is haunted by her past and her family that give unbearable pain. Evelyn is having difficulties in Palestine as that is new place for her.

In reference to the theme of Grant’s *When I lived in Modern Times* , novel built up of talk and argument as much as action about identity, alienation and how to accommodate the past while creating future.

Grants, thus in her novel *When I Lived in Modern Times* deals with the dislocation, alienation and hybridization in the lives of protagonist. Because of hybridity and multicultural she cannot assimilate herself in Palestine. In Palestine she discovers herself in Palestine. In Palestine she discovers herself a stranger and a foreigner and feels insecurity. Hybridity cause various problems in which Evelyn is dislocated and displaced from her own social environment and indigenous culture when they are forced to assimilate to new social pattern. Evelyn borrow western ideas and practices and reject her own socio- cultural structures in exchange for western structures.

### III. Identity as Hybrid Construct

The present research has made an analysis of the identity and hybridization of Evelyn, the protagonist of Linda Grant's novel *When I Lived in Modern Times* and has thus proved how she became a Diaspora within her own country. Evelyn is influenced by British culture and language.

*When I Lived in Modern Times* is primarily about a young girl, Evelyn Sert, 20, who works as a hairdresser from Soho, Sails for Palestine where Jewish Refugees and idealists are gathering from Europe to start new life in a new country. The story mainly takes place in the cosmopolitan Bauhaus city of Tel Aviv where different types of people are living with the new self. Evelyn plays different role and disguises herself to dye hair and work for hair styling. She cannot adjust in that world. Separated from her family, she searches for some kind o reliable identity in an inhospitable new land and in Shining Bauhaus. She is influenced by Tel Aviv, she finds that she is more English than Israeli. She becomes Priscilla Jones, a peroxide Londoner with an absent policeman husband. She struggles with Hebrew, the heat, unfamiliar food and an alien way of life.

Evelyn is drawn into a world of shifting identities, lies and secrets by her passionate Zionist boyfriend Johnny. Evelyn then is never quite sure which side she is on or where she belongs. To neighbor she acknowledges that she's a Jew, but she is puzzled that she has more in common with the British Colonials than with the Jews. After the death of Evelyn's mother. Evelyn goes to Tel Aviv in an attempt to define and solidify her identity. She first joins a Kibbutz, but finds the extremely hard physical labor and she leaves. After leaving the Kibbutz, she moves among very different levels of society. When she is practicing her mother's profession of hair

stylist, she adopts a British Persona. She falls in love with a terrorist and allows herself to be used as a spy and she moves deeper into danger in the unstable society.

Although Evelyn wants to start a new life and is keen to discover her Jewish roots she finds hard to fit in. She moves towards Tel Aviv under the identity of a British woman and prefers Tel Aviv to Palestine. It shows that hybridity prevails over native culture in Linda Gant's *When I Lived in Modern Times*.



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