



**A POSTCOLONIAL READING OF MOHSIN
HAMID'S *THE RELUCTANT FUNDAMENTALIST*
AND KIRAN DESAI'S *THE INHERITANCE OF
LOSS***

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MASTER'S THESIS
English Language and Literature**

Ahmed ALJIBORI

**Supervisor
Assist. Prof. Dr. Nazila HEİDARZADEGAN**

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Ahmed ALJIBORI

T.C

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

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Assist. Prof. Dr. Nazila HEİDARZADEGAN

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TABLE OF CONTENTS

TABLE OF CONTENTS.....	1
THESIS APPROVAL PAGE	3
DECLARATION	4
ACKNOWLEDGEMENTS	5
ABSTRACT.....	6
ÖZ (ABSTRACT IN TURKISH)	7
ARCHIVE RECORD INFORMATION	8
ARŞİV KAYIT BİLGİLERİ (in Turkish)	9
SUBJECT OF THE RESEARCH.....	10
PURPOSE AND IMPORTANCE OF THE RESEARCH	10
METHOD OF THE RESEARCH.....	10
HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM	10
SCOPE AND LIMITATIONS / DIFFICULTIES	11
INTRODUCTION	12
CHAPTER ONE.....	21
1.1. POSTCOLONIALISM: A BRIEF OVERVIEW	21
1.2. MIMICRY, HYBRIDITY, AND DIASPORA: A BRIEF OVERVIEW	22
CHAPTER TWO	27
2.1. THE CONCEPT OF MIMICRY IN <i>THE INHERITANCE OF LOSS</i> AND <i>THE RELUCTANT FUNDAMENTALIST</i>	27
2.2. The Representation of Mimicry in Kiran Desai's <i>The Inheritance of Loss</i> and Mohsin Hamid's <i>The Reluctant Fundamentalist</i>	31
CHAPTER THREE	52
3.1. HYBRIDITY AND LOSS OF IDENTITY IN <i>THE INHERITANCE OF LOSS</i> AND <i>THE RELUCTANT FUNDAMENTALIST</i>	52
3.2. The Representation of Hybridity and the Loss of Identity Issue in Kiran Desai's <i>The Inheritance of Loss</i> and Mohsin Hamid's <i>The Reluctant Fundamentalist</i>	54
CHAPTER FOUR.....	75
4.1. REPRESENTING DIASPORA IN <i>THE INHERITANCE OF LOSS</i> AND <i>THE RELUCTANT FUNDAMENTALIST</i>	75

4.2. The Portrayal of Diaspora in Kiran Desai's <i>The Inheritance of Loss</i> and Mohsin Hamid's <i>The Reluctant Fundamentalist</i>	78
CONCLUSION.....	97
Suggestions	99
REFERENCES	101
CURRICULUM VITAE.....	105

THESIS APPROVAL PAGE

I certify that in my opinion, the thesis submitted by Ahmed Sameer Salah ALJIBORI titled “A POSTCOLONIAL READING OF MOHSIN HAMID’S *THE RELUCTANT FUNDAMENTALIST* AND KIRAN DESAI’S *THE INHERITANCE OF LOSS* ” is fully adequate in scope and quality as a thesis for the degree of Master of Arts in English Literature.

Assist. Prof. Dr. Nazila HEİDARZADEGAN

Thesis Advisor, Department of English language and literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a Master of Arts thesis. July 28, 2021

Examining Committee Members (Institutions)

Signature

Chairman: Assist. Prof. Dr.Nazila HEİDARZADEGAN (KBU)

Member: Assoc. Prof. Dr.Dr.Muayad Enwiya Jajo AL-JAMANI(KBU)

Member: Assist. Prof. Dr.Dr.Kevser Ates(SAMU.)

The degree of Master of Arts, the thesis submitted, is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Hasan SOLMAZ

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work, and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the statement mentioned above.

Name Surname: Ahmed ALJIBORI

Signature:

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ABSTRACT

This thesis aims to study mimicry, hybridity, and diaspora, in Mohsin Hamid's *The Reluctant Fundamentalist* and Kiran Desai's *The Inheritance of Loss* novels from a postcolonial viewpoint. It comprises of an introduction, four chapters, and a conclusion. The introduction part of the thesis includes the biography of the two authors and their works in addition to the related literature and past works on the topic of the thesis. Furthermore, the postcolonial theory was also discussed generally in the introduction part of the thesis. Then, chapter one seeks to review postcolonial concepts of mimicry, hybridity, and diaspora since the thesis reads the novels from a postcolonial aspect. Chapter two explores the issue of mimicry portrayed in both novels and how mimicry is ineffective in aligning the immigrants' culture to that of the colonizer. Chapter three reveals the issue of hybridity in the two novels depicting how cultural hybridity assists in forging a new culture and identity. Moreover, it seeks to expound on the impact of cultural hybridity and how it can influence characters and self-worth. Chapter four illustrates the concept of diaspora in the two novels representing the immigrants' experience as complicated, finding themselves perpetually in a transient situation fraught with memories of their native land and struggling with realities of the new environment and host culture affected by the new environment diasporic identity. According to the discussions and findings, the study concludes that the cultural hybridity, mimicry, and diaspora were presented in both books. The main characters of both novels were affected by their diasporic situations, thus influencing the aspects of hybridity and mimicry. There has been a tremendous influence on the colonized population due to the policies of colonial power. This has caused a loss of identity through mimicking the colonizing countries, which are assumed to be dominating, superior, and undefeatable.

Keywords: Multiculturalism, Postcolonialism, Hybridity, Diaspora, Mimicry, Identity

ÖZ (ABSTRACT IN TURKISH)

Bu tez, Mohsin Hamid'in *The Reluctant Fundamentalist* ve Kiran Desai'nin *The Inheritance of Loss* romanlarındaki taklit, melezlik ve diasporayı sömürgecilik sonrası bir bakış açısıyla incelemeyi amaçlamaktadır. Bu tez giriş, dört bölüm ve sonuçtan oluşmaktadır. Tezin giriş kısmında iki yazarın biyografisinden ve yazdıkları diğer eserlerden bahsedilmiştir. Tartışma ve sömürgecilik sonrasında yeniden yapılanma konusundaki diğer ilgili literatür ve geçmiş çalışmalar da tezin giriş bölümünde dile getirilmiştir. Bunun yanı sıra, yazarlar, sömürgecilik sonrasında ve ilgili literatürün gözden geçirilmesinden sonra, bu tezdeki romanları sömürgecilik sonrası bir açıdan okuduğundan, birinci bölüm sömürgecilik sonrasında taklit, melezlik ve diaspora kavramlarını gözden geçirmektedir. İkinci bölüm, her iki romanda da tasvir edilen taklit meselesini araştırmayı amaçlamaktadır. Bu bölüm aynı zamanda taklitçiliğin göçmenlerin kültürünü sömürgecininkiyle uyumlu hale getirmede ne kadar etkisiz olduğunu ve bu çabanın nasıl dağınık olduğunu gösterir. Üçüncü bölüm, kültürel karışımın yeni bir kültür ve kimlik oluşturmaya nasıl yardımcı olduğunu betimleyen iki romandaki melezlik konusunu ortaya koyar. Ayrıca, bu kültürel karışımın etkisini ve karakterleri ve öz-değeri nasıl etkileyebileceğini açıklamaya çalışır. Dördüncü bölüm, göçmen deneyimini karmaşık olarak temsil eden, kendilerini sürekli olarak anavatanlarının anılarıyla dolu geçici bir durumda bulan ve yeni çevrenin ve diasporik kimlikten etkilenen ev sahibi kültürünün gerçekleriyle mücadele eden iki romandaki diaspora kavramını örneklendirmeyi amaçlamaktadır. Tartışma ve bulgulara göre çalışma, melezlik, taklitçilik ve diaspora gibi kültürel kimliklerin her iki kitapta da mevcut olduğu sonucuna varmaktadır. Her iki romanında ana karakterlerinin diasporik durumlarından etkilendiği, dolayısıyla melezlik ve taklit yönlerinin etkilendiği görülmektedir. Sömürgeci iktidar politikaları nedeniyle, sömürge nüfus üzerinde muazzam bir etki olmuştur. Bu, egemen, üstün ve yenilmez olduğu varsayılan sömürgeci ülkeleri taklit ederek bir kimlik kaybına neden olmaktadır.

AnahtarKelimeler: Çokkültürlülük, sömürgecilik sonrası, Melezlik, Diaspora, Taklit, Kimlik

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ARŞİV KAYIT BİLGİLERİ (in Turkish)

TezinAdı	Mohsin Hamid'in <i>The Reluctant Fundamentalist</i> ve Kiran Desai' nin <i>The Inheritance of Loss</i> kitaplarının sömürgecilik sonrası yaklaşımı açısından okuması
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SUBJECT OF THE RESEARCH

The subject of this thesis revolves around a postcolonial reading of Mohsin Hamid's *The Reluctant Fundamentalist* and Kiran Desai's *The Inheritance of Loss*.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis aims at comparing Mohsin Hamid's novel *The Reluctant Fundamentalist* with Kiran Desai's novel *The Inheritance of Loss* within a Postcolonial framework. The main characters in both novels are transformed from the indigenous identity to the occidentalist, which eventually leads them to develop a sense of loss or to have a hybrid identity. Therefore, the thesis will analyze the postcolonial concepts of mimicry, hybridity, and diaspora to interpret the main reasons for the loss of identity in both novels. The study's outcome will put forward the proposal of preventing the human identity from being distorted by the colonizers. Thus, this thesis will discuss both novels based on postcolonial concepts such as mimicry, hybridity, and diaspora to achieve its aim.

METHOD OF THE RESEARCH

This thesis aims at analyzing Mohsin Hamid's novel *The Reluctant Fundamentalist* and Kiran Desai's *The Inheritance of Loss* following the postcolonial approach.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

During the colonial period, the colonized citizens started to mime the colonialist masters in an attempt to obtain acceptance. However, they soon realized that despite mimicry and hybridity, they would still be considered as or inferior minority. As a reaction, the colonized citizens/individuals return to their own culture, roots, and indigenous identity. Thus, various scholars have tried to portray the issue of hybridity, mimicry, diaspora, and the quest for identity from the perspective of individuals of the so-called developing societies/cultures. Hamid and Kiran Desai portray how Superior cultures assume the status of neo-colonial power and act as a colonialist culture and country.

Similarly, individuals from developing cultures try to imitate and adopt the Superior culture to obtain acceptance but are treated as inferior. Therefore, their

frustration results in extremist ideas about their indigenous identity. This thesis hypothesizes that the issue of mimicry and hybridity are loudly pronounced in the two novels as people of developing cultures striving to survive in America.

SCOPE AND LIMITATIONS / DIFFICULTIES

The scope of this thesis revolves around the concepts of mimicry, hybridity, and diaspora in the two novels.

INTRODUCTION

Mohsin Hamid and Kiran Desai's works have been a great source of knowledge elucidating various postcolonial concepts. This thesis explores these authors' works, *The Reluctant Fundamentalist* and *The inheritance of Loss*, to reveal the portrayal of postcolonial concepts related to identity. The study will investigate the postcolonial concepts through the lens of the main characters as they struggle to construct identity in the host environment.

Mohsin and Desai have extemporarily portrayed their mastery of literature by using postcolonial theory to communicate the effects of colonialism. The issue of identity is of great importance in these literary works as the authors try to show how the characters try to adapt to the host country's culture despite their conflicting backgrounds.

Mimicry, hybridity, and diaspora will be discussed in the novels *The Reluctant Fundamentalist* by Mohsin Hamid and *The Inheritance of Loss* by Kiran Desai. The characters in these novels portray these fundamental concepts. These authors are also themselves from the colonized countries, and they have been through similar situations reflected by the characters in their novels.

Mohsin Hamid is a renowned contemporary writer who has played a crucial role in revolutionizing contemporary Pakistani literature. He has become famous for his ingenious literary works like the *Reluctant Fundamentalist*, *Moth Smoke*, and *How to Get Filthy Rich in Rising Asia*. Hamid was born in 1971 in Lahore in Pakistan. He grew up in Pakistan but spent most of his childhood in California, where his father was a professor and pursuing a Ph.D. at Stanford University. Hamid's family returned to Pakistan, where he received his early education at Lahore American School. At the age of 18, he moved back to the United States to pursue higher education. Mohsin Hamid attended Princeton University and graduated in 1993 with the highest honours.

Hamid was fortunate to be under the mentorship of contemporary literary giants such as Toni Morrison and Joyce Carol Oates. Under this counsel and mentorship, Hamid developed a great passion for writing and nurtured this talent. He started writing drafts of his first novel in Morrison's fiction workshop. After graduation, Mohsin returned to Lahore and continued working on his novel. Later, Hamid moved back to the United States to attend Harvard Law School and graduated from this university in 1997. During his stay, he worked for McKinsey & Company as

a management consultant to raise money to pay his student loans. In his free time, he was able to work and complete his first novel.

In 2001 Hamid moved to London, and a stay that was scheduled for one year was changed to an eight-year stay with occasional visits to Pakistan. Later he was able to obtain citizenship in the United Kingdom and got married. His urge to travel exuberated, and he divided his time between Lahore, London, New York, Italy, and Greece.

Hamid's first novel, *Moth Smoke*, was published in 2000. It revolves around the neighbourhoods of Lahore and tells a story of a drug-addict ex-banker who fell in love with a friend's wife. His second novel, *The Reluctant Fundamentalist*, was published in 2007 and revolves around the events that followed the 9/11 attacks and how it adversely impacted the lives of Pakistani residing in the United States. This book was successful and became number four in the New York Times Best-Seller novels' list. The book was also shortlisted for The Booker Prize and gained numerous prestigious accolade awards comprising the "Anisfield-Wolf Book Award and the Asian American Literary Award" (Hamid, 2020). Hamid's work significantly contributed to politics and travel literature and has been translated to numerous languages worldwide.

Another author, Kiran Desai, whose novel will be studied in this thesis, was born in 1971 on September 3 in New Delhi, India. Desai lived in Delhi until she was 14 years old when her family moved to England for one year and later to the United States, where she pursued creative writing. Desai completed her schooling in Massachusetts and later attended Bennington College, Hollins University, and Columbia University, where she pursued and mastered the art of creative writing. Desai took two years off to complete her novel *Hullabaloo in the Guava Orchard*.

Desai attained literary attention in 1997 after publishing in *The New Yorker* and in *Mirror work*, "an anthology of 50 years of Indian writing," which was edited by Salman Rushdie. *Strange Happenings in the Guava Orchards* made the breakthrough to her recognition following the anthology piece. In 1998, Desai published her novel *Hullabaloo in the Guava Orchard*, which received accolade awards from notable figures like Salman Rushdie. The book later won the Betty Trask Award, given by the Society of Authors for the best latest novels written by citizens of the Commonwealth Nations under thirty-five years.

Desai's second novel, *The inheritance of loss*, was published in 2006 and attained appraisal from various critics across Asia, the United States, and Europe. The book won The- Booker Prize in 2007 and National Book Critics Circle Fiction Award in the same year. Desai has received numerous recognition awards, such as Berlin Prize Fellowship in 2013, at the American Academy in Berlin. Desai's work inspires and contributes to the literature, enriching this subject in critical literary works. Desai has incorporated cultural studies in her works, including her novel, *The inheritance of loss*. Cultural aspects have been conducted not only by Desai but also other authors in their works of literature. Cultural studies as a critical approach have occupied ample space in contemporary literary criticism and attracted many theorists and critics. Lois Tyson is one of them who included cultural studies in her book *Critical Theory Today; A User-Friendly Guide: Second Edition*.

According to Tyson (2015), cultural studies imply an exciting examination of people's way of life. In the presence of progressiveness, change in culture is guaranteed (p.425). Cultural studies are always broad and do not involve a specific object. In cultural studies, anything is liable to be utilized to explain and evaluate culture. Additionally, cultural studies typically utilize the qualitative method due to its normalcy of using textual evaluation found in any other discipline. These disciplines can be either literary criticism, linguistics, or anthropology, which utilizes the method of qualitative analysis. On that account, it is right to state that cultural studies can be conducted by "close reading" in literary evaluation, which mainly centres on the text (Sardar & Van Loon, 2012, p.7).

According to Sardar and Van Loon (2012, p.14), cultural studies attempt to comprehend and distort the dominative structures located everywhere. The reason for studying culture is to perceive cultural practices subjects and how they are related to power. Its ultimate goal is to expound on the connection of power and evaluate the manipulation and shaping of the cultural norms by these connections. Cultural studies are also dedicated to the present community moral review and a rudimentary political activity line. Consequently, the study of culture also entails the reconstruction of society by involving the use of critical politics. Lois Tyson, in her book *Critical Theory Today; A User-Friendly Guide: Second Edition*, states that:

Cultural imperialism, a direct result of economic domination, consists of the “takeover” of one culture by another: the food, clothing, customs, recreation, and values of the economically dominant culture increasingly replace those of the economically vulnerable culture until the latter appears to be a kind of imitation of the former (Tyson, 2015, p.410).

The aspect of superiority is influenced by one culture being more dominant as compared to the other. Colonization is what influences this domination, and it leads to the indigenous culture. Colonizers tend to come up with new rules and regulations that are able to alternate the indigenous culture. Regardless of the attainment of independence by the colonized countries, the aspect of dominations constantly sticks. The presence of “cultural imperialism” facilitates the continuation of imperialism. Jasbir Jain, in her book, *The Diaspora Writes Home*, described individuals characterized with cultural imperialism as:

Who have moved away from one culture to another ... caught between two cultures ... often engaged either in a process of self-recovery through resort to history and memory or in a process of self-preservation through an act of transformation (Jain, 2017, p.33).

Imperialism is not only present in the case of colonization, but it progresses even in the postcolonial era. Imperialism impacts the cultures of both the colonizers and the colonized. The postcolonial study is the monitoring and evaluation of the connection between colonized and the colonizers; its supposition is known as the postcolonial theory.

Literature created during colonial times is very different from the literature done after the colonial era. The study of postcolonialism is inseparable from the aspects of colonialism that comprises of colonized and colonizers. In the postcolonial theory, the relationship between colonialists and the countries they colonized is evaluated. This theory also looks into the social and psychological relationship between the colonized and the colonialists. This relationship later develops into a vast field of postcolonial research.

Each writer writing postcolonial literature might aim to diversify the genre, but those writers who combine other traditional formats show continuous appreciation of

the used formats. Most works of literature in English have shown a segregated historical-cultural surrounding of the postcolonial nations. Traditional formats can be used both in short poems and oral narratives. An example is Salman Rushdie in his book, *Shame*. Rushdie replicated the traditional formats that were present in the oral narratives in India. Postcolonialism comprises mimicry, hybridity, and diasporic aspects.

Bhabha (1994) utilizes mimicry based on the postcolonial era to reflect realism. He continues by saying that mimicry involves repetition that influences the loss of originality among individuals; mimicry is not in a form of representation. When the colonized uses mimicry, he portrays himself as an intellectual, according to the colonizer. The colonizer will then view the colonized as part of their society. If the colonized maintains and follows their own cultural identity, the colonizers feel unsafe.

Themes of mimicry, hybridity, and diaspora are recurrent and resulted from stereotyping and cultural differences. Homi Bhabha is one of the most known modern critics of postcolonial literature. Bhabha describes hybridity as:

Hybridity is the sign of the productivity of colonial power, its shifting forces, and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). 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 (Bhabha,1994, p.159).

“Hybridity and liminality do not refer only to space, but also to time: one assumption that Bhabha’s work undermines is the idea that people living in different spaces (for example, nations or whole continents) are living at different stages of ‘progress’ “(Huddart, 2005 p.5). Despite this fact, individuals are able to maintain both cultural identities. They can also mediate, negotiate, and translate empathy and the contrast within the vigorous inclusion and exchange. A dominating counteragent is encoded within these individuals. Bhabha explains that in a situation where the

colonizer portrays regular practices that are seen as dominating, the aspect of hybridity influences a third space to restate the meaning and negotiation (Bhabha, 1994, p.96).

Reconstruction in Postcolonialism

Ashcroft et al. (2013) state that postcolonial reconstruction is described as:

Most postcolonial theorists who have engaged with the issue have seen the study of black culture in the Americas as, in part, the study of one of the world's major diasporas. In this respect, the history of African Americans has some features in common with other movements of oppressed diasporic peoples. Many groups were moved against their will from their homelands to serve the economic needs of empire in the societies that evolved from the wave of European expansion from the sixteenth century onwards. Comparative studies of these movements are a productive development in recent postcolonial theory, not least in the consideration of the different effects of these large-scale events on individual groups that such studies reveal (p.8).

The literature review of postcolonial literature is comprehensive of various questions. These questions include what is considered as literature and what is not; which criteria should be used to value a text; what is referred to as a text state; the process by which the text recovers formatted procedures; the extent to which global European theories can be put into use by developing literature that is not from Europe.

A previous study on the analysis of postcolonial issues in the book, *The God of Small Things* by Arundhati Roy was conducted by Amar Nath Prasad (2004). This scholar majored in the problems of postcolonialism, inclusive of mimicry, hybridity, and diaspora. He discovered that the book *The God of Small Things* portrayed postcolonial aspects in various incidents, such as the inferiority feeling that the Indian people had towards those of the British affiliate in the novel; in the book, colonialism took place in India some way impacted to hybridity. The characters in the book Estha and Rahel, who were twins who lived in the colonial times, are taught English and forced to love some English culture such as novel reading. These two seven-year-old characters in this novel portray the theme of Westernization in society.

Furthermore, there is an influence of Western culture, especially on the family of Ammu. Despite numerous languages spoken in India, the wealthy people in India admire the English language. This makes them send their children abroad to be educated on the English subject and the English way of life; this describes the theme of hybridity in the diaspora. The wealthy Indians regard the English way of life as proper behavior. Mimicry is also evidence of the initial colonizer in India. This colonizer is referred to as Anglophilia in the novel, *The God of Small Things*. Anglophilia means that most individuals in India treasure the English culture since they still follow the British styles.

Another scholar, with a previous study, is Agus Maimun Zubair (2005), who wrote the thesis *A Postcolonial Analysis on Novel "Robinson Crusoe" by Daniel Defoe*. Maimun majored the dominative characteristic of the colonizers towards the colonized individual in the thesis. He came up with two solutions to his thesis. Firstly, there is a reflection of colonization in the novel *Robinson Crusoe*. The main character in the story was a big colonizer. Robinson Crusoe was vastly dominant. So, as to be pertinent with his business Robinson is capable of knowing about his surroundings. Secondly, the dominant colonizers utilized their power differently to "silence" the colonized characters used in the book *Robinson Crusoe*. These dominative characters are involved in providing positive fulfillment that is fake, facilitating the control of communications channels, and taking away exclusive rights.

Shalini Thakur (2018), a Ph.D. Scholar did a review on the identity crisis present in Kiran Desai's book *The Inheritance of Loss*. Thakur discussed various topics that influenced identity crises. These topics were nostalgia, sense of loss and ambivalence, displacement, concerns for safety and security, and language. Under nostalgia, Thakur states the importance of nostalgia in postcolonial literature. Moreover, he notes that the majority of the characters in Kiran Desai's book are nostalgic about their lives. He goes ahead and analyses the characters and how nostalgia affects their daily livelihood. Thakur then described the characters in Kiran Desai's book as victims of a sense of ambivalence. This aspect eventually influences the individuals to have a sense of loss. In his review, Thakur describes Jemubhai Patel as the primary victim affected by ambivalence. Due to the discrimination faced by Jemubhai in Britain during his studies, he was filled with shame and anger towards his

culture, country, and skin colour. Thakur's analysis of Jemubhai showed that he was suffering from a sense of loss. Thakur describes Desai's novel as a "diasporic fiction" that tries to portray the identity loss of the diasporic population. Here Thakur majors his analysis on Biju, the Cook's son. He states that Biju's displacement was more visible as compared to other characters in the novel. He further states that the scene where Biju was struggling with other Indian immigrants in the US embassy was the most distressing. Thakur also analyzed the aspect of safety and security concerns. Here he states that individuals located away from their homelands are usually concerned about their security and safety. In Thakur's analysis, the factor of ambivalence is further discussed, and as stated earlier, it results in a sense of loss. Thakur goes ahead and gives an example of Jemubhai's ambivalence that is seen in his offensiveness. Thakur additionally discusses language as the primary concern of literature connected to postcolonial studies. He goes ahead and showcases Desai's utilization of the Hindi language to channel what her characters were thinking. Thakur identifies the author's usage of words and cliches of common language inclusive of Dhanyawad, Namaste, Pitaji, Shukriyaetc

Another scholar Mohammad Ayub Jajja (2013), did a literature review of the urge of identification present in Mohsin Hamid's *The Reluctant Fundamentalist*. Jajja conducted a study aimed to communicate how the presumed superior American culture influences individuals and their cultural identities in a terrible way and is characterized by dire consequences. Jajja conducted his discussion and analysis of Hamid's book and came up with several conclusions. Jajja discussed how the American culture was portrayed as superior and dominating and how this assumption influenced mimicry on Changez's part. The scholar used evidence from Hamid's book, explicitly taking into consideration the character of Changez.

According to Jajja (2013), in the book, *The Reluctant Fundamentalist* Changez is seen to mimic the Westernized American culture because of the assumption that it is dominative over other cultures. Mohammad Ayub Jajja also discussed the reflection of the devastating American culture side and the society. Moreover, he discusses how Changez gets disgruntled in this American culture. He shows how the American society is comprised of cultural and racial discrimination and the inequality subjected to immigrant individuals, especially those from third world countries. Jajja further

states that Hamid, in his novel conveys that, Changez's othering of culture and race by the Westernized American culture impacts his livelihood. This issue forces Changez to be in a gap between two identities, and this forces him to be in a situation where he is searching for his identity. Jajja also discusses how Changez's rejection of the Westernized culture is reflected in Hamid's book. He also analyzes Changez's indigenous identity development. He goes on to describe the novel *The Reluctant Fundamentalist* as an illustration that portrays the melancholy, Westernized culture of America and the community that is subjected to suffering. This suffering is due to its pessimistic and conservative influences on the self-identities of individuals like Changez. Jajja concludes in his review that Mohsin Hamid portrays the effects of culture and politics on people's identities. He shows how Hamid has utilized the aspects of mimicry colonialism ideologies and the resulting hybrid identity and how this fact affects the cultural identity of immigrant individuals from developing countries.

Kiran Kumar Golla (2016) did a review with the title, *Facing the Postcolonial Dilemmas: A Study of Kiran Desai's Novel 'The Inheritance of Loss.'* In his review, Golla states that writers have progressively attempted to develop new fiction forms in English literature by inducing new picturization and rhythms; the existence of postcolonial compositions influenced this. Golla states that the central theme of postcolonial literature is the transformation of colonized individuals or communities into a different identity than theirs. One of the main components of postcolonial literature is scrutinizing displacement, location, and immigration, leading to an identity crisis (Ashcroft et al., 2013, p.47). Golla, in his article, also says that a postcolonial protagonist is faced with the struggles of coming up with a self-identity. This protagonist is conflicted on two contrasting cultures; one is his own cultural identity, and the other is an identity of a foreign culture. Golla's study evaluates the dilemmas in the postcolonial era faced by the various in Kiran Desai's Novel. He states that these characters are subjected to identity problems and discrimination, which makes them frustrated. He takes the evaluation of these characters and puts focus on their postcolonial encounters. In conclusion, all the research, articles, and literary works mentioned above offer reviews of the targeted novels, *The Reluctant Fundamentalist* and *The Inheritance of Loss*. It also explains the theme of postcolonialism reconstruction and how it influences the daily lives of individuals subjected to it.

CHAPTER ONE

1.1. POSTCOLONIALISM: A BRIEF OVERVIEW

Postcolonialism is a critical approach in studying literature as it focuses on the relationship between colonizers and colonized. The history of postcolonialism and its theoretical and social roots are in the 1950s. In the 1960s, most of the postcolonial authors started publishing writings that formed postcolonial writings. Postcolonial theory and literature aim at investigating the effects of a cultural clash where one culture and its accompanying ideology deems itself superior to the other. In this regard, postcolonialism focuses on comprehending the outcomes of colonization, specifically after decolonization and independence. Postcolonialism can thus be perceived as focusing on identity, power relations, and representation of cultural colonialism and the silencing of the colonized. Authors who indulge in postcolonial concepts offer their perspective on the phenomenon of imperialism and its aftermath: slavery, colonialism, nationalism, independence, and migration (Chrisman, 2003, p.136). Postcolonial theory, thus, surrounds as a perspective of marginalized individuals creating their own voice in literature, a powerful medium that is significant to the hegemonic power. The hegemonic power is to develop rules that other communities/societies/races must abide by to be qualified as successful, while those who cannot fit are regarded as inferior. Through the creation of inferiority and insecurities among the marginalized individuals in the society, the hegemonic order's perspective sidelines those who fail to achieve the qualification as outsiders.

Postcolonial theory is attributed to the struggle and impacts of the colonial rule by the European countries on their colonies (Wisker,2006, p.59). Therefore, postcolonialism can be perceived as a technique of utilizing literature to elucidate the effects of colonialism and the struggle to obtain independence. However, the concept of postcolonialism is not limited to the struggle for independence and the sufferings underwent during the colonial era, as stories from the European nations can also express the ideologies of the postcolonial theory. The main ideas portrayed in postcolonial theory are the psychological awareness of society's inferiority compared to another society, the struggle for cultural and political autonomy, and awareness of increased hybridity in the cultures (Moore-Gilbert,1997, p.194). These ideologies have

been long portrayed in literary works long before the colonial and postcolonial eras. *The Reluctant Fundamentalist* by Mohsin Hamid and *The Inheritance of Loss* by Kiran Desai are examples of literary works that display concepts of postcolonialism theory.

1.2. MIMICRY, HYBRIDITY, AND DIASPORA: A BRIEF OVERVIEW

This section will provide an overview of Postcolonial concepts that will be studied in this thesis, reading Mohsin Hamid's and Kiran Desai's novels from a postcolonial viewpoint.

Mimicry

Mimicry is an imitation of language, culture, clothing, politics, and cultural behaviour of the colonizers by the members of a colonized society (Khana, 2018, p. 14). In an émigré community and colonial context, mimicry is perceived as an opportunistic pattern of behaviour in individual copies the person in power with a desire to obtain similar authority. The process of mimicry entails intentional suppression of one's cultural identity in an attempt to copy the master/colonizer/ or those in power. In most cases, the colonial subjects and immigrants are deeply confused by the cultural clash between the dominant foreign culture and their inferior culture. In this regard, mimicry is a postcolonial concept that examines the ambivalent relationship between the colonized and their colonizers (Khana, 2018, p. 11). When the colonial discourse inspires the colonized subjects or immigrants to 'mimic' the colonizer by adopting the colonizer's values, assumptions, cultural habits, and institutions, the outcome is never a simple reproduction of such traits. Instead, the outcome is a blurred copy of the colonizer or the person in power that can often become threatening (Bhabha, 1994, p.122). This is a result of the fact that mimicry is never far from mockery, as it can appear to parody whatever it imitates. Thus, mimicry tries to locate a weak link in the certainty of colonial dominance during its control of the behaviour of the colonized.

Mimicry is a term that has been crucial in Homi Bhabha's perspective of the ambivalence of colonial discourse. According to Bhabha (1994), the consequences of mimicry are that the colonized reproduces the colonizer's culture as "almost the same but not quite" (p.122). He understood that mimicry could not replicate the culture of

the colonized with what was mimicked. Bhabha (1994) depicts that the imitation of the colonizing culture, values, manners, and behaviour by the colonized subject contains both mockery and a particular type of menace (p.22).

Mimicry showcases how colonial discourse authority is limited to the point that the authority of colonialism takes the form of its own destruction. Taking from the variety of Macaulay's writing, the concept of 'mimic man' that emerges from this literature can be dated back through the writings of Forster, Orwell, Naipaul, and Kipling. Bhabha describes this concept as the influence of "a flawed colonial mimesis in which to be Anglicized is emphatically not to be English" (Bhabha,1994 p.125). the effects of mimicry in the studies of postcolonialism are seen to be profound, given that writings are what emerges from this flaw in the power of colonialism. This means that the works of literature that study postcolonialism is the ambivalence that is 'menacing' towards the authority of colonialism. The problem of mimicry does not lie on how some real identity of individuals is in its shadows. The problem emerges from the double vision that causes both the disclosure of colonial discourse ambivalence and the disruption of its authority.

The postcolonial writing menace emerges from the disturbance of colonial authority and not from the supposed automatic colonial discourse opposition. This is because of the fact that the mimicry it entails can also be taken as a potential mockery to the individuals subjected to it. Although the concept of 'mimic man' is described as an appropriate tool in the command chain of colonialism, this concept is also taken to be unlawful in the context of colonial subjects due to the fact that the behavior that is being observed and practiced is something that even the colonial authority is not able to control. The normality of the self-dominant discourse is disturbed by the inappropriate characteristic of the postcolonial writing problem. The inherent menace of mimicry is seen emerging from how it progressively offers an identity not similar to the colonizer. It is not evident from the over resistance. The identity of the colonized is described as "almost the same but not white" (Bhabha,1994 p.128). This implies that the culture of colonialism is often strategically and potentially insurgent.

Mimicry reflects the interlocked binary relationship and how it plays out in identity, particularly as revealing ambivalence with the capability for subverting the colonizer or overturning their power. According to David Huddart (2005), "The comic quality of mimicry is important because colonial discourse is serious and solemn, with

pretensions to educate and improve. Perhaps the ‘export’ of democracy advocated by some Western politicians reminds us of these pretensions”. (39) Mimicry will be examined in this thesis to understand its relevance to characters in their main settings. Thus, the thesis will provide a sketch of the portrayal of mimicry in Mohsin Hamid’s and Kiran Desai’s novels and depict how mimicry plays out for such characters. The analysis of mimicry in Mohsin Hamid’s and Kiran Desai’s novels will assist in understanding how mimicry operates, specifically what it means for the character’s identity. Moreover, it will be possible to depict the tension in the colonial setting or the immigrants’ new setting through the postcolonial theory.

Hybridity

Hybridity is a concept of the postcolonial theory that depicts the mingling or integration of cultural practices and signs from the colonized and colonizing cultures (Kuortti&Nyman,2007, p26). Hybridity is a mixture of different races or cultures of an individual resulting in a decline of identity (Nayar,2008, p.275). From a literary perspective, it evinces the use of different languages simultaneously. When individual lives in a cosmopolitan context, travels a lot and interacts with different cultures, he tends to lose his identity because of the lack of access to his mother tongue or culture. The issue of hybridity is also prevalent for individuals living in early colonies, both for the colonizers and the colonized. Their culture permeated and resulted in the loss of individuality and authority because of adapting themselves to the opportunities and needs of invasive cultural impositions. The foreign cultural patterns permeate through their cultural patterns and ground something new. This effect is perceived by some as positive due to its enrichment, while others perceive this effect as hostile and oppressive. Colonizing cultures or colonized cultures were often perceived as monolithic, bearing a regular feature; however, the concept of hybridity assists in changing this perception.

Bhabha (2015), a critical theorist, holds another perception of hybridity and defines this phenomenon differently. Hybridity is neither fusion nor intermingling of cultures, but it is no less than the strategic and selective appropriation of meaning, creating free space for actions to uphold equality and freedom. Thus, Bhabha (2015) believes that there is a place for diverse cultures where there can be no hierarchy of discrimination.

Bhabha has done the evaluation of the relationship between the colonizer and the colonized and has focused on their interdependence and the subjectivities construction that is considered mutual. Bhabha states that all the systems and statements of cultural aspect are constructed within a space he referred to as "Third Space of enunciation" (Bhabha 1994 p.56). This space that is considered ambivalent and contradictory is where cultural identity sprouts from. Bhabha came up with the claim of 'purity' of cultures that are hierarchical and untenable. Bhabha recognizes this cultural identity ambivalent space as an assistant to overcoming the cultural differences exoticism. This is favouring the presence of empowerment of hybridity aspect where the operations of cultural diversification take place. Bhabha goes ahead to explain that:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity (Bhabha,1994, p,56).

Although contentions of pre-colonial cultures and that of the national culture have been crucial in asserting a decolonizing practice that is active and in the establishment of anti-colonial discourse, hybridity theories of postcolonialism culture argue a contrasting resistance model. This model is located in the counter-discursive duties suggested in the colonial ambivalence. This undermines the foundation that was raised by colonialists and imperialist's discourse in claiming superiority.

Hybridity has a solid link for identity in both Mohsin Hamid's and Kiran Desai's novels, through which the imposition of cultures creates evolving realities and hybridity. This thesis will illustrate how Mohsin Hamid's and Kiran Desai's novel presents the concept of hybridity through their main characters and how this hybridity impacts their identity.

Diaspora

Diaspora is another critical concept of the postcolonial theory that seeks to comprehend the effects of displacement into new cultures (Dharwadker, 2011, p.126). Diaspora is defined as the displacement of a culture or community into another cultural or geographical region. Diaspora often focuses on the lived experiences of a displayed

community/people about their new culture. These displayed/scattered individuals greatly borrow their native culture and compare it with the current/new culture in the host country. According to Dharwadker (2011), diaspora can be perceived as communities living together in one nation who acknowledge that the old country, a nation often buried deep in custom, language, or folklore, always has some claim on their loyalty and emotions (p.126). In this regard, an individual's adherence to a diasporic society is demonstrated by acknowledging an inescapable link with the past migration history and a sense of co-ethnicity with others of similar backgrounds.

Diaspora is characterized by the dispersal history, homeland memories, alienation of the host nation, desires of eventual return, ongoing support of the homeland, and collective identity significantly defined by this relationship. In this regard, the concept of diaspora dramatically relies on the significance of memory, identity, and home as critical assets and modes of remembrance, which are from minority communities that happen to share memories, home, or vision concerning their original motherland. Exile plays an integral role in shaping/immigrants' identity and cultural sensibility in the new environment. This results from the complex evolutionary process that entails cross-cultural shifts, loss of original language (mother tongue), native ethos battling with the militating elements of the new environment, and the dual pull of cultural loyalties. Diaspora tries to depict how the immigrant experience is complicated as sensitive immigrants often find themselves perpetually at transit stations fraught with memories of their native home, struggling with the realities of the new environment or host country.

This chapter concludes with a brief overview of the postcolonial concepts of mimicry, hybridity, and diaspora offered through various literature from different authors. Many authors who have worked on postcolonialism have clearly illustrated the concepts of mimicry, hybridity, and diaspora through the characterization done in their books. Postcolonialism is seen to have influenced the struggle of identity issues among individuals subjected to its concepts. Through the postcolonialism aspects, characters in different works of literature are seen to be displaced into new cultures, so this affects their identity, thus resulting in a state of an identity crisis.

CHAPTER TWO

2.1. THE CONCEPT OF MIMICRY IN *THE INHERITANCE OF LOSS* AND *THE RELUCTANT FUNDAMENTALIST*

This chapter aims to analyze mimicry as portrayed in shaping identities of characters in Mohsin Hamid's novel *The Reluctant Fundamentalist* and Kiran Desai's *The Inheritance of Loss* and as a reflection of ambivalence between the colonized and colonizer in the colonial and postcolonial setups. The two novels will be studied for exploring the concepts of mimicry, hybridity, and diaspora in *The Reluctant Fundamentalist* and *The inheritance of loss*. This research seeks to show how mimicry, hybridity, and diaspora are portrayed in two texts and how it influences the identity of the characters described in the literary works. To accommodate this analysis, the research utilizes Bhabha's theory of mimicry to show the deconstructive resistance initiated by mimicry in a crisis of identity. The initial step of approaching the concept of mimicry was a systematic detailing of instances of mimicry by the characters based on their dress, language, mannerisms to values, and lifestyle. This resulted in the next milestone of examining what these things meant in deducing various aspects of the character's identities, what they meant in interactions with other characters, and examining other individuals' reactions to such instances of mimicry.

Kiran Desai and Mohsin Hamid have effectively addressed the issues of identity in their novels. These issues play out in Desai's novel by narrating a parallel story of the United States and postcolonial India. The setting of the story is in the 1980s within Kalimpong village in the Himalayas. Desai's story revolves around various main characters comprising of Jemubhai (Cambridge alumni who is now a judge), Sai Patel (the Cook, orphaned girl, Jemubhai's granddaughter), Biju (the Cook's Son who is an illegal immigrant in New York), and Gyan (Sai's math instructor from Nepal). Desai's Literary work, *The inheritance of Loss*, can be analyzed from a postcolonial perspective of identity crises, hybridity, diaspora, and Orientalism. The identity crisis unfolds when Sai falls in love with Gyan, her math instructor from Nepal. Their relation is opposed by the judge because of the status difference as, according to the judge, a Nepali is a second-class minority.

Additionally, the judge always likes to act like an Englishman. Meanwhile, as the love story unfolds many miles away from Kalimpong, the Cook's son, Biju, struggles to attain a better life as an illegal immigrant in the United States, New York. To avoid the chase of immigration officers, Biju operates as a part-time waitress and does not complain about his life, making his father think that his son is successful in New York.

These characters depict the conditions of Indians as a postcolonial society like Biju, who lived in New York, and Jemubhai, who lived in Cambridge as a student. These characters face problems of loneliness and the struggle to redefine their identities. In this regard, these characters continue to struggle with self, with wonders, horrors of new cultures, with traditions, and with their aspirations of desires and hopes. Based on the judge, it shows an Indian with a lost Indian identity and experiencing a syndrome of anti-Indian prejudice as he regards himself to have a higher status than those around him. On the other hand, Sai depicts the Westernized Indian, while Gyan depicts Indian separatists striving for independence for Nepal.

Similarly, Biju has been used to communicate the colonized mentality. In this connection, Biju, Gyan, and Sai depict Indians searching for their identity between the two contradictions of Eastern and Western values. These characters have also been used to illustrate the social impacts they experience while living between the contradicting cultures of East and West. Moreover, looking at the Cook, he continues to be loyal to the judge despite his continued mistreatment assisting convey the idea of Indians who have been colonized.

The issue of identity shift is a significant theme in this novel that Desai tries to address. The author touches on various identity issues through her characters that assist in communicating the issue of mimicry in her work and how it impacts identity. The characters employed by Desai assist in explaining the identity crisis, which is a real impact of colonialism.

In Mohsin Hamid's novel *The Reluctant Fundamentalist*, the author has also effectively addressed identity crisis through his characters. The identity crisis is expressed during the encounter among Changez (Pakistan Muslim), Erica (white American lady), and Chris (Erica's ex-boyfriend) and because of the cultural and political factors. Hamid holds the belief in the intertwined nature of an individual and the political aspect of their surroundings. Changez and Erica, at one point, stand firm

for their respective countries and cultures; Hamid addresses this issue from the point of view of the so-called subaltern cultures and thus writes back to the empire. Hamid expresses the current neo-colonial power, which is not compatible with American policies and culture, through encountering Changez, who is the protagonist of the novel,

The Reluctant Fundamentalist analysis aims to show the renowned American culture and influence on people and their identity in a negative manner, causing detrimental repercussions. Hamid's work tries to show that cultures and nations like Pakistan are not the only culprits that nurture extremism and intolerance. The author depicts the glorious past civilization of Pakistan, intending to convey that its culture and civilization are not less than that of American culture. Changez assists the author in showing how America plays a role in global affairs and politics designated and treated as inferior and lesser from a cultural perspective. Hamid also elucidates on the neo-colonial policies that American culture breeds across the world for its interest.

Hamid represents Changez's struggle to acquire an identity within the Western culture. Changez, the novel's protagonist, is a Pakistani who graduated from Princeton University and later joined a high-end valuation firm. The story's setting is in Lahore, where Changez comes across an American tourist who narrates how he lost his job, love, sense of belonging, and identity. The terrorist attacks of 9/11 changed the world for him and significantly contributed to his life struggles. He is now stopped at airports for random checks and inspections because of his national identity. Being a Muslim is no longer an identification of culture and religion rather a stereotype and a brand with numerous implications. Similarly, Changez strives for verification of his identity in American society, school, and market. He displays camouflage at the beginning of the novel to blend in with the American culture. Despite his mimicry, he is not regarded as equal, and people often humiliate him, which results in his anger. The shift of caring from oneself to one's country is depicted clearly in this novel. Thus, *The Reluctant Fundamentalist* analysis aims to show how Changez expresses mimicry, its impact on his identity, and how social, personal, and political factors affect him.

The theoretical approach of Bhabha on mimicry is applied to the analysis of the two novels to show how mimicry results in an identity crisis. Bhabha adopts a zoological term of mimicry to expound on the status of the postcolonial community. Essentially, mimicry denotes imitating, and imitating refers to copying something,

making variations between the actual objects and the replicated ones. In this regard, the general opinion perceives that the colonized individuals are inferior because of imitating the colonizers. However, Bhabha would denote that “reading as being ravished. Writing is really a contingent and dramatic process” (Huddart, 2005, p.9). Bhabha opines that culture is like writing and reading. For instance, when an individual is reading a colonial cultural tradition, he is absorbed into the text they are reading, just like mimicry.

Mimicry is a term that denotes the instability of colonial discourse. According to Bhabha (1994), mimicry should be regarded as a process through which the colonized individuals are perceived as almost the same, but not quite the same (p.122). Indeed, imitation cannot be regarded as original. Things like manners, culture, or principles that are copied by the colonized individuals contain a sense of mockery and imitation.

From Bhabha’s perspective, mimicry can be viewed as “at once resemblance and menace” (Bhabha,1994, P.123), which indirectly depicts the shortcomings of colonial discourse. In other words, it denotes resemblance, which is similarity. However, the similarity of mimicry also illustrates menace. This menace resonates from the double vision of unveiling the ambivalence of the colonial discourse, which disrupts its power. The imitated individual feels menaced, which results in the resistance of the colonizer to accept the colonized as equal. Consequently, resistance develops as a counter-attack from the colonized struggling that they are not inferior. Therefore, mimicry exhibits menace due to the resistance from the colonial discourse, and hence mimicry is depicted as mockery.

Bhabha (1994) stated that the traces of the mimic-men, seen as the impact of the flawed colonial mimesis that was to become anglicized, is definitely not to be English (p.123). The colonial discourse is perceived as educating, convincing, and as an improvement of colonized individuals. But instead, it is an embalmed and embattled concept of the civilizational clash, which drags the colonized individuals to the stark choices of civilizational clash.

Indeed, if the colonial discourse is duplicated, it develops into a colonial narrative lacking resistance. If all people believe in the discourse created through a narrative, there develops cultural colonization. Colonial individuals tend to spread their discourse because of their theoretical and historical simplification. They try to provide

modernization, civilization, and the future as it boosts their status over the colonized people. Mimicry is perceived as a deconstructive postcolonial technique of breaking the colonial authority over the colonized individuals.

Mimicry acts like a signifier that is not signified, given that it is an anatomical approach to derision. Bhabha describes it as “conceals no presence or identity behind its mask” (Bhabha, 1994, p.126). They end up wearing the mask while they lack a particular face, and their featureless identities seem to show the colonized as inferior; hence the colonizer feels no problem of being mocked as the practice of imitation embodies farcical jokes. This develops to be the resistance practice of imitation against the colonizer. In Bhabha’s opinion, cultural binarism between the colonizer and the colonized creates a hierarchical distinction. These hierarchical distinctions make the inferior minorities mimic the majorities who regard themselves as superior to seek acceptance in the community. However, the implication of such mimicry creates a loss of identity and disillusionment among those who embrace mimicry as an identity.

In this chapter, we will analyze and describe how mimicry is portrayed in Kiran Desai’s book, *The Inheritance of Loss*, and Mohsin Hamid’s book, *The Reluctant Fundamentalist*. We will look at the evidence provided from the texts in the novel and the characterization of the individuals in the novels. We will also look at how the dominance of one group of individuals affects the novel’s text.

2.2. The Representation of Mimicry in Kiran Desai’s *The Inheritance of Loss* and Mohsin Hamid’s *The Reluctant Fundamentalist*

The inheritance of loss is a novel that provides a parallel story of the postcolonial Indian community and Indians who dwell in the United States. The story revolves around the 1980s, at Kalimpong village close to the Himalayas. It narrates a postcolonial theme of identity through various main characters such as the judge (Jemubhai Patel), Sai Patel, Gyan, and Biju, who strives as an illegal immigrant in the United States. Desai displays excellent writing skills that make the reader sympathize with the characters' experiences in their conflicts. Biju, Gyan, and Sai Patel depict the young Indian figures who strive to search for their identity between the conflicting Eastern and Western values and the psychological and social effects they experience

between the spaces of Eastern and Western cultures. Similarly, Jemubhai depicts characters that suffer the most from the impact of cultural colonization.

Through these characters, the narrative develops into a postcolonial problem of identity crisis narrated through various aspects of these characters. The first character who displays an identity crisis is Jemubhai, who rejects his Indian identity and adopts a new identity. The second is Biju, who is a poor illegal immigrant struggling to live in the United States. These characters show the problem affecting Eastern societies in new cultures where they experience loss of identity, poverty, and chaos.

For all these characters, the common issue affecting them is the loss of identity, which can be regarded as the condition whereby an Indian fail to admit his Indian identity and is an expression of trying to beat off their suffering instead of confronting the problems. This is like forgetting one's heritage by failing to acknowledge what gives one their identity and meaning. The discussion of the concept of mimicry in Desai's Novel can be started by Jemubhai Patel (the judge). Jemubhai's Indian identity seems to have been affected by the colonial trauma, experiences, and violence he encountered which made him detest anything related to the Indian identity. Therefore, he became an Indian with a lost identity. After he retires, he regarded himself attained a higher status than those surrounding him in his Indian society.

Jemubhai used to live in England as a student, where his experiences resulted in his hatred of Indian identity. In England, he experiences abandonment, neglect, and rejection, causing him to feel alienated in a foreign culture. He was regarded as a stranger and poor Indian, which made him detest his Indian identity. The judge is a character who was deeply affected by colonial confrontations in his new environment where he had gone to pursue a law degree at the age of twenty. During this time, the judge is unable to forget his experience in England. Here he would pass "they had stood on the platform between benches labelled "Indians Only" and "Europeans Only" (Desai, 2006, p.48). This experience always made him feel his Indian identity was inferior and exotic. Despite the higher education and academic degree, the Indian identity makes him be looked down upon as it was regarded as inferior in the eyes of Western people. This perception resulted in a staunch mindset indicating the challenges of racial gaps, which results in the judge's alienation and exile abroad. When he returned to his home country, he mimicked Western manners and would treat the Cook like a slave. The judge would make the Cook do everything for him as he

acts like a white man. This can be seen through this quotation, “a shriveled figure in white shirt and black trousers with a buckle to the side. The clothes were frayed but clean, ironed by the Cook, who still ironed everything - pajamas, towels, socks, underwear, and handkerchiefs” (Desai,2006, p.44). Through this quotation, one can tell that the judge intends to behave like Western people by ironing his clothes neatly and folding them. He hates the Indian identity and believes it is inferior to the Western identity, which he tries to mimic through his actions and values.

Another circumstance where the judge denounces his own identity is when he embraces the Western lifestyle and trying hard to emulate it. The judge demands to have evening tea in a Westernized style. He does not take his tea in a typical Indian style but rather as a white man with cake and scones that illustrate the extent to which he is willing to sustain his image as a white man in an Indian setting. Through such actions, the judge experiences a lost identity as he turns to a completely different man who is neither Indian nor Western. The judge is heard shouting:

"mutt, mutt." it was during her stew time, and the Cook had boiled soy Nutrinuggets with pumpkin and a Maggi soup cube. It worried the judge that she should have to eat like this, but she 'd already had the last of the meat; the judge had barred himself and Sai from it, and the Cook,of course never,had the luxury of eating meat in the first place (Desai, 2006, p.353).

According to Jemubhai, the Cook is a mere poor man with no luxury to eat well, representing an Indian. In this regard, the judge never offers meat to him and does not care if he has been serving him for all those years. Therefore, Jemubhai believes that he is fortunate to behave like an English man and not like an Indian man.

As evident, the judge owns a pet, a small dog that he takes care of it better than his Cook and regards the dog as more important than his Cook. For Jemubhai, the Western dog is more important and higher than his fellow Indian man, and his behaviour with his Cook is unfair. Jemubhai requires that his Cook should prepare exceptional food for the dog despite knowing that some peanut butter can feed the dog. The judge expects him to work hard with minimal payment and places him in a small house. He is expected to do everything his master asks without any hesitation, which depicts mimicry of Western ideas and manners. Jemubhai’s character clearly indicates that he regards himself as an Englishman who exercises his authority over his slaves.

The manner judge treats his Cook can be perceived as an indication of distinction that separates him from the Cook. He illustrates that he is of a higher class and the Cook is a lower-class Indian. The judge shows that he duplicates the act of the colonizer against the colonized individuals. Jemubhai treated his Cook like a colonizer would treat colonized people. Indeed, what the judge did to the Cook interfered with his mental health impacting his psyche. The Cook is represented as an Inferior person who is colonized by a fellow Indian. As a result of this inferiority, he feels frightened whenever he commits a mistake:

If I have been disobedient,” he slurred, approaching the foot of the judge’s bed with unfocused eyes, “beat me ... I’m a bad man,” cried the Cook, “I’m a bad man, beat me, sahib, punish me. Sahib, beat me— If it will make you feel better,” said the judge, “all right” (Desai, 2006: p.390).

In the light of the above quotation, it is evident that the judge exercises his power over his Cook. The judge displays power. After all, he feels that he has a higher status because he once lived in England, and he has been transformed into an Englishman. His colonial identity makes him regard himself to be a colonizer, hence hating Indian origins. Jemubhai detests his Cook because he represents Indian society. The Cook is a poor Indian, and for that reason, he deserves to be enslaved like a slave. The Cook must obey the judge as he is his boss. Everything that the judge needs should be done, and if his Cook makes a mistake, he starts to tremble with fear. He mumbles and goes towards Jemubhai and asks to be beaten since he feels like a bad man deserving punishment. The judge has such a great power over him and other Indians around him and is represented as the superior Indian with the power to dominate the Inferior Indians regarding himself English. When he lived in England as a Law student, he assimilated himself to the Englishmen, which resulted in racial acts, and caused him great pain. Jemubhai denounces anything that could link him with his Indian identity. Thus, The judge imitates to become an Englishman adapting and adopting the English identity.

In England, the judge experiences racism, and when he returns to India, he treats his Cook in a racist manner. In England, he was regarded as inferior, and back home, he perceives himself as superior. Jemubhai perceives himself as powerful to dominate the inferior Indians around him, like his cook. The judge can be perceived as an imitation of an Englishman as he detests everything associated with India, from the

way the Indians speak and act to how they eat. Jemubhai feels that it is filthy to eat with bare hands and wants to be like the English people who display customs and traditions when they eat food. The European people use knives and forks to eat their meals, making Jemubhai perceive that eating with hands is barbaric and a symbol of uncivilization. To Jemubhai, eating with hands shows how Indians are uneducated. His imitation of the European lifestyle makes the judge act like an Englishman and detests Indians. Then he sees that the West is ideal, and the East is terrible. Similarly, as illustrated by this quote, “He did not like his wife’s face, searched for his hatred, found beauty, dismissed it ... An Indian girl could never be as beautiful as an English one” (Desai, 2006, p.206). The judge perceives his wife as unattractive because he is an Indian and considers her not beautiful. To him, the English women are beautiful and Indian women are not.

Jemubhai’s perspective about India shows his detachment from being Indian. His perspective about the women is an indication of mimicry, and the manner he speaks denotes his imitation of the Englishman. The judge always tries to speak English and strives hard to hide his Indian accent to conform to his imitated English standards. Jemubhai cannot speak Hindi or Urdu well and often forgets how to converse it up. Therefore, any speech or document from the judge is addressed in English, making it difficult for Indians to comprehend. Since the Indians fail to comprehend anything written or said by the judge, they simply nod to agree with any written document without reading. The way the judge does not want to speak Indian can be perceived as a reflection that he requires Indian people to admire and respect him as he believes English is higher than Indian. Jemubhai mimics an Englishman and does not want to talk in Hindi and Urdu despite comprehending these languages. The judge has heard cases in Hindi which were recorded in Urdu by the stenographer and translated to a second record in English displaying his masterly and command of Urdu and Hindi.

Moreover, Jemubhai tries to appear like an Englishman by speaking English to retain his reputation and using powder to whiten his face. He mimics the Englishmen who have a light complexion and feels ashamed of his dark skin colour, reflecting his new identity. As shown in the quotation below:

He acquired a fearsome reputation for his speech that seemed to belong to no language at all, and for his face like a mask that conveyed something

beyond human fallibility. The expression and manner honed here would carry him, eventually, all the way to the high court in Lucknow ... he would preside, White powdered wig over white powdered face, hammer in hand (Desai, 2006 p.80).

As an Indian, the judge has a dark skin tone, which makes him use white powder to create an illusion of a Whiteman. He also hides his dark hair by wearing a white wig. As it is a regular practice in England for judges to have a white wig, Jemubhai mimics them. Through this practice, the judge tries to show his superiority in India by imitating how the English people act and behaves. Additionally, the way Jemubhai speaks shows that he is determined to act like a Whiteman. Jemubhai is proud to be an Englishman, which is shown through imitation. However, his imitation is just a representation of a copy, indicating the difference. Thus, it is only similar, but not quite the same.

Additionally, Jemubhai detests having an Indian accent. The judge desires to have an accent that can assist him in speaking fluent English. This indicates that he would not want those surrounding him to associate him with their Indian identity. He highly refuses any Indian association that would make him an Indian. The hatred of Indian identity and anything related to India is evident in the following quotation:

Thus, it was that the judge eventually took revenge on his early confusions, his embarrassments gloved in something called “keeping up standards,” his accent behind a mask of quiet. He found he began to be mistaken for something he wasn’t—a man of dignity. This accidental poise became more important than any other thing. He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become (Desai, 2006, p.149).

The quotation above illustrates how the judge tries to adapt and adopt the manners and behaviours of the English people. As Bhabha (1994) depicted, those who embark on imitation cannot be like individuals imitated, then the result is the same, but not quite like the original. Jemubhai’s imitation was to assist him in surviving in England, where he was treated as an outcast and inferior. He uses his experience in England to reciprocate his treatment by considering himself to be of higher status than the Indians.

Back in England, everyone treated him as an outsider, insulting him for his Indian identity. English people yelled at him, calling him all sorts of names such as "curry smell." As it is evident, curry is a traditional Indian soup that is often yellow with a sharp smell. The judge's experience in England can be seen in this quotation:

For entire days nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things ... The young and beautiful were no kinder; girls held their noses and giggled, "pshaw, he stinks of curry!" (Desai, 2006, p.53).

Jemubhai's experience in England was challenging and demotivating as the English people discriminated against him. He became a stranger in a counterwheeled hoped would shape his future career as a lawyer he always hoped to become. In the new environment, he was a minority and always suffered from it, which led to traumas resulting in his hatred for India. Jemubhai seemed to detest India and returning home. He felt hatred for those around him, especially his Cook.

When Jemubhai leaves for England to study at one of the universities, he is treated like a king. The Indian People admire his efforts as an extraordinary achievement. When he returns home, people were overjoyed as if he was a son of India. People were proud of his accomplishments, but this does not change his newly acquired mimicry identity. Jemubhai is totally a different man and does not use his success to improve his community but instead mistreats its people by assuming a superior class to other Indians. Jemubhai has changed and is a stranger to his own people, trying to control everyone, even his family, particularly his granddaughter Sai.

When Sai falls in love with her math tutor Gyan, the judge objects to their relationship because of class differences. Additionally, the judge learns that Gyan is a Nepali whom he considers a minority. Even though Gyan is deeply in love with Sai, he cannot withstand her father's attitude as they act as English people. Gyan nourishes deep hatred for Englishness as he was part of the Separatist group who fought for the independence of Nepal. Politically, Gyan displays love for his nation and hates anything related to the colonizer, specifically English colonialism. Thus, his hatred of Jemubhai and Sai is because they both behave like English people.

The author also narrates the story of Biju, the son of Jemubhai's Cook, who is fighting for a better life in New York, thousands of kilometres away from

Kalimpong, as an illegal immigrant. Biju experiences hard times in New York and rushes from one restaurant to another as an unstable waitress to escape harassment from the immigration officers. The life of Biju in the United States is full of misery, but he never complains about it to his father. He is determined to make his father think that he is living comfortably in America. Biju's motivation to go to the United States was to secure suitable employment and attain success, the American dream. His dream is shattered when he becomes an illegal immigrant and always hides to evade the immigration officers:

Sometimes every single paper the applicants brought with them was fake ... How do you find so much money? Someone in the line was worried he would be refused for the small size of his bank account. Oops, you cannot show so little, laughed another, looking over his shoulder with frank appraisal (Desai, 2006, p.223).

Biju represents the struggles of illegal immigrants who were lucky to enter America and try to find their way. Illegal immigrants like Biju have an illusion that living in the United States can guarantee their future, and they will be economically stabled. However, living in the United States is not always about economic achievements but that of the pride of living in America. Biju fails to assimilate to the Western culture as he battles an identity dilemma. He fails to preserve his native identity, just like Jemubhai (the judge). The inability to accept his identity makes him an outcast in the United States since he is an illegal immigrant and exiled in a foreign culture. However, despite the struggles he experiences in the United States, Biju is determined to leave a fake life deceiving his father that he is prosperous in the United States. Biju finds pride in being associated with the United States and does not want to leave the States despite experiencing various problems in exile.

The reason for associating pride with living in the United States is ascribed to the fact that this country is a prosperous Western country. Everything associated with the West is regarded better than that of the East. In this regard, Biju's father feels proud of his son working in America, although his son is working as an unstable illegal immigrant in New York with meagre wages. Biju leads a hard life in the United States, where he suffers from poverty and discrimination. For him, pride is more important than the reality of his difficult life in America as an Indian Immigrant. The goal of the immigrants is to live in America irrespective of the job they do.

He worked at Don Polio—or was it The Hot Tomato? Or Ali Baba's Fried Chicken? His father could not remember or understand or pronounce the names, and Biju changed jobs so often, like a fugitive on the run—no papers (Desai, 2006, p.9).

One of Biju's jobs was working as a waiter, although it was an unstable job due to his continued run from the immigration office. Biju's father cannot pronounce the name of the restaurant, but he is proud that his son is working in America. Based on Cook's pride in his son and his thought that he is in good condition, it is shown that Indians are suffering from Western colonization in their country and think that being Western is better than being Eastern. Biju is suffering from the effect of colonization and experiences lost between Eastern and Western identity.

The Indians believe that being Western is better than being in their country, as the west is full of opportunities and charming. In this regard, Biju and his friend are struggling to acquire a Green Card. When they fail to acquire a green card, Biju and his colleagues travel to America illegally to acquire American citizenship, and most of them end up marrying old women. Life in the West is not as easy as they thought, and Biju witnesses this, but his pride makes him struggle to live in such an environment.

Biju's life in the United States is like his father's, who works as a cook for the judge. Both their lives are filthy, and it is not different from life in the United States. The only disparity in their life is that Biju is suffering in the United States while his father is suffering back in India. The reason Biju does not move back to his home country, India, can be attributed to the assumption that Biju believes that America is superior and a better place. He thinks that being in the United States, he will be considered a higher status like the Englishmen. He believes in staying in America even though living there changes nothing in his life. The character of Biju is a form of mimicry through his perspective that America is better than India. He does not want to go back home and does not even tell his father that living in the United States is not easy for an immigrant. He feels proud of living in a Western country where he is mistreated and discriminated against just for being proud that he is working in the United States. Biju fails to acknowledge his identity and embraces the thought that life in Western countries is better than in India. He suffers from an identity crisis where he fails to see his suffering and struggling in a culture that does not acknowledge his efforts or existence. Biju illustrates a form of mimicry of associating West with

goodness and Indian with badness/failure. This is seen when Biju moves to America as an illegal immigrant and engages in odd jobs to sustain himself in America instead of returning to India, where he can find suitable employment or start a profitable business.

Sai is another character that depicts mimicry identity; the author uses her to reflect identity crisis. This character illustrates the individuals who inherit the colonial ideology and internalize colonial identity. Sai is a character who is seen to adapt, absorb, and internalize Western values. Her life revolves around the values of Western people, having been raised in the convent that identified itself with the Christian values, which are closely related to the West. During her stay in the convent, her parents died in a road accident, and she had to live with her only relative, Jemubhai pater (the judge), the grandfather. Here she is coldly received by the judge because he dislikes anything related to Indians and his past ill-relationship with her parents. The judge considers the West as more advanced than India and hates anything associated with his native country. However, the judge notices that his granddaughter is different in her manners, thoughts, accent, and taste from the ordinary Indians, because of being raised by English nuns. Therefore, Sai has mimicked and internalized Western culture. Sai's mimicry is a product of having lived in the convent where she received Western values and perceived the West as superior to India. She is also greatly influenced by his grandfather, who incorporates the English culture and values into his daily life. These experiences make Sai imitates Western culture and behave like an Englishperson. Mimicry has shaped and influenced Sai's present life as she thinks and behaves like a person of Western descent.

Sai considers the West as a great culture. She believes that it is superior to Indian culture and Christianity is a faith that is the Hindu religion. In her stay in the convent, Sai learned Christian teachings, which makes her believe that Christianity is an ideal religion than Buddhism and Hinduism as inferior to Christianity. Also, she is convinced that the European lifestyle and values are much better than her own Indian culture. These teachings influence her thinking and acting, making her mimic Western ideas, tastes, views, and practices in the present life. This can be seen through her preferences and language, such as using "cake" instead of "laddoos" to show that European taste is more refined than the Indian. Sai also is seen using knife, fork, and spoon-like Europeans during dining as a symbol of Western table manners and dislikes

using hands like ordinary Indian people. Sai concludes that English culture is much better than their Indian culture making her strive to act like an Englishwoman. She thinks that English people are more civilized than Indian people and that the English language is better than Hindi. In this regard, Sai always spoke English in the convent and mimic whiteness interacting with his Indian community and the judge. Sai, just like her grandfather, mimics Western culture and speaks English more than the Hindi language despite her mastery of the Hindi language. Sai perceives and builds the world around her through the English language making her ideas and views revolving around the Western context.

Western values internalized in her mind in the convent boosts Sai's pride to become an Englishwoman and denigrate her self-worth of being an Indian. Sai finds tremendous pride in behaving like an Englishperson and feels ashamed of being an Indian. Her ideas result in undervaluing her own identity and cultural behaviour in India. Sai thinks that the Indian community requires portraying the European set of values to civilize the uncivilized Indian community. She is angry and disagrees with Gyan's acts of having her Sweden neighbour deported from India despite being an asset in developing their economy through agricultural breakthroughs. Sai despises poor Indians and considers them inferior to the Western lifestyle of the judge. Sai's life is an embodiment of the remarkable mimicry of the colonizer. Mimicry is evident through her speech, physical appearance, and behavior. She likes England a lot and tries very hard to imitate how English people behave and act because, in her perspective, Western values, specifically English, are much developed, superior, and modern. Based on the judge's opinion, mimicry is well illustrated, "there was something familiar about her; she had the same accent and manners. She was a Westernized Indian brought up by English nuns, an estranged Indian living in India" (Desai, 2006, p.259).

Sai behaves like an Englishwoman. This brings the judge closer towards her and embraces her as family. The judge considers her better than the typical Indians. Sai's imitation is not only evident in the language but also in the accent she wants to be considered as an equal with the Western people and different from the typical Indian community. Sai's mimicry can be seen by how she identifies herself among other Indian people as a high-class person, intelligent, sophisticated, and different from other Indians who cannot speak English or have an Indian accent. To Sai, these

'others' are lower class, undeveloped, and marginalized than their lifestyle with the judge. Thus, Sai believes that she is an Englishwoman who is far different from the uncivilized Indian people, although she is an Indian.

Sai's mimicry can also be seen through her behaviour as she interacts with her Indian community. Her behaviour can be perceived as a form of mimicry that distinguishes her from the rest of the Indians in her community whose culture she detests. The way Sai behaves can be seen through Gyan's observation:

She who could not eat with her hands; could not squat down on the ground on her haunches to wait for a bus;... who thought it vulgar to put oil in your hair and used paper to clean her bottom (Desai,2006, p.215).

Sai believes that Indian behaviour is superstitious, undeveloped, and irrational compared to the European culture, which is superior. Her mimicry reflects her belief that the Western lifestyle is better than her Indian way of life. Sai disregards her cultural background, embraces a foreign culture, and tries hard to appear like an Englishwoman. Additionally, her ideas are clouded by Englishness as she mimics numerous aspects of the lifestyle of English people. "felt happier with so-called English vegetables, snap peas, French beans, spring onions, and feared-feared-Loki, tinda, kathal, kaddu, patrel, and the local saag in the market" (Desai, 2006, p.216).

Sai tried so hard to be like the English people by mimicking their lifestyle. Sai attaches great pride in eating imported products from England as she considers this a mark of prestige and high status. Sai dislikes local vegetables and does not like to be associated with such foods that identify her as a traditional Indian. Sai's mimicry is also evident through her dress code as she tries to be different from other Indians. This can be seen through her tutor's observation "Noni looked her over critically. Sai was wearing khaki pants and a T-shirt that said, "Free Tibet." Her feet were bare, and she wore her short hair in two untidy braids ending just before her shoulders" (Desai, 2006 p.85).

Sai's perspective is highly dominated by Western values of rationality, modernity, and freedom, unlike the Indian people who depict traditionalism and irrationality. She prefers wearing a -shirt and khaki pants instead of the sari. Her mimicry observed in her looks, behaviour, accent, and physical appearance affirms that she differentiates herself from typical Indian individuals as she considers herself an

Englishwoman. Thus, through her mimicry, she experiences an identity crisis as she fails to be like the English people and acts differently from other Indians.

From the analysis, Desai uses three characters to explore mimicry in his novel: Jemubhai and Biju, and Sai. Jemubhai is seen as how he tries to act and behave like an Englishman and his hatred of anything associated with India and the Indian people. Jemubhai denounces his identity and tries to be an Englishman, although not quite the same. His mimicry identity does not make him an Englishman but only distorts his identity by creating an identity crisis between Eastern and Western copy. On the other hand, Biju is dominated by the belief that the West is far better than the East. As a result, he moves to a Western country where his life is not different from that in India. His mimicry perspective does not allow him to return to his home country, but instead, he continues to suffer discrimination at the expense of taking pride in being in a Western Country. His perspective of life causes disillusionment making him continue to suffer in a foreign land and using money to bribe officials to gain entry to America instead of investing that money in India. Thus, through these characters, Desai communicates the problems of colonial societies effectively.

The Reluctant Fundamentalist is another novel that portrays identity crisis through the embodiment of Mimicry identity. The novel is narrated through the voice of a protagonist, Changez, a Pakistani youth who returned from America. The protagonist recounts his life in the United States to a silent listener in Lahore. Hamid portrays this character in his novel to illustrate the interaction between Pakistani and American cultures in a neo-colonial context. Even after years of independence, Pakistan, and its citizens, just like most people in developing countries, continue living in the shadows of the American neo-colonialism impacting their identities and culture. Hamid employs various characters as a symbolic depiction of their societies and culture. For instance, the uneasy and challenging relationship between Erica and Changez illustrates the complex relationship that exists between the American and Pakistani cultures. The American policies have directly impacted individuals' identity as others yielding misunderstanding among people from both cultures. The silent American listener continues to feel unease throughout the meeting. Changez tells the silent listener:

EXCUSE ME, SIR, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of

America. I noticed that you were looking for something; more than looking, in fact, you seemed to be on a mission (Hamid,2007, p.1).

This illustrates the suspicious atmosphere and complexity that exists among individuals of different cultures. The line shows that the American is “frightened and “alarmed” by the protagonist or his bear. Additionally, the listener is alarmed by the waiter coming towards them at the cafe and tries to remove his wallet, which the narrator thinks is his pistol. Changez tries to reassure him that everything is safe:

You seem worried. Do not be; this burly fellow is merely our waiter, and there is no need to reach under your jacket, I assume to grasp your wallet, as we will pay him later when we are done (Hamid, 2007, p.11).

Hamid shows how the minority is referred to as the ‘others,’ face challenges as they suffer an uneasy relationship with the dominant American culture. He shows how these characters face an identity crisis that significantly impacts their life. These characters are discriminated against based on their race as they try to integrate with the American culture. In their attempt to be part of the dominant culture, they face great adversities that sometimes surrender their identity to gain acceptance in the dominant culture. This, however, does not guarantee the acceptance they need but only a momentary feeling that crumbles down at any time resulting in further disillusionment and identity crisis.

In *The Reluctant Fundamentalist*, Changez is the main protagonist who, despite his success, is not accepted in American society. Changez is a Princeton University graduate in Finance who later joins Underwood Sampson as an analyst. He becomes famous in the firm scoring the highest in employee performance. During a vacation in Greece, Changez becomes attracted to a beautiful American lady, illustrating the great attraction of Pakistani culture towards the American culture. At the beginning of the novel, Changez is depicted as a conscious character of his background and culture. He is also portrayed as an individual who finds pride in his home country's ancient civilization and cultural heritage. Here Changez is shown to adore his identity as a Pakistani who feels pride in all its ways and behaviours. He is shown to know his worth and always likes his cultural heritage. However, this changes when his culture is confronted by American culture. At this point, he feels ashamed of his culture, which

results in mimicking the American culture to gain acceptance. His new identity as an American fails to match the original American identity, resulting in his continued rejection by Erica and her Parents.

Erica is an attractive and extremely gorgeous woman. She has numerous admirers because of her charm. Erica symbolizes America. Her attraction, presence, and charm illustrate the world power and status of America. Changez, in his desperation yearning for Erica, adopts mimicry to gain acceptance. He slowly starts to hide his Pakistani identity to give the impression that he is of American origin. His desperation results in him introducing himself as a New Yorker and would even try to imitate the behaviour and accent of the American people (Hamid, 2007, p.38). This imitation is a manifestation of mimicry as he gets captivated by the American Woman. As a desperation for acceptance, Changez is determined to forget even his own identity just to be with Erica. In this sense, Changez marries white culture through white beauty and whiteness. However, even his mimicry identity cannot provide him with acceptance and equality in the White culture. Changez is still identified as the 'Other', considered inferior in the dominant American Culture (Hamid, 2007, p.40). Changez's Pakistani identity is difficult to camouflage through his expensive suits, car, or even through his American friends' company (Hamid, 2007, p.42). As the story unfolds, Changez assimilates American culture as he falls deeply in love with Erica.

Changez adopts a complete neo-colonial American culture. However, despite his attempts to mimic this culture and the white characters, he cannot be like Chris, Erica's ex-boyfriend. Chris still has a substantial impact on Erica even after his death that still possesses a big part of Erica's identity. It is not a coincidence that Changez found Erica wearing her dead lover's T-shirt even after his death. This illustrates the strong bond that exists between Erica and Chris as they belong to a similar culture. Even in his mimicry identity Changez is treated as an outsider other by Erica's family despite his outstanding achievements (Hamid, 2007, p.33). Erica's failure to overcome her former lover Chris and reciprocating Changez's feelings hurts him and their current relationship. Their relation fails to blossom because of the racial backgrounds and cultural identities that pull them apart. Their love remains mechanical and very shallow, despite Changez's obsession for Erica. At the unconscious level, Erica withholds her soul and body from Changez, which is a form of denial of his identity. "Her sexuality, she said, had been mostly dormant since his death. She had only once

achieved an orgasm, and that, too, by fantasizing of him” (Hamid,2007, p.61). It is evident that the death of Chris took a severe turn on Erica, causing the death of her sexuality. Changez's pretension to be an American seems not to work as Erica still remembers his dead boyfriend. Despite trying to be a New Yorker and behaving like an American, Changez fails to create a perfect copy of an American. As Bhabha (1994) illustrated, the imitation creates something similar to the imitated but not quite the same (p.123). This shows that Changez’s version was not a true representation of an American, which made Erica miss her dead boyfriend.

Another instance that depicts mimicry is the lover’s attempts to make love, which constantly fails (Hamid, 2007, p.54). As a result of Changez’s infatuation with Erica, he does not give up his mimicry identity in American culture. His mimicry reaches its peak during these episodes; he volunteers to be Chris as a way of overcoming the dysfunctional love exhibited by Erica. Hamid illustrates how Changez portrays the unimaginable mimicry of surrendering his Pakistani identity to be accepted by his lover belonging to the dominant culture of the neo-colonial power. Changez renounces his name, identity, culture, and values and embraces the identity of Chris. As such, the beloved accepts him as Chris and is perfect with him. The implicit meaning of this message is that the non-Americans are accepted as part of the American culture only when they renounce their cultural identity and embrace the American culture. This momentary acceptance of Changez by Erica takes him through a world of timely ecstasy and bliss (Hamid, 2007, p.63). However, this works for some time but leaves an indelible impact on Changez's identity. Changez experiences shame and satiation every time he denounces his identity and embraces the American identity. He depicts his sentiments as "I felt at once both satiated and ashamed. My satiation was undesirable to me; my shame was more confusing. Perhaps by taking on the persona of another, I had diminished myself in my own Eyes” (Hamid,2007, p.70). Changez’s mimicry identity did not offer him solace but resulted in creating an identity crisis that left him disillusioned about whom he had become. Changez and Erica’s difficulties in making love can be a metaphorical depiction of Changez’s failure to ‘penetrate ‘a new culture that is different from his and a mysterious past of Erica.

When Changez arrives in America, he likes the country more than his homeland and feels like his American dream has been realized. He tells the ‘Silent Listener’ that life in the United States was great, and he appreciated the American way

of life. At the University, he enjoyed the academic milieu and admitted playing the role of the Pakistani Prince:

At Princeton, I conducted myself in public like a young prince, generous and carefree, while working in three different jobs to keep up this persona and his lifestyle. Changez also confirms that he played his role successfully ... Most people I met were taken in by my public persona (Hamid, 2007, p.11).

Changez denotes being proud of his identity and has always represented his country to the best by what he has done. However, this identity was lost because of prejudice and discrimination, resulting in his mimicry of the American culture. During his employment at Underwood, Sampson Changez is seen as an ideal American who is adherent to the American meritocracy. He depicts that “On that day, I did not think of myself as a Pakistani, but as an Underwood Samson trainee, and my firm’s impressive offices made me proud” (Hamid,2007, p.29). Similarly, on one of his business trips in Manila before the 9/11 attacks, Changez assumes an American role, resulting from his integration with American culture. He asserts that:

I did something in Manila I had never done before: I attempted to act and speak, as much as my dignity would permit, more like an American. The Filipinos we worked with seemed to look up to my American colleagues, accepting them almost instinctively as members of the officer class of global business – and I wanted my share of that respect as well (Hamid 2007, p.46).

Changez is an example of a successful Pakistani American who has been assimilated into American culture. He has perfectly blended into the melting pot of the American Society, particularly New York City. Through mimicry, Changez has started emulating the behaviour and action of an American to seek acceptance in the dominant culture. As an aftermath of 9/11, Changez returned home with some of his colleagues, who made Changez realize that his mimicry identity was of no use in the American culture as he was still regarded as inferior ‘others.’ He was humiliated at the airport as he stripped down to his shorts while his colleagues passed decently:

When we arrived, I was separated from my team at immigration. They joined the queue for American citizens; I joined the one for foreigners. The officer who inspected my passport was a solidly built woman with a pistol at her hip and a mastery of English inferior to mine; I attempted to disarm her with a smile. What is the purpose of your trip to the United States? she asked me. "I live here," I replied. "That is not what I asked you, sir," she said. "What is the purpose of your trip to the United States?" Our exchange continued in much this fashion for several minutes. In the end, I was dispatched for secondary inspection in a room where I sat on a metal bench next to a tattooed man in handcuffs (Hamid,2007, p.52).

The above quotation shows that a line was drawn between the American's and the 'inferior others' who knew that they were not fully embraced in the American culture. Changez considered himself an American. As a result of this failed mimicry identity, he faced an identity crisis as he rediscovered himself again. This reality hit had on Changez as he walked out of the airport building, witnessing American symbols of patriotism and nationalism everywhere. New York is suddenly adorned with American flags and symbols of duty and honor. An atmosphere that makes Changez feel strange that he is no longer living in modern New York but in a place that belongs to the Second World War. "Living in New York was suddenly like living in a film about the Second World War" (Hamid,2007, p.76).

The mask of Changez's adopted identity was torn apart, and he could not continue hiding behind being an American. His infatuation with America turns into disillusionment after witnessing the maltreatment targeted on Muslims. Changez faces an identity crisis since he cannot be similar to the English people and will always be considered the 'other' in this culture. His mimicry identity must be scattered to find his true identity as a Pakistani.

Mimicry prevents Changez from accepting that things have significantly changed after the 9/11 terrorist attacks. He tries hard to separate the post-9/11 events from his American Dream. Changez does not want to believe that his dream will be shattered into pieces, "I prevented myself as much as was possible from making the obvious connection between the crumbling of the world around me and the impending destruction of my personal American dream" (Hamid,2007, p.63). However, the

change caused by the 9/11 attacks is evident from the sudden unexplained disappearance of Pakistani cabdrivers and raids conducted on mosques by FBI agents: "Pakistani cabdrivers were being beaten to within an inch of their lives; the FBI was raiding mosques, shops, and even people's houses; Muslim men were disappearing, perhaps into shadowy detention centers for questioning or worse" (Hamid, 2007, p.63).

Changez tries to ignore the events, but the reality is fast catching up with his lost American dream. He experiences an identity loss as his newfound identity is fading and the American culture only recognizes its people. This is evident when Changez tries to convince himself that the American counter-violence is targeted at extremist Muslims and not the moderates like himself. He perceives himself as a successful Princeton graduate who is culturally assimilated into the American culture and believes that his identity would shield him from the violence. However, his momentary epiphany ended when Americans attack him owing to his Muslim identity. This makes him realize that his perception of imitated identity is a mere illusion as he suffers from a series of hate crimes like verbal abuse and threats.

Hamid explores the issue of identity loss in *The Reluctant Fundamentalist* through the protagonist Changez who mimics the American culture to find acceptance. Hamid shows how imitation results in an identity crisis and does not help attain the desired assimilation of the imitated culture. It is evident that imitation creates a copy of the imitated that is not quite the same. This, however, results in mockery of the imitated, which can end in resistance. Through the analysis of Changez's behaviour, acts, and dressing code, it is evident that he tried to adopt and adapt to the American culture but was rejected by American society. Changez is considered as the 'other' despite his success and reputation in the United States. After his rejection despite his mimicry identity, Changez experiences an identity loss, feeling disillusioned with no identity after the 9/11 attacks. He gets to know that he was never considered an equal with the white people. The events that followed the attack made Changez realize that he will always be the 'other' despite his constant denial of this fact. His mimicry could not save him, nor could it create an identity for him in America. Indeed, Hamid effectively shows the impact of mimicry as a cause of identity loss as it makes individuals reactionary when they face discrimination in the American culture.

The two novels show that mimicry results in identity loss as the imitation lacks acceptance and results in resistance against the colonial discourse in colonized societies like India and Pakistan, which feel inferior to Western society. It is evident that mimicry would only yield disillusionment and promote loss of identity to something new if not controlled. Mimicry can negatively impact people's identity, illustrated by Jemubhai and Changez. After Jemubhai encountered significant cultural differences in the new environment, the English people regarded him as inferior. This makes the judge feel abandoned and in exile as nobody considered him an equal due to the cultural difference and despite his outstanding achievement. The judge used mimicry to bridge the cultural gap but yield more identity crises. His attempts to imitate the white culture did not work, as according to Bhabha, mimicry only results in something similar but not quite. Bhabha states that "mimicry is at once resemblance and menace" (Bhabha, 1994, p.123). Despite his efforts, he was considered an outsider and was sidelined further. On his return to India, he was someone different and not the son of an Indian whom people were enormously proud of when he went to England to study. The new Jemubhai behaved and acted like a white man distancing himself from Indians. His mimicry identity contradicted what he tried hard to keep up with that could not be quite the same as the original Englishman. The repercussion of this increased hatred of his countrymen.

Similarly, Sai, his granddaughter, experienced identity loss and displayed mimicry through her character, looks, and ideas. Sai's perspective on Western values results in mimicry as she tries to be different from the ordinary Indian people. However, mimicry results in an identity crisis in defining her true self and culture.

Moreover, in *The Reluctant Fundamentalist*, Changez exhibits mimicry identity as he tries hard to integrate into the American culture. He renounces his identity and considers himself a New Yorker just to be accepted in the American culture. He surrenders to the American culture and imitates Chris just to impress his beloved Erica. Changez also lives in denial after the 9/11 events, which shattered his American dream believing that his mimicry would protect him from many Americans' backlash. Changez fails to safeguard his identity and experiences an identity crisis of neither being a Pakistani nor an American. As illustrated in the analyses, mimicry fails to guarantee an individual any form of identity belonging to the colonizer or colonized; rather, it results in a copy that is not original and is still looked down upon by the

imitated. This failed attempt to create a similar copy of the colonizer results in an identity crisis, which further causes great disillusionment in rediscovering one's identity again.

CHAPTER THREE

3.1. HYBRIDITY AND LOSS OF IDENTITY IN *THE INHERITANCE OF LOSS AND THE RELUCTANT FUNDAMENTALIST*

Hybridity represents the cultural interrelations between the East and the West in this context. Homi Bhabha, in his book, *The Location of Culture*, discussed the concept of hybridity about constructing identity and culture within the boundaries of colonial discourse, saying:

What emerges from the dispersal of work is the language of a colonial nonsense that displaces those dualities in which the colonial space is traditionally divided: nature/culture, chaos/ civility. Ouboum or the owl's deathcall – the horror of these words! – are not naturalized or primitivistic descriptions of colonial 'otherness', they are the inscriptions of an uncertain colonial silence that mocks the social performance of language with their non-sense; that baffles the communicable verities of culture with their refusal to translate (Bhabha, 1994, p.177).

Invasion of African lands by troops influences colonialism and imperialism. Colonizers left a social and cultural impact on the societies they colonized, which is also associated with the imperialism of that community. These consequences are military and financially characterized and are also comprised of social and cultural perspectives for the livelihood of the colonized population. Colonizers left behind their lifestyles, ethics, beliefs, political theories, language, and social manners, and these features left behind by the colonists overrun each native's identity in the colonized areas. The heritage left behind by the colonizers is what is called postcolonial impact.

Hybridity is among the most controversial postcolonial terms caused by colonization within the contact zone (Ashcroft et al., 2013, p.135). The postcolonial effect that influences the fragmenting and division of colonized ideology, identity, and culture are represented by hybridity. Frenkel and Shenhav (2006) show that some activities influenced by colonialism and neocolonialism were not included in the field. This postcolonial impact also affects a strange combination of two contrasting cultures (Western and Eastern cultures). The two authors concluded in the article, "*From*

binarism back to hybridity: A postcolonial reading of management and organization studies." by stating that hybridization between Western and other cultures should be acknowledged in the context of cultural diversity (Frenkel & Shenhav, 2006 p.1). Hybridity reflects the Western colonial culture that disfigures the culture and the identity of the colonized populations.

The combination of the Eastern and Western cultures forms the broader definition of the term hybridity. This combination is caused by colonialism that went on for decades. Following this perspective, hybridity can describe the victims of colonization who have adapted to dual identity (Kraidy, 2006, p.3). Generally, identity is defined as the clash of Eastern and Western culture influenced by colonialism and was experienced after colonialism (postcolonial impact). Homi Bhabha's interest is in mixing cultural perspectives and cultural practices resulting from the interrelation between the colonialists and those they were colonizing (Bhabha, 1994, p.167). Due to this fusion, an emergence of an in-between gap is observed. In his book *The Location of Culture*, Homi Bhabha described the third space as the spoiler of culture representation as a code used to integrate. He further refers to this aspect as a force that facilitates homogenous unification (Bhabha, 1994, p.37).

Twisted and lost identity are caused by postcolonial hybridity; this affects mixed cultures. An individual's sense of being part of an ethnic or cultural group, language, or nation is his identity. In the book *location of culture*, Homi Bhabha explains essence as:

The demand of identification – that is, to be for an Other – entails the representation of the subject in the differentiating order of otherness. Identification, as we inferred from the preceding illustrations, is always the return of an image of identity that bears the mark of splitting in the other place from which it comes. For Fanon, like Lacan, the primary moments of such a repetition of the self-lie in the desire of the look and the limits of language. The ‘atmosphere of certain uncertainty’ that surrounds the body certifies its existence and threatens its dismemberment (Bhabha, 1994, p.64).

Identity is acquired after a long time of combining different languages, ethics, and cultures. Colonization of a group of individuals has a cultural power to facilitate the total deformation of the people's or the nation's identity, considering linguistic, social, or cultural. To discern the effects caused by postcolonial impacts, discovering and evaluating how it affects an individual and a country's identity is crucial. Due to the postcolonial impact, a nation's identity could be distorted and mixed or just deformed. Dizayi explained the relation between identity and postcolonial effect in the article, *The Crisis of Identity in Postcolonial Novel* as the most controversial issue in postcolonial time and literature (Dizayi, 2015, p.1000). This issue can be considered the most crucial because it is present to the communities in the postcolonial era. The problem resurfaced due to the conditions that caused the problem and postcolonial circumstances. These circumstances were experienced by the countries that had just gained independence in the quest of looking for self-identity. The identity problem is not a solved aspect as it may have led to the major issue making it a phenomenon.

3.2. The Representation of Hybridity and the Loss of Identity Issue in Kiran Desai's *The Inheritance of Loss* and Mohsin Hamid's *The Reluctant Fundamentalist*

Distorted identity issues affected by the colonization of individuals may be experienced for an extended period. It may also influence a new emergence of an extreme and distorted identity due to the separation and change caused by dual contrasting identities. These malformed identities originate from the hybridity that influenced Western and Eastern conflict. In the novel, *Inheritance of Loss*, the main characters reflect the aspect of hybridity via the changes experienced from the Indian culture to the Western cultures. This shows a twisted transcultural identity that is odd and unique. The characters represent an Eastern postcolonial community located in India that has been affected by hybridity. The impact of postcolonial cultures brings about this hybridity.

The novel uses a split narrative to explain two contrasting settings. There is an Indian village called Kalimpong, which is located along the Himalayas foothills as one set. Kalimpong is faced with an eruption of Nepali nationalism which creates political tension in the village. The second location is the urbanized New York environment. In

Kalimpong, the novel dwells much on Sai, a young girl in a romantic relationship with her tutor, Gyan, despite their differences, and Jemubhai, Sai's granddad. He is a former judge angered by his vociferous past. Both Sai and her grandfather stay in an old postcolonial mansion, and the cook, the only remaining servant in the household. The cook has a son, Biju, in America, the other part of the setting, as a cook. Biju's stay in the U.S. is not as he had wished; this is evident from the letters he keeps sending to his father back in India.

In the novel, *Inheritance of Loss*, the character of Biju is the reflection of cultural hybridity, taking into account his experiences in the city of New York as an illegal migrant working as a cook. The novel describes Biju as a representative of the 'shadow class' (Desai, 2006, p.102), and they struggle in the city. This class of individuals represents a third-world population of American foreigners striving to make ends meet in one of the largest cities in the world. These individuals are also experiencing worse problems than what they have been escaping from where they originated. In New York, Biju is unsettled and continuously moving from one place to another because he is illegally in the U.S. according to Desai's perspective, Biju is described as having an uneasy stay in the urban area. In New York, Biju's first work was at one of the most refined food courts in the city:

Biju at the Baby Bistro. Above, the restaurant was French, but below in the kitchen, it was Mexican and Indian. And, when a Paki was hired, it was Mexican, Indian, Pakistani. Biju at Le Colonial for the authentic colonial experience. On top, rich colonial, and down below, poor native. Colombian, Tunisian, Ecuadorian, Gambian. On to the Stars and Stripes Diner. All American flag on top, all Guatemalan flag below. Plus, one Indian flag when Biju arrived (Desai, 2006, p.30).

Desai compared the basement of most kitchens in New York to another world of people (Desai, 2006, p.22). Despite this fact, Biju, who left his home country three years ago to find success, considered himself lucky (Desai,2006,p.187). The difference in the identity of the variety of restaurants Biju has worked for reflects the different individuality of Biju's hybrid character. Biju lives in the basement of a flat in Harlem and is described by Desai as a "shifting population of men" who will stay in any possible place they would get (Desai, 2006. P.51). Biju is characterized by excessive

backwardness and poverty even though he has resided in one of the wealthiest cities in the world. Biju was in the same state that he was trying to better, and the author describes it as trailing in the race of modernity and that the race was over and had lost (Desai, 2006, p.55). This is shown in New York restaurant where Biju was working:

But here there were Indians eating beef. Indian bankers. Chomp chomp. He fixed them with a concentrated look of meaning as he cleared the plates. They saw it. They knew. He knew. They knew he knew. They pretended they didn't know he knew. They looked away. He took on a sneering look. But they could afford not to notice. "I'll have the steak," they said with practiced nonchalance, with an ease like a signature that's a thoughtless scribble that you know has been practiced page after page. Holy cow unholy cow. Job no job (Desai, 2006,169).

Biju refuses to work with a restaurant that serves beef since beef is forbidden in his religion. Biju is caught in between the fragmented hybrid identity because he is sometimes back to his root as an Indian and wants to mimic the Western American culture.

Biju's identity is situated between the Eastern backwardness of the third world country and their poverty status and the modernity of Western culture who are regarded as wealthy. Initially, Biju flowed with the notion that America is the country that all other nations look up to (Desai, 2006, p.23). In New York, Biju had to work alongside Pakistani, and they regarded themselves as enemies due to their ancestral background;

Old war, best war... in a flurry of hateful comments flung to and fro. Despite the brawl's anachronistic setting their "words flow with an ease that [comes] from centuries of practice" ...spirits of their father's, their grandfather's, rise from the dead (Krige 2009, p.37).

This scuffle cost both Biju and the Pakistani where they were fired, depriving their only income means. Biju was coerced to relocate to another basement kitchen. In the novel, Biju met with Saeed in the 'Queen of Tarts bakery' (Desai, 2006, p.69). This place is one of Biju's most successful work in his entire stay in New York. Saeed was a black Muslim from Zanzibar, and he is why Biju refocused on the prejudices that had

to engulf him since his arrival from India. Biju becomes aware of this prejudice after he has recognized how they influence his relationship with Saeed. Saeed, described as a charismatic Zanzibar, became Biju's most admired individual in America as time elapsed. Saeed was different from Biju, considering that his stay in America was more futile than Biju's. Desai explains in the novel:

A large number of people wished to cling to him like a plank during a shipwreck – not only fellow Zanzibaris and fellow illegals but Americans, too; overweight confidence-leached citizens he teased when they lunched alone on a pizza slice; lonely middle-aged office workers who came by for conversation after nights of lying awake wondering if in America – in America! – they were getting the best of what was on offer (Desai, 2006, p.95).

Biju finally realizes that he was characterized by spite, specifically directed at individuals of the white race. This racial hatred was aroused because of the harm that the colonialists had to India and the lack of generosity of any other person who had ever inflicted pain on India's people (Desai, 2006, p.77). Biju's realization influenced the consideration of his self-satisfaction and the embracing of his Indian identity. Biju also begins to investigate the preconception of other people towards him. Biju realizes that probably his friend Saeed had also encountered similar problems (Desai, 2006, p.77). Biju recalls on conversations that he had previously engaged in about diasporic Indians;

In Tanzania, if they could, they would throw them out like they did in Uganda. In Madagascar, if they could, they would throw them out. In Nigeria, if they could, they would throw them out. In Fiji, if they could, they would throw them out. In China, they hate them. In Hong Kong. In Germany. In Italy. In Japan. In Guam. In Singapore. Burma. South Africa. They don't like them. In Guadeloupe – they love us there? No. (Desai, 2006, p.97).

Biju is a stranger in America, an illegal Indian immigrant hustling in the city of New York. Biju faces the 'demand for identification,' as Bhabha stated, as discarding all other races, not Indians or the Western, as the minority. At the same time, he is

treated as inferior in the community he is staying in. Biju's connection with Saeed is what made him rethink his perspectives on cultural norms. Biju also comes to realize his distorted identity. Things that seemed familiar to be Biju started becoming "somehow become strange" (Masschelein, 2003, p.3). Biju began retracing his identity using the "the third space" aspect of Bhabha. This is by conducting self-evaluation and changing his old perception of the cultural norms of different individuals, and he finds himself "displaces the histories that constitute it" (Rutherford, 1990, p.211). The introduction of Saeed to Biju's life is what Bhabha describes in the third space interview that is quoted in Rutherford's book *Identity: Community, Culture, Difference* as; "gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (Rutherford, 1990, p.211).

Unlike Biju, who strives to survive in the global economic capital, Sai, together with the other lot in the contrasting setting of this novel, is staying amid a poverty-stricken society but living an elusive life characterized by colonial wealth and luxury. Both Sai and her grandfather Jemubhai were the outcome of the educational system in the colonial era. The first moment Jemubhai had with his granddaughter; he noted that they were similar to each other;

There was something familiar about her; she had the same accent and manners. She was a Westernized Indian brought up by English nuns, an estranged Indian living in India. The journey he had started so long ago had continued in his descendants (Desai, 2006, p.259).

This fact explains their English colonial practices in the vicinity of their home country. However, there is a notable difference between Jemubhai's colonial-based hybridity and Sai's postcolonial cultural hybrid identity. The judge experienced hybridization after studying law at the University of Cambridge when he was still young. Hybridization on Sai takes place more systematically suitable from birth to be induced to the English-Indian culture. This culture continues building in Sai even after she departs from the convent. It is facilitated by her grandfather and those individuals she gets to meet during her growth in Kalimpong. Back at home, Sai often read the national geographic collection that belongs to her grandfather. The group an old leather-bound journal with gold writings (Desai, 2006, p.7).

Sai's grandfather always insists on taking tea every afternoon, stating that the tea table must be set in the proper English format. This practised home culture based on the colonial aspect is also observed in the schooling Sai receives from Noni, a single woman staying with her sister Lola (a widow). These two fall in the same category as Sai and her grandfather because of their wealthy stature and the ability to speak English fluently. Lola and Noni practice English cultures, including partaking in the afternoon tea and cakes like the English people; they also stack up against their pantry with English food like Knorr soup packs and oxo bouillon cubes (Desai, 2006, p.46). Every night Lola and Noni also listen to BBC radio, partly because Lola's daughter, Pixie, is a reporter working at BBC Sai's interaction with Lola and Noni limits her by forming a boundary that keeps the hybrid minority apart from the typical community; this is with the exemption of the servants. The hybridity aspect in Sai features ignorance that she discovered and accepted after being in a relationship with Gyan, her math teacher. Gyan later joined the Nepali revolutionary.

Sai feels lonely and wholly separated from reality, and this is further stressed in the description of Cho Oyo, their residence. Desai describes Cho Oyo as an old house engulfed in moss with a roof full of ferns (Desai,2006,p.18). The romantic relationship between Gyan and Sai goes from sweet to sour as the former accuses the latter of being caught up in the postcolonial culture and not being herself. When Sai was going through the personal recognition due to Gyan's critics, Gyan interrupts this by trying to go through a hybrid identity that was complicated in nature. Gyan gives several reasons that make Sai a stranger to her own identity;

She... could speak no language but English and pidgin Hindi, she... could not converse with anyone outside her tiny social stratum. She... could not eat with her hands; could not squat down on the ground on her haunches to wait for a bus... she felt happier with so-called English vegetables, snap peas, French beans spring onions, and feared... feared! – loki, tinda, kathal, kaddu, patrel, and the local saag in the market. Eating together they had always felt embarrassed – he unsettled by her finickiness and her curbed enjoyment, and she revolted by his energy and his fingers working the dal, his slurps and smacks (Desai, 2006, p.216).

In the novel, Gyan describes Sai's reaction to Christmas celebrations as certain hybridity issues. He tells Sai that:

Don't you have any pride? Trying to be so Westernized. They don't want you!!! Go there and see if they will welcome you with open arms. You will be trying to clean their toilets and even then, they won't want you (Desai, 2006, p.213).

Although at some extent, Gyan could be regarded as honest in his opinions, especially when considering Biju's experiences in New York and the English antagonism that Jemubhai was subjected to during his time in Cambridge, Sai fails to accept Gyan's criticism. Sai comes into the defence of her hybrid identity nature and the choices she had made by stating that;

What on earth was wrong with an excuse for a party? After all, one could then logically continue the argument and make a case against speaking English, as well, or eating a patty at the Hasty Tasty – all matters against which Gyan could hardly defend himself (Desai, 2006, p.214).

Sai accepted the fact that he had an in-between identity. She came to terms that the boundaries that she thought were well defined were, in fact, faint and unrecognizable. Sai also noted no pure cultural norm or practices, just as explained by Bhabha and quoted in Rutherford's book *Identity: Community, Culture, Difference* as;

All forms of culture are continually in a process of hybridity. But for me, the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge...the process of cultural hybridity gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation (Rutherford,1990, p.211).

Postcolonial hybridization is always related to foreigners living with the colonizers. In the context of Sai and the judge, there are considered strangers in their home country by those who are not wealthy or colonially educated as them. Sai is very

different from her grandfather because she discovers and accepts her hybridity status while her grandfather becomes a victim of his distorted identity.

Sai never left India, but she is still regarded as a stranger in her own country due to how she speaks and carries out herself. Meeting and getting in a relationship with Gyan made Sai use the boundaries between different categories of people, even if they were from a different culture. Sai is faced with a hard time trying to figure out where her identity fits. Desai failed to solve Sai's problem but placing her in that state made her curious about the cultural norms that she is trapped in.

Jemubhai Patel was aware of his deformed identity but always denied it by hiding behind his wealth, self-esteem, and short temper. Contrasting from Sai, the judge's hybridization identity is subjected to him when he departed his poverty-stricken background to go and study law in Cambridge. During her stay abroad, Jemubhai was exposed to segregation, and this experience influenced his anger and bitterness. The judge thought of the European as a superior race, and he was obsessed with their culture. The judge was considered a stranger in England because of his culture, colour, and accent. On his return to India, Jemubhai abstained from these characteristics that made him a stranger to other connections to his home country, including his family. Although the judge had kept his memories as secrets, it is observed that his rage is a cover-up of confusion and pain he has been trying to suppress. Sai's arrival triggers the judge's memory lapses making him face the harsh reality of his identity hybridity. Jemubhai begins to recall his journeys, departures, and appearances from his past (Desai, 2006, p.35). The judge could not sleep after lying on her bed because of her granddaughter's trunk written in white: 'Miss S. Mistry, St. Augustine's Convent (Desai, 2006, p.8). These wordings aroused his memories when he was leaving India;

He had first left home at the age of twenty, with a black tin trunk just like the one Sai had arrived with, on which white letters read 'Mr. J. P. Patel, SS Strathnaver.' The year was 1939. The town he had left was his ancestral home of Piphit. From there he had journeyed to the Bombay dock and then sailed to Liverpool, and from Liverpool he had gone to Cambridge. Many years had passed, and yet the day returned to him vividly, cruelly (Desai, 2006, p.47).

Sai also brings up the memories of the judge's failed relationship when he asked the judge where her grandmother was (Desai, 2006, p.88). At first, Sai had inquired about her grandmother to the cook. The cook created imagination of events to explain what happened to Nimi, Sai's grandmother; he suggested that the death of Nimi made Jemubhai a cruel man because he was enraged by the demise (Desai, 2006, p.87). However, these were not true according to the resurfacing of the judge's hidden memories. Before leaving for England, Jemubhai, an eighteen-year-old, was subjected to an arranged marriage where he marries Bela, who was later named Nimi by Jemubhai's family (Desai, 2006, p.90). The only time romance between Jemubhai and Nimi is witnessed before leaving for England, taking her for a spin (Desai, 2006, p.92). The romance feeds upon Jemubhai's return from England, and it is replaced by rage and spite. The judge acknowledges that he does not remember his wife (Desai, 2006, p.166). His wife had become a stranger to him.

Assuming his deformed identity, the judge associates himself with the English culture and regards his wife as a disgusting stranger. Despite the switch of identities observed in the judge, his marriage with Nimi continues upon his arrival from England, but it is characterized by violence and humiliating manners. Jemubhai's anger was fueled when Nimi perused through his possession hence violating his newly Westernized privacy. Nimi had also 'confiscated' his most valued item, the 'powder puff' (Desai, 2006, p.166). After discovering his wife deeds, he indeed faced her for the first time again after she arrived in India;

He did not like her face, searched for his hatred, found beauty, dismissed it. Once, it had been a terrifying beckoning thing that had made his heart turn to water, but now it seemed beside the point. An Indian girl could never be as beautiful as an English one (Desai, 2006, p.206).

Jemubhai also realizes that his wife had an unattractive Indianness and strangeness that reminded him of the horrible strangeness that he once acquired and which influenced his rejection and discrimination in England. By realizing this, the feelings of spite and rage that the judge had hidden resurfaced. These feelings were caused by those individuals who treated him as a stranger. Still, as for him, he directed them to Nimi. Jemubhai gives in to his anger, especially when his powder puff

container had been broken, and it was lying on the floor among other contents that were pastel-coloured. The judge wrestles his wife to the ground, filled with rage, and hits her (Desai, 2006, p.169).

Jemubhai can; “disguise his inexperience, his crudity, with hatred and fury...a trick that would serve him well throughout his life in a variety of areas” (Desai, 2006, p.208). The judge goes to the extent of raping Nimi, and in this context, he lets out his emotional detachment, which is featured in him. Jemubhai hides his pain and insecurity related to his distorted identity through hate and anger. According to the judge's perspective, the relationship with his wife is reduced to; “undignified love, Indian love, stinking, unaesthetic love” (Desai, 2006, p.51). Jemubhai also discovered that his wife lacked dignity, reminding him of his stature before leaving for England, propagating his anger. Increased anger influenced more violence in the marriage between the judge and Nimi;

One day he found footprints on the toilet seat— she was squatting on it, she was squatting on it! —he could barely contain his outrage, took her head and pushed it into the toilet bowl, and after a point, Nimi, made invalid by her misery, grew very dull, began to fall asleep in heliographic sunshine and wake in the middle of the night. She peered out at the world but could not focus on it, never went to the mirror, because she couldn't see herself in it, and anyway she couldn't bear to spend a moment in dressing and combing, activities that were only for the happy and the loved (Desai, 2006, p.212).

The judge kicked out his wife and bought her a ticket to Gujarat so that he could never see her again (Desai, 2006, p.305). The judge does not care about his wife's suffering, the daughter she bore him, or even the news of her death. The judge had a dog that he so much loved called Mutt. When the judge lost Mutt, he cried in remorse, pleading to his dead dog to forgive him (Desai, 2006, p.292). The futile search for his dog made the judge remorseful, but it was short-lived. Realizing he would never find his dog, the judge is filled with self-hatred, and he assaults his cook, falsely alleging that the cook had lost his dog.

The judge faces a similar situation as Sai and Biju, and he is obligated to account for the disturbing truth about his inherent distorted identity. Their encounters with foreign cultures facilitate the process of hybrid identity in Sai and Biju. Jemubhai, on the other hand, is faced with this process first through Nimi, his wife that he claims that he had forgotten, and later on, Sai, her granddaughter. At some point, the judge is faced with similar experiences of Biju when he re-evaluated his perception of the different cultural norms and Sai, who intensely looks for personal reflection. The judge experiences flooding of hidden memories that initiated the resurfacing of distorted identity. Contrasting to the young characters, Jemubhai fails to accept his hybrid identity. Instead of looking into the curiosity of his distorted identity, the judge chooses to avoid all the cultures that do not reflect a noble picture of an English gentleman. He is considered a stranger in both his fellow Indians and those of the English native trying to copy the English culture; This influenced his sidelining and segregation from those close to him. When the novel was coming to an end, it is observed that Jemubhai's feelings of remorse that were timidly resurfacing are once more covered with spite and rage. He assaults his cooks for the mistakes that he did not make.

The judge is last seen entering his room while the cook stumbles to his quarters after the assault (Desai, 2006, p.323). Desai shows this image as a reflection that Jemubhai is not likely to accept his distorted identities like Sai and Biju. The judge's hybridity is what Homi Bhabha refers to as; " process of cultural hybridity...gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation"(Rutherford, 1990,p.211).The judge prefers to continue living between the two identities that feature bitterness and embitterment in Cho Oyo, where his crumbling mansion is located.

In the novel, *The Inheritance of Loss*, the author Kiran Desai ventures through the advantages and disadvantages of modernized hybrid identity. She makes this clear through evident situations in her novel. In his article, *Ethnicity in an Age of Diaspora*, Radhakrishnan looks forward to "a future where identity will be a matter of rich and complex negotiation and not the result of blind and official decree" (Radhakrishnan, 1991, p.115). Jacobsen describes Bauman's concept of 'the stranger' and suggests that; the predestine shape of the globe or order from any place does not determine the

contrast between a personal identity from a foreign identity. This shape needs to go through a series of construction and reconstruction. This concept also states that strangers are taken as sources of production and by products in these modern times. This is caused by the practice of identity structuring that is not conclusive (Jacobsen et al., 2008, p.54). In her novel, Desai adopts the idea that a stranger acts as a catalyst in the practice of building identities with more focus on the process of relating with congenitally distorted hybrid identity. Following from the experiences of Biju, Sai, and Jemubhai, Desai proposes that the hybridization process is only applicable when an individual's hidden differences resurface by self-reflection of the 'stranger' aspect. Desai further culminates that this practice is not easy to deal with and that it is impossible to make peace with one's hybrid identity. This practice can only be conveniently negotiated via the continuous self-confrontation that is usually uncomfortable.

The Reluctant Fundamentalist by Mohsin Hamid is a story of a man named Changez, the main character and a Pakistani immigrant in America. Changez is in America to chase his American dream; however, he is disappointed with the 9/11 attacks after realizing the impact of American imperialism on the rest of the world, specifically its impact on the Middle East and Pakistan. The story revolves around themes such as transnationalism, migration, and identity based on the postcolonial concept.

The topic of the novel can be divided into two parts. The first part implies the state of being unsure, while the second part signifies an uttermost reaction. The author is not entirely religious in his novel and reflects his mind's condition in the book. Considering that Hamid used dramatic monologue in his book, the Muslims represented by the character Changez are given a voice. Changez feels that the Muslim's views on 9/11 are not taken into consideration. According to Ingrida Egle Žindžiuvienė (2014), the reader sympathizes with Changez due to his solid perceptions and determined voice (p.153). These characteristics of Changez also make the reader rethink his perspective or even accept them.

The postcolonial concept comprises conflicting narratives of hybridity. "Hybrid" is a postcolonial term used to describe the native people who had children with the white colonizers. It, therefore, led to the creation of a new class of people in

terms of blood and colour (Potter & Phillips, 2006, p.921). Thus, "hybridity" is a cultural mingling and mixing. Changez's hybridity is unstable; thus, he is uncomfortable with his own culture. The focus of this chapter is to explore the concept of hybridity and its relationship with identity.

The main character's name, "Changez," is derived from the word change. The name is connected to the fact that Changez has to undergo some changes to fit America and meet his American dreams. In the West, the name suggests that the character is a good representation of personal change. This is linked to the fact that all the immigrants like Changez have to change to become Americans. Becoming an American means an individual has to ignore the old culture and focus on the American culture, which is what Changez does to meet his American dream. To achieve his goals, he has to adapt socially and regain the lost glory because his family in Pakistan is losing wealth. He represents individuality that connects Western ideology, specifically, the concept of fulfilling his American dream. Changez is situated under two cultural systems throughout the novel: the capitalist, imperial, and individualistic United States and the traditional definition of Pakistan.

In the novel, *The Reluctant Fundamentalist*, the Americans converse with Changez, who continuously used sarcasm to guarantee his interlocutor that he was harmless. His overemphasis and stereotyping influenced all the things he saw as threats; this causes his immediate instinct in Lahore to be cautious, fright and intuition. This is shown in the first line of the novel; "I see I have alarmed you. Do not be frightened by my beard" (Hamid, 2007, p.1). Changez refers to his beard because it was falsely related to acts of terrorism and fundamentalism. During their interaction, Changez is an interlocutor sceptical of an individual who was later identified as a waiter. Changez seemed to be ridiculing his interlocutor's exaggerated fright taking from how he was conversing with him. Changez was talking sarcastically. This point is emphasized by the monotonous activities taking place in the environment around them.

Comparing the West and the East, according to Kennedy (2018), the name is a version of other terms such as "Chengis" and "Genghis," in which, upon Eastern and Western readers learning it can easily relate to the " twelfth-century Mongol leader, Genghis Kahan."(p.6) This linking identifies Changez with an "invader who destroys and attacks the Caliphate, the most successful and largest Muslim empire of that time."

(Kennedy, 2018, p.6). This disconnects him from any Muslim culture. Considering that the Mongols attacked Europe, that reflects Changez's opinion on the west aspirations. This makes him an opposition after he changes his identity, and he appears to be disappointed and seriously affected by the 9/11 war. While he was in Manila for the job, he says that:

I was in my room, packing my things. I turned on the television and saw that what at first, I thought a film was. But as I continued to watch, I realized it was not fiction but news. I started as one, and then the other of the twin towers of New York World Trade Center collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased (Hamid, 2007, p.51).

Changez's name's the link to the empire describes his suffering from nostalgia where Pakistan and the River Basin people were great. They built the Royal Mosque and Shalimar Gardens (Hamid, 2007, p.38). Changez's disconnection from Pakistani culture to American culture is a sign of hybridity. Changez becomes a product of two cultures and struggles to discover his identity on both sides of the world. After he accepts the hybridity, he can adapt and fit in with the American culture, and he can relate with his American friends. At the end of the novel, he uses the American culture against itself. The author, in the novel, advocates a broad and completely different view of the world related to the West and Eastern culture through Changez. Hamid brings out the challenge of adapting to the new American culture, facilitating the understanding of Western disparity, and eliminating racial disparity.

When Changez had travelled to Greece, there is a place where he acts as an observer; he evaluated the behaviours of his peers. Changez considers his peers strange and abnormal by their behaviours. He is angered by their heavy spending on food and how they despise those rendering services to them. Changez state that;

I... found myself wondering by what quirk of human history, my companions many of whom I would regard as upstarts in my own country, so devoid of refinement were they were in a position to conduct themselves in the world as though they were its ruling class (Hamid, 2007, p.21).

Changez was raised in a culture where values are upheld, and respect is expected from everybody. Changez has lived through hardship and struggle, and he despises his wealthy peers but did not have sophistication and manners. Changez has contrasting expectations and values because he was raised in a different culture. At his arrival in New York, Changez is striving hard to blend with the foreign culture. At some point, he regarded himself as a New Yorker. Initially, Changez comes to terms that he was part of the foreign culture. He was also aware that he would never be like the Americans or even be considered one; however, he tries because of their cultural differences. The novel describes Changez as an exotic acquaintance (Hamid, 2007, p.11). Changez takes up a hybrid identity during his stay in New York. He manages to merge two identities during his conversion to New York. He describes the feeling of moving to New York as "unexpectedly-like coming to home." (Hamid, 2007, p.27). In the same conversation, he speaks on his culture, stating that, "Urdu was spoken by taxicab drivers... the presence of a Samosa -and -Channa serving establishment..." (Hamid, 2007, p.28)

Changez is welcomed in New York City, and he is gassed up for a good job and future, and everybody also accepted him. He even considers New York part of his home; he recognized some music and food from his home. In the novel, Changez states that he was never an American in the past four and half years, and his arrival in New York immediately made him feel like a New Yorker (Hamid, 2007, p.19). In Hamid's novel, Jim and Wainwright are the two characters that see the struggles Changez is going through. Wainwright was Changez's workmate, who is seen to be sympathizing with him throughout his stay in New York. Jim was Changez's employer, and he supported Changez's hard work and acknowledged his judgment, but Jim pled work as the priority. In the novel, Wainwright is the only person that understood and empathized with him. When Changez had decided to taste the American life a little and indulged in enjoyment, Wainwright reflects a statement from the star war's allusion. This statement seemed to prophesize on the coming events; "Beware the dark side, young Sky-walker" (Hamid, 2007, p.31). Wainwright is the only person that stands with Changez through his experiences in New York. Wainwright advises Changez to shave his beard when they had overgrown it. Changez's boss, Jim, was from a humble background and is the first individual to discover Changez's loss of

identity in New York. Jim tells Changez that his experiences and practices came from the feelings of being a stranger in a different place (Hamid, 2007, p.23).

Changez is hunted because he was considered the same as the Americans in New York. In some instances, in the novel, Changez preferred to be referred to as an American who resides in New York. For example, Changez travels to the Philippines and strives hard to behave like an American, but he is still treated differently from white Americans. Changez realizes that he cannot assume his cultural identity, and he is ashamed of that fact. An intense struggle between the two identities is evident at the point where Changez reproves himself for preferring to be an American anytime he wants to be considered or favoured. Apart from embracing the American culture and practices to be in a powerful position, Changez is also boastful of his job. His job gave him more sense of security. Changez states his job upon a confrontation by the gateman when he had gone to check on his girlfriend; "as I stated my business...this had its desired effect"(Hamid, 2007, p.37). Also, in the novel, both New York and Manila are wealthier than Lahore upsets Changez. He states, "I attempted to act and Speak, as much as dignity would permit, more like an American"(Hamid, 2007, p.46).

Changez smiles when he first learns of the World Trade Center attack. He saw it as a victory rather than just enjoyment of bloodshed and violence. Changez states that "I was caught up in the symbolism of it all, the fact that someone had so visibly brought America to her knees" (Hamid, 2007, p.51). Changez had regarded America as untouchable and invincible, but this attack proved him wrong. A war between Indians and Pakistanis seems to occupy and trouble Changez. He cares a lot about his homeland's trouble. This care is seen he was awarded a distributed bonus for being the best in his firm. Changez could not enjoy his victory because of the looming war that was in his country.

Changez regards his culture as a basis for his values and identity, bringing out the primary concept of hybridity. Sometimes he is proud of the Pakistani culture, but other times he is not sure about it. However, when he overturns his Pakistani culture, he seems to be ashamed. He says that:

I tried not to dwell on the comparison; it was one thing to accept that New York was wealthier than Lahore in Pakistan, but quite another to swallow

was the fact that Manila was as well. I felt like a distance runner who thinks he is not doing too badly until he glances over his shoulders and sees that the fellow who is lapping him is not the leader of the pack, but one of the laggards (Hamid, 2007, p.46).

Therefore, Changez views the suppression of his culture negatively and allows the reader to comprehend the challenges he experiences in America and the urge to be seen as an American, yet he remains a Pakistan. To balance the Pakistan and American culture is the beginning of troubles for Changez. Therefore, to fit in the American Culture, Changez has to adapt to the American culture and standards. He says:

Excuse me, sir, but May I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a lover of America. I noticed that you were looking for something; more than looking, you seemed to be on a mission, and since I am both a native of this city and the speaker of your language, I think I might offer you, my services (Hamid, 2007, p.1).

Changez mentions his beards to the visitor because; a long beard is sometimes connected to terrorism or fundamentalism.

American immigration policies have left no chance for Changez's Pakistan Culture. America and Shirazi view migration as a street where there are assimilation and loyalty to the host country. Changez has to convert his culture and heritage because if he does not, the integration will be complex. Hartnell (2010) states that;" American culture places on its newly arrived immigrants, a claim that remains indifferent to the dynamics of cultural exchange that might recognize the values brought to America by its migrant population" (p.342).

It is also evident in the novel where Changez came from Manila when he says;

When we arrived, I was separated from my team at the migration. They joined the queue for American Citizens; I joined the one for foreigners. The officer who inspected my passport was a solidly built woman with a pistol at her hip and a mastery of English inferior to mine; I attempted to disarm her with a smile. What is the purpose of your trip to the United

States? I live here.... our exchange continued, and I was dispatched for secondary inspection (Hamid, 2007, p.52).

It is so clear that Changez's pain comes from him trying to choose American culture over the Pakistan culture to be treated well. The pain is a sign of hybridity because it places him in the East and West division dilemma. After all, America United states will only accept and treat him well when he chooses the American Culture over the Pakistan Culture.

Changez's turning point in the context of his identity is the moment he went back to New York. Changez encounters post 9/11 incidents firsthand. His racial background causes him to be halted for inspection in the airport while all other colleagues were allowed to pass. The insults, segregation anger Changez, and how people looked at him when he returned to New York. Due to this reception, Changez decided to grow beards. He strives to fit in the two contrasting cultures that are described as two opposites. The occurrence of the 9/11 attacks intensified this struggle. The treatment that was subjected to him after the incident influenced his reaction to the American identity. According to Darda (2014) in her journal, "*Precarious World: Rethinking Global Fiction in Mohsin Hamid's The Reluctant Fundamentalist*," he states that Bush's decisions after the 9/11 incident, described by Agamben, was the point where "emergency became the rule" (p.117). The policy of considering specific individuals as prospective criminals relatively makes them want to defend themselves. The political experiences observed by Changez influences is bitter reaction and rejection of the American identity. In the book *Questions of Cultural Identity*, the authors' Ed. Stuart Hall, Stuart, and Paul Du Gay(1996) describe speaking about identity as discussing a specific experience or the process of handling a specific experience. He also states that it is not an object by a process (p.110).

Changez becomes aware of the two cultures and can see the view of each culture. This is made possible because he gets to experience hybridity. Changez is aware of assimilation, and he rejects it enabling him to discover how he and his fellow diasporic immigrants are subjected to biases and injustice. In his book, *The Location of Culture*, Bhabha argues that the most effective and known disruptive form of opposition is hybridity. This is because it portrays "necessary deformation and displacement of all sites of discrimination and domination" (Bhabha, 1994, p.159).

The hybridity aspect that Changez was characterized with equipped him to view the same experience from both an American and a Pakistani. After visiting Lahore, Changez states that;

I recall the Americanness of my own gaze when I returned to Lahore that winter when war was in the offing. I was struck at first by how shabby our house appeared, with cracks running through its ceilings and dry bubbles of paint flaking off where dampness had entered its walls. The electricity had gone that afternoon, giving the place a gloomy air, but even in the dim light of the hissing gas heaters our furniture appeared dated and in urgent need of reupholstery and repair. I was saddened to find it in such a stateóno, more than saddened, I was shamed. This was where I came from, this was my provenance, and it smacked of lowliness (Hamid, 2007, p.81).

Changez's perception towards his house drastically changes, and he begins to view his house as a Pakistani son and as an individual raised in it. Changez examines why his house began to be the thing that he hates most. At this point, Changez realizes that he had been subjected to life changes. He discovers that being distant from home and amid foreign culture had changed how he viewed his home. Changez feels bothered by this apprehension, and he states;

I was looking about me with the eyes of a foreigner, and not just any foreigner, but that particular type of entitled and unsympathetic American who so annoyed me when I encountered him in the classrooms and workplaces of your country's elite (Hamid, 2007, p.81).

Changez is also seen to defend his home country and the media's image, though some individuals easily believe what is stated by the media. "...in the stories, we tell of ourselves we were not the crazed and destitute radicals you see in your television channels but rather saints and poets"(Hamid, 2007, p.68). Due to this fact, Changez further alienates himself and despises the Western identity. He is aware of the various way that the Eastern culture is viewed and misrepresented. After getting back to America, Changez began speaking highly of his religion, culture, heritage, and generally his country. He was proud of his Pakistani identity. He even considered travelling back to his home country. All the particulars that were pulling him towards

the American identity failed him. As described by Bauman, Changez felt like a stranger that the society produces strangers, but every society comprises its stranger produced in their unique way (Jacobsen et al., 2008, p.46). Changez tries hard to be part of his girlfriend Erica's life, but he fails because she cannot forget her dead boyfriend. Erica falls into depression due to this, and Changez loses her to a possible suicide. Changez realizes that he is not able to work or start a family in America. This hinders his stay in America. Changez struggles to find love in Western culture. In the novel, the American tourist asks Changez, "tell me, sir; have you left behind a love ?" (Hamid,2007, p.18) Then Changez boldly replies;

Your shrug is inscrutable, but I will be more forthcoming. I did leave behind love, and her name is Erica. We met the summer after we graduated part of a group of Princetonians who had decided to take a holiday together in Greece (Hamid, 2007, p.18).

Changez tries his best to blend his culture with American culture when he falls in love with Erica. It is challenging for Changez to be part of the American Culture makes him fail even in love. Erica is unable to forget his deceased boyfriend, Chris. It becomes difficult for Changez to establish his sense of belonging, and thus he also fails to win his girlfriend's heart. Erica cannot mingle with Changez despite how much she wants to because she has not yet gotten over her deceased boyfriend. Every time Erica remembers him, she becomes lost in depression and suicidal thoughts. Changez feels that there is no opportunity of love for him in America; he cannot build his own family there because Erica denies him.

Changez goes on a business trip in Chile, where his emotions engulf him, and he is surprised by the events that were taking place in his home country. Changez gets to experience the real face of politics. He states that " My blinders were coming off, and I was dazzled and rendered immobile by the sudden broadening of my arc of vision"(Hamid, 2007, p.93). Changez comes into terms with himself that he does not concur with the way America relates itself with other nations and how they disrespect the personal boundaries of other nations was not approved (Hamid, 2007, p.70). Edward Said and his colleagues describe this type of imperialism in their book *Culture and Resistance* as persistent in the cultural norms and the ideological, social, political, and economic practices (Edward et al., 2003, p.9). At this point, Changez stops his

struggle. Changez notices that it is of no use striving to assume an identity that is not his. Most people around him alienate him and consider him as a stranger. He was considered a bearded stranger, and nobody wanted to relate with him. His job had no meaning to him. Changez decided to travel back home so that he could be with his family. He was determined to help his country. Changez causes an alert in the security department; this was when he was departing America. Changez was not mesmerized by the situation at that time, and it seemed like he was expecting it.

Back in his home country, Changez was vocal about the defiance of the American policies. Changez was employed in Pakistan as a lecturer, and through his classes, he protested and mobilized his students against the American policies. Losing his job in New York could be a result of his experiences. Due to the influence of hybridization, Changez is seen to have separated himself from the community. At the end of the novel, it is evident that Changez becomes a strong critic of the American government, but it is unsure if he became an extremist. Hamid does not offer a clear description of what occurred next at the end of the novel. The reader is therefore left to speculate on what happens later. It is correct to state that the novel ending is a future reflection of the relation between the Americans and the Pakistanis. The end can also be a representation of the Western-Eastern culture relations. Both categories are forming a friendly relationship with the other or segregating from one another. There is mistrust between the two identities, but there is also the possibility of comprehending and coexisting. The end of the novel puts the reader in a state of dilemma.

Cultural hybridity influences the ability of Changez to evaluate the two identity cultures side by side. This ability is deformed and influenced by the politics of the 9/11 incident. Changez is faced with the struggle of staying between the two identities. He later takes a complete stand, influenced by his political, personal, and social experiences. It is of no importance whether his views are perceived as right or wrong, justifiable or not, but how he coped up with the struggle of the two identities and finally realized his own identity is what is essential.

CHAPTER FOUR

4.1. REPRESENTING DIASPORA IN *THE INHERITANCE OF LOSS* AND *THE RELUCTANT FUNDAMENTALIST*

Diverse theories and discussions of the diasporic encounter depend on the type of diaspora experienced. Preethamol (2018) defines diaspora as a category of diverse communities associated with contrasting languages, cultures, and religions (p.40). These communities share languages, social, religious, and cultural practices through the national extremities. Taking the context of a third-world country, diaspora is characterized by various socio-political consternation, including terrorism, ethnic violence, communalism, poverty, and even fundamentalism shared to the world's rest by the third-world countries. For some time now, identity has been the main focus academically through the globe, and through its replication in diaspora writings, the readers' perceptions are influenced by that critical issue. Identity has become a point of reference for the other aspects of people's culture and lives.

An individual's geographical location is one of the components that structuralizes a person's identity framework. A person's place of origin also affects his status and position in a given social structure and other people's behaviours around him. We will look at the implication of contrasting diasporic on a single individual in the novels; *The Inheritance of Loss* by Kiran Desai and *The Reluctant Fundamentalist* by Mohsin Hamid.

According to Kiran Desai in her novel, *The inheritance of Loss*, she derives the diasporic reflection from the perspective of the Indian culture. Desai's ideas are the same as Vijay Mishra's, and this is evident in his book, *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Mishra describes diaspora in the begging of his book as:

All diasporas are unhappy, but every diaspora is unhappy in its own way. Diasporas refer to people who do not feel comfortable with their nonhyphenated identities as indicated on their passports. Diasporas are people who would want to explore the meaning of the hyphen but perhaps not press the hyphen too far for fear that this would lead to massive

communal schizophrenia. They are precariously lodged within an episteme of real or imagined displacements, self-imposed sense of exile; they are haunted by spectres, by ghosts arising from within that encourage irredentist or separatist movements. Diasporas are both celebrated (by late/postmodernity) and maligned (by early modernity). But we need to be a little cautious, a little wary of either position (Mishra, 2007,p.22).

According to Mishra's perspective, the categorized forms of self-diasporas situations are described as outcomes of upset and shifted conditions. These conditions are portrayed as displaced in their views and domains and hanging in their specific narratives and situations. Mishra establishes "two relatively autonomous archives" to represent a situation for addressing the Indian diaspora; this is to study the 'new' diaspora (Mishra,2007, p.23).

Salman Rushdie places his focus on the situations of crises in his essay *Imaginary Homeland*. He sheds some light on the advantages brought about by diaspora. he states that the immigrant's distorted identity of nationality might be of his benefit. Rushdie describes living in diaspora as a cause of sensory loss, but it also enables different possible positions of acquiring new information and skill. Diasporic situations can influence creativity. Rushdie states that:

if we do look back, we must also do so in the knowledge-- which gives rise to profound uncertainties-- that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, India of the mind (Rushdie, 2012, p.16).

An inclusive apprehension of the Indian diaspora is only attained in a situation where there is a consideration of given locations of both diasporas; this is according to Mishra. He also discovers the base of Indian diasporic compositions as an intimation in the location they originate from and an unattainable place where those in diaspora seek to return to. The diasporic imagination is constituted in the ideologies of Indian diasporic composition, which is pigmented by the nostalgic recollection of the site. This diasporic imagination is described as "Any ethnic enclave in a nation-state

defines itself consciously, unconsciously, or through self-evident or implied coercion, as a group that lives in displacement” (Mishra,2007, p.2).

Mishra’s ideas of the “new” diaspora are well portrayed in Kiran Desai’s novel, *The Inheritance of Loss*. The novel gives evidence of the tension caused by diasporic imaginations in its narration. The primary setting of this novel is in India, but there is an introduction of another location abroad, in this case, the United States. The novels progressively alternate the two locations, thus giving a foundation for a shudder in dissension. In *The Inheritance of Loss*, Desai shows her despicable talent for vividly explaining scenarios to the reader, influencing the readers' assumption to be present in Harlem's neighbourhood or a Darjeeling restaurant (Albritton,2007, p.170). Desai's novel also showcases the use of the Indian English novel's new poetics (Singh,2013, p.26).

In his book, *The Location of Culture*, Bhabha describes the distorted and multiple identities that threaten the double vision. Jordan Nelson (2012), a graduate scholar, describes Bhabha’s explanation of these identities as influenced by "the deconstruction of a binary oppositional way of viewing the spaces here and there.” (p.4). Mohsin Hamid characterizes Changez as a protagonist in his book, *The Reluctant Fundamentalist*. Changez travels to America from Pakistan for academic purposes and later lands a job in a successful firm that offers consulting services. In his initial stay in New York, Changez's perspective on the United States and Pakistan is that of two binary contrasts:

In the stories we tell of ourselves, we were not the crazed and destitute radicals you see on your television channels but rather saints and poets and—yes—conquering kings. We built the Royal Mosque and the Shalimar Gardens in this city, and we built the Lahore Fort with its mighty walls and wide ramp for our battle-elephants. And we did these things when your country was still a collection of thirteen small colonies, gnawing away at the edge of a continent (Hamid, 2007, p.68).

4.2. The Portrayal of Diaspora in Kiran Desai's *The Inheritance of Loss* and Mohsin Hamid's *The Reluctant Fundamentalist*

In their book, *Key Concepts in Postcolonial Studies*, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin state that "Diaspora is the voluntary or forcible movement of peoples from their homelands to new regions" (Ashcroft et al., 2013, p.81). Desai's novel, *The Inheritance of Loss*, starts by explaining Kalimpong's natural beauty, which comprises snow-filled terrain. Desai characterizes Sai, an orphan Indian teenage girl staying with her grandfather, a graduate of Cambridge University, a retired judge, and their cook. They were residing in Cho Oyo, a house in Kalimpong town. After her parents' death, Sai, born in Russia, comes to Kalimpong from Dehra Dun. Jemubhai Patel, Sai's maternal grandfather, is a literate individual with mimicked Western culture, and he is always thinking about his journey to England and back to India. Desai also narrates about Biju, the cook's son, living in America as an illegal immigrant. In Desai's novel, there is also Gyan, a Nepali who has delegated the duty of teaching Sai and later on ends up being her boyfriend. Other characters living in Kalimpong away from their initial motherlands were Noni, Lola, father Booty, and uncle Potty. These characters in Desai's novel experience dislocation because they were residing in a foreign land. This split with the character's old identity is what is being referred to as a dislocation.

Dislocation comprises the feeling of loneliness. The dislocated characters in Desai's novel face non-acceptance from the native community in the area and discrimination in the context of their ethnicity. Desai states that "Here in America, where every nationality confirmed its stereotype..." (Desai, 2006, p.32). New York represents a global community because diasporic individuals, especially those from third-world countries, seek jobs and better lives. There is usually a busy atmosphere in this city where people are in a rush carrying out tasks to achieve the ultimate goal that brought them to the city. An increase in world development is unproportionable to the prevalence of individual's feelings and emotions. Most individuals in New York are there to witness the new levels of development, but they are not fond of these developments because of the fear of unavoidable collapse. The world is full of situations characterized by distrusts, duality, and bad intentions. Biju was caught up

with these situations that were difficult to deal with. Biju was inadequately educated and from a poverty-stricken family. Biju's father was a cook working for a retired judge back in India, and his only wish was to see his son succeed in life in the United States.

Biju moved to America, intending to prosper in the context of material and culture. Biju faces humiliation each time he makes advancements towards relocating to America. At the U.S. embassy, Biju is together with a large crowd of Indians fighting to access the visa counter of the U.S.:

Biggest pusher, first place; how self-contented and smiling he was; he dusted himself off, presenting himself with the exquisite manners of a cat. I'm civilized, sir, ready for the U.S., I'm civilized, man. Biju noticed that his eyes, so alive to the foreigners and went dead (Desai, 2006, p.224).

In New York, Biju is faced with many challenges, having reached an alien world as a diasporic individual. He is faced with a harsh reality that hinders his ambitions of a successful future in New York. Biju first works for the Stars and Stripes Diner, a restaurant in New York describe by Desai as; "All American flag on top, all Guatemalan flag below. Plus, one Indian flag when Biju arrived" (Desai, 2006, p.30). Biju constantly reminds him that he is not part of the foreign community during his daily practices until he feels he is an unanticipated person in New York. It is an assumption that obtaining American citizenship is an implication of settled and prosperous life. In his novel, Desai provides the reality and status of Indians residing in the United States; she states that:

The green card, the green car... Saeed applied for the immigration lottery each year, but Indians were not allowed to apply. Bulgarians, Irish, Malagasy...on and on the list went, but no, no Indians. There were just too many jostling to get out, to pull everyone else down, to climb on one another's backs and run. The line would be stopped up for years; the quota was full, overfull, spilling over (Desai, 2006, p.101).

Saeed, Biju's only trusted friend in New York, was working in the Banana Republic. Saeed's natives are in Africa, and he is determined to acquire a green card. The white Americans mistreat Saeed due to his contrasting culture and natives. Saeed

marries Toys, his co-worker of American background, and this was his pathway of attaining the green card and officially becoming an American citizen.

Biju is attached to the transnational formation's practices meaning that he hangs to the probability of being successful in New York even as he keeps moving from one workplace to another in the basement kitchens in America (Kondali, 2018. p.108). *The Inheritance of Loss* also tells the history of change, diaspora, and displacement where the feeling of being at home is lost; this shows the inability of an illegal immigrant to prosper and defeat legal instability and poverty of the global economy's foundation.

In his book *Global Matters: The Transnational Turn in Literary Studies*, Paul Jay states that “the novel focuses our attention on the decidedly uneven economic and cultural effects of globalization in the metropolitan West, on its tendency to both create and exploit a kind of tribal underclass of transnational diasporic workers whose experiences call attention to a set of class-related issues” (Jay,2010, p.120). Desai displays economic manipulation caused by the mobility of the globe and corrosively exposes fake multiculturalism in a restaurant set up where there were a variety of flags from different nations. These flags were ridiculing the economic probabilities and democratic openness of America, and these escalated the distorted identity of Biju as shown:

Biju at the Baby Bistro. Above, the restaurant was French, but below in the kitchen it was Mexican and Indian. And, when a Paki was hired, it was Mexican, Indian, Pakistani. Biju at Le Colonial for the authentic colonial experience. On top, rich colonial, and down below, poor native. Colombian, Tunisian, Ecuadorian, Gambian. On to the Stars and Stripes Diner. All American flag on top, all Guatemalan flag below. Plus one Indian flag when Biju arrived... There was a whole world in the basement kitchens of New York, but Biju was ill-equipped for it (Desai, 2006,p.30-31).

Immigrants in Western countries are affected mainly by the lack of access to communication modes with their families back in their home countries. This diasporic feature has become crucial in modern times. Communications with persons residing

abroad have become cheaper than in the past. *The Inheritance of Loss* tells a narrative that happened even before independence, but the author has new skills. There is communication between Saeed and Biju are residing in New York, and their families via the phone. The novel gives evidence of the importance of phone usage. Through the phone, Biju can interact and share emotions and information even from America. Desai explains how it was hard for Biju to communicate with his father via the telephone:

He slipped out of the kitchen and purchased a twenty-five-dollar number from a bum who had a talent for learning numbers by lingering outside phone booths, overhearing people spell out their unsuspecting Mr. Onopolous making a phone call and charging it to his platinum (Desai, 2006, p.282).

The cook's mentality in receiving the phone also explains the diasporic influence. The cook speeds to respond to a phone call from New York quickly. Being Biju's father, the cook is obligated to inquiring about his son's experiences in the United States. On the other hand, Biju inquiries about his father's wellness, inclusive of his health, taking into consideration the presence of the GNL movement in his homeland.

Another diasporic feature important in communication facilitation is the use of letters. Biju is seen to have sent many letters to his father that the latter's house was full of letters. Conversations through phone calls are described as being, and thus Biju and his father substitute this with letters to share emotions and information. Desai describes the first letter Biju wrote after just arriving in America as:

Biju had just arrived in New York. "Respected Pitaji, no need to worry. Everything is fine. The manager has offered me a full-time waiter position. They will give uniforms and food. Angrezikhana only, no Indian food, and the owner is not from India. He is from America itself (Desai, 2006, p.24).

Another aspect that causes diasporic cultural differences is the diversification of food types. What other people eat in one part of the world is usually different from the diet type of a different world location. New York is a vast city, and there is always enough food for every person in the city. Desai exemplified hot dog, an American approved

diet, as an aspect of cultural encounter. Biju meets a foreign lady while working in one restaurant and asks her if she liked Indian, American, or special hot dogs (Desai, 2006, p.23). Sai enjoyed using a knife and fork while having her meals because she was raised in Western cultures and practices. Contrastingly, her boyfriend Gyan dislikes these Western cultures and took on his local culture, where food is enjoyed more on rainy days. Desai states in her book:

After the rains, mushrooms pushed their way up, sweet as chicken and glorious as Kanchenjunga, so big, fanning out. People collected the oyster mushrooms in Father Booty's abandoned garden. For a while the smell of them cooking gave the town the surprising air of wealth and comfort (Desai, 2006, p.347).

The other character in the book *The Inheritance of Loss* who represents diasporic features was Jemubhai Patel, a retired judge. After a troubling experience in England which made him feel like a lesser human, Jemubhai was appointed as a touring judge in India (Desai, 2006, p.40). As taught by the Western culture, Jemubhai falls on a timetable that guides him to carry out his daily tasks; this is evident in the story that the cook was telling Sai:

As I said, we went first, so that when your grandfather arrived everything was set up exactly as it had been left in the old camp, the same files open at the same angle turned to the same page. If it was even a little bit different, he would lose his temper (Desai, 2006, p.78).

the novel further explains that the judge's "constant exertion of authority" and "tight calendar" make him relaxed (Desai, 2006, p.61). However, Jemubhai is perfectly aware of his in between personality that is located by the colonized and the colonizer:

the cook... cooked a chicken, brought it forth, proclaimed it "roast bastard, just as in the Englishman's favorite joke book of natives using incorrect English. But sometimes, eating that roast bustard, the judge felt the joke might also be on him, and he called for another rum, took a big gulp, and kept eating feeling as if he were eating himself, since he, too was (was he?) part of the fun.... (Desai, 2006, p.81).

Living within the borders of his split identity causes Jemubhai to preference self-annihilation, described as "eating himself." The judge's characterization in the novel critically scrutinizes this aspect. Mingling with the Western culture completely transformed Jemubhai into a self-stranger as compared to those in his surroundings, Desai explains:

He forgot how to laugh... he held his hand over his mouth, because he couldn't bear anyone to see his gums, his teeth... he began to wash obsessively, concerned he would be accused of smelling, and each morning he scrubbed off the thick milky scent of sleep, the barnyard smell that wreathed him when he woke and impregnated the fabric of his pajamas. To the end of his life, he would never be seen without his socks and shoes and would prefer shadow to light, faded days to sunny, for he was suspicious that sunlight might reveal him, in his hideousness, all too clearly (Desai, 2006, p.53-54).

Jemubhai cannot credit the actual existence of his original culture and his "partial presence" in the desired culture (Bhabha, 1994, p.126). This fact places him in an uncomfortable position between the borders of the two cultures with an irreversible identity loss. Jemubhai is trapped in an emotionally violent state in between the gaps of diaspora and displacement. Jemubhai feels a lesser human due to the displacement identity of these two cultures:

There was more than a hint of reptile in the slope of his face, the wide hairless forehead, the introverted nose, the introverted chin, his lack of movement, his lack of lips, his fixed gaze. Like other elderly people, he seemed not to have travelled forward in time but far back. Harking to the prehistoric, in attendance upon infinity (Desai, 2006,p.45).

Jemubhai's intelligence was why he acquired a beautiful bride even before going to Cambridge, and it is also why he was accepted to study in England. This intelligence is also the cause of the judge's perspective on the privilege the male gender is attributed to. His colonial academics highlight Jemubhai's pride in being a male, and this controls most of the decisions he makes in his life. These decisions include the punishments he delegates to people below his class during his career and the

mistreatment applied to the cook, his only servant. Taking an example of his marriage with Nimi where there are tensions and extreme fury and spite, the judge directs this hatred and violence to his wife. Desai explains on the arrival of Jemubhai to Cambridge that he immediately started to read and learn because that was the sole skill he could bring from India to England (Desai, 2006, p.39). The judge returns to India as a completely different person from the one who left India. Jemubhai returns an educated man to a wife that he feels to be backward and primitive:

She came toward him with a garland. They didn't look at each other as she lifted it over his head. Up went his eyes, down went hers.... "So shy, so shy," the delighted crowd was sure of having witnessed the terror of love. (What amazing hope the audience has – always refusing to believe the non-existence of romance). What would he do with her? He had forgotten he had a wife. Well, he knew, of course, but she had drifted away like everything in his past, a series of facts that no longer had relevance. This one, though, it would follow him as wives in those days followed their husband..... All these past five years Nimi had remembered their bicycle ride and her levitating heart – how lovely she must have appeared to him (Desai, 2006, p.202).

Nimi Patel is fascinated by her husband's 'white powder.' Due to this, she hides it under her blouse (Desai, 2006, p.166). Jemubhai searches his powder in vain, and he starts having questions about his family members “this reminds him of the vast difference between them and him; He had thought they would have the good sense to be impressed and even a little awed by what he had become, but instead, they were laughing” (Desai, 2006, p.168). His white and pink powder application does not effectively cover Jemubhai's Indian brown skin in his struggle to mimic Western culture. Jemubhai's challenge of the two cultures overwhelms him, and this is influenced by the different cultural identities he acquires. This fact makes him informed of what Bhabha puts across as “two original moments from which the third emerges” (Rutherford, 1990, p.211). Jemubhai exists between the gaps capable of displacing the history of his identities but contrasting to Bhabha ideologies; the judge cannot construct new authority structures on its foundation. Jemubhai realizes that his power is only felt through violence. When Jemubhai finds out that Nimi is the one who

took his powder, he is filled with rage and hatred, leading him to assault her sexually. In this situation, the judge portrays his inferiority complex caused by the desire to become a white man to become superior like them.

Desai's novel, *The Inheritance of Loss*, is characterized by the chaos that shows the theme of the ordinary person's existence destruction and how they inherit loss. The novel portrays how Indians have lost trust in their country and trying to leave as per the culture of Western worlds. The author depicts how her characters strive to adopt the Western culture in the Indian setup context. The characters in the novel, Sai, the judge, Biju, and others, have dreams of prosperity, of being superior and recognized. This pulls them to an abyss of suffering and their struggle for survival that seems to be in vain. This novel also shows diasporic awareness through the lost cultural identities of the characters. The novel describes a fascinating journey from a village in Kalimpong to significant cities in America. Desai gives comparisons of two worlds; a third class and first-class nation, taking into account the desires of immigrants to prosper in the latter countries. *The Inheritance of Loss* is a story about the fake hope of immigrants that by travelling into a foreign country, they might be able to succeed and prosper in life, the alienation and discrimination, exploitation of these immigrants, and the homecoming of these individuals who have not profited from their journeys abroad but are glad to be back home. According to Jasbir Jain in her book *The Diaspora Writes Home*, *Diasporic people are described as:*

who have moved away from one culture to another ... caught between two cultures ... often engaged either in a process of self-recovery through resort to history and memory or in a process of self-preservation through an act of transformation (Jain, 2017, p.33).

The American metropolis pictures diasporic difference of opinion in world context on one side and Kalimpong town in Indian on the other. Desai's characterization in the book *The Inheritance of Loss* is that of individuals located between two worlds: the inevitable Indian system and the system of the Western world. This dissension eats up the characters throughout their lives as they are caught up between the gaps of these two domains; these worlds are that of their hopes and the reality they live in. These characters in the diasporic situation fundamentally face this conflict after realizing that they would never be part of both worlds simultaneously;

they had to sacrifice one world for another. Desai sought to explain and define the postcolonial violence and desperation that causes the modern multicultural world. It is a fact that a mixture of linguistics and cultures influences the diaspora. Conducting the global evaluation comes with the positive and negative parts of living in a diaspora.

In conclusion, *The Inheritance of Loss* propagates the negative side of globalization, and this is the big contrasting split between the poor and the wealthy. This split portrays the collapsing hopes of individuals that the Western worlds and specifically the white race are superior and more rational than the rest of the world. The novel vividly explains the resonation of globalism in post-cultural encounters. In Desai's writings, we can identify the interrelationship between the West and East, the nostalgia of the present and the past that influences the increase of percipience in her works.

Hamid, in his book, *The Reluctant fundamentalists*, discovers people according to their respective places of origin and cultural practices. These individuals tend to represent the current state and conditions of their respective nations. An example of Erica, a nostalgic American, is engulfed by a threatful nostalgia featuring her identity and success, which is no longer uncompromisable. In contrast, the identity of Changez is distorted, just like his country's state. Pakistan, Changez's home country, is experiencing an internal struggle where its citizens have contrasting ideologies and perspectives, influencing self-identification. Changez's preference is the personal construction of his own identity and his country's identity by narrating a past story. Frequently, Changez references the past success of his society when they owned one of the best global civilizations. At this juncture, Changez's identity is inseparably grounded in the past and connected to history:

Four thousand years ago, we, the people of the Indus River basin, had cities that were laid out on grids and boasted underground sewers, while the ancestors of those who would invade and colonize America were illiterate barbarians (Hamid, 2007, p.28).

In the context of the novel, Pakistan and America are in diametrically different situations. Changez's description of Pakistan is evident in his narration. These narrations give the supporting evidence familiar with the term Yacoubi, which tackles

the picture of Pakistanis reflected by the U.S. media. Pakistanis are portrayed as violent militants, which emphasizes Changez's urge to re-think the nationalism of his own country. Considering the case of Changez, he recuperates his current position by remembering the past success. However, this ancient success of the two countries, the United States and Pakistan were both present even before the actual existence of both countries, which was when they were under colonization. Changez's use of past success in his narration is following Spivak's nationalism set framework that states that:

Nationalism was tied to the circumstances of one's birth, its recoding in terms of migration, marriage and history disappearing into claims to ancient birth. Its ingredients are to be found in the very assumptions of what I later learned to call reproductive heteronormativity. ...And the important question was: are you natural or naturalized? ...When I look at Todor Zhivkov's arguments that Bulgarians had an organized state before the Russians, they were Christians before the Russians, I think of this: ancient claims to things becoming nationalism by virtue of a shared ancestry (Spivak, 2009, p.78).

Changez uses the remembrances of the past success to output a contrasting perspective to that of the American and to try re-building his own identity. Hamid establishes and challenges new identities that his characters acquire and counter the American perspective by contrasting perspectives. *The Reluctant Fundamentalist* portrays the whole point of the cultural identity of diasporic Indians into a compounded problem that the reader does not expect.

The entire dialogue between Changez and his inoculator reflects discontent in Pakistan and America's political, personal, and cultural context. Changez represents the Eastern third world countries in this dialogue. These countries are conquered and portrayed as distorted by the Western countries. The media represent the west, but Hamid has modified the journalist to the only talk on the stories of the Eastern nation as a contrasting narrative to the Western countries' stories that are seen as dominating. As the novel begins, it is evident that there is mistrust and intuition between America and Pakistan, confirming the novel's primary concern; "Excuse me, sir, but may I be of assistance? Ah, I see I have alarmed you. Do not be frightened by my beard: I am a

lover of America” (Hamid, 2007, p.1). These opening lines formulate the structure of the dialogue between Changez and his inoculator. These lines also stress the themes of Western stereotyping and the suspicion of identities. Changez assures his inoculator not to be afraid because of his beard with the motive of breaking the Western assumption that every individual with a beard is taken to be a terrorist. Changez does this to portray himself as a peaceful bearded individual and a lover of America; this facilitates the change of the inoculator perception on the bearded diasporic individuals. The mistrust between the two countries is attributed to the wrong perception of superiority of the American culture that influences the characteristics of arrogant attitudes and superiority sense among the American citizens; this causes the contrasts and miscommunication between the people of American culture and those from other cultures.

While in diaspora indulging in his academics in Princeton, Changez visualizes the achieving of his desired success. Changez mimics the American culture right after arriving in New York and covers the fact that he is being supported financially. Changez takes up a fake Western identity to fit in among his fellow students. He states, “I was immediately a New Yorker” (Hamid, 2007, p.28). In America, Changez was assuming the same class that his family was quitting back in Lahore. He was trying to do away with his Pakistan identity in an attempt to assume the identity of Americanness; “At Princeton, I conducted myself in public like a young prince, generous and carefree” (Hamid, 2007, p.14).

Changez felt that he was attached to the American way of life and that he was caught in between his marginalized background and in the centre of development, thus influencing the loss of his belonging to Pakistan,

In a subway car, my skin would typically fall in the middle of the color spectrum. On street corners, tourists would ask me for directions. Was, in four and a half years, never an American; I was immediately a New Yorker (Hamid, 2007, p.28).

Changez associated himself with mostly New York instead of being generally an American. Changez's description of his place amid the race colour spectrum when he was in the subway station categorized him into two diasporic identities. Changez

states at the beginning of the book, "We have a range of complexions in this country, and yours occurs often among the people of our northwest frontier." (Hamid, 2007, p.1). While in New York, Changez feels at home because of the visible similarities and comfortability he experienced. These similarities included a Punjab deli neighbour, an Urdu-speaking taxi driver, and a float who plays a song he familiarizes himself with from his cousin's wedding. To reconfigure his sensibility of belonging in diaspora, Changez interprets his past to his present, considering the space, language, food, and culture of his home country to the metropolitan city of New York.

Changez's affiliation to local practices and norms of the American culture is also extended to his home country, even though his sense of belonging to New York is connected to the remembrance of his past into his present. As the novel commences, Changez describes himself as a native Lahore and not generally a Pakistani; "Since I am both a native of this city and a speaker of your language, I thought I might offer my services to you." (Hamid, 2007, p.1). This sense of belonging in a diasporic setup is insufficient to qualify Changez into becoming a proper American. Changez exists between the two contrasting cultural spheres, but when referring to English, he calls it your language and calls Lahore this city instead of his city. Changez's double vision is facilitated by his diasporic nature of being across cities, countries, and continents. His contrasting identity originates from both his difference and correspondences:

I felt I was entering in New York the very same social class that my family was falling out of in Lahore. Perhaps this accounted for a good part of the comfort and satisfaction I found in my new environment (Hamid, 2007, p.59).

Changez's doubleness of identity between the two locations gives him the ability to belong in both domains. He can be loved and treated like family back at home, receive his American guests and even suggest to them the best tea that can be offered in his hometown of Lahore, connect with New York and the way things are done there, and also facilitates on his prestigious career that is characterized with high salary.

Countering these affiliation questions, Changez tries to recover a discrete and robust sense of national identity via an unstable romantic relationship he had with

Erica. This relationship was unstable given the fact that Erica was still in love with her deceased boyfriend. Changez makes the comparison between her hanging romance for her dead boyfriend with the past histories that comprise the unbending sentimentalities of America and Pakistan:

Perhaps theirs was a past all the more potent for its being imaginary. I did not know whether I believed in the truth of their love; it was, after all, a religion that would not accept me as a convert. But I knew that she believed in it, and I felt small for being able to offer her nothing of comparable splendour instead (Hamid, 2007, p.75).

This imaginative history hinders Changez from realizing his existing and distinct national identity. It is the same for Erica's sentiment of history; this limits her from imbibing into her present form. Erica's sentiments are so intense that they restrict the gaps for equivalence; Spivak describes this in her book, *Nationalism and the Imagination*, as learning to accept that a unique space can be filled by other things taking an example of an individual's original language (Spivak, 2009, p.84). The remembrance of the past by Erica discounts the prospect of diversity because of its characteristic of being single.

Because of Erica, Changez sacrifices his outward behaviours. Still, despite his effort of influencing change, he cannot occupy the position left by a white American, in this case, Chris. Erica is still emotionally attached to Chris even after his death. She is described as wearing Chris's clothes, exhibiting the cultural intimacy and connection between her and Chris. This connection is absent between her and Changez, her true admirer:

It occurred to me that my attempts to communicate with her might have failed in part because I did not know where I stood on so many issues of consequence; I lacked a stable core. I was not certain where I belonged – in New York, in Lahore, in both, in neither (Hamid, 2007, p.95).

Changez uses the term “stable core” for his cultural identity that is nearly disoriented when he tries to assume contrasting roles while in the diaspora. In the *East meets West: A study of dual identity in Mohsin Hamid's The Reluctant Fundamentalist*, written by Daryoosh Hayati, the authors perceive Edward Said's book *Orientalism* to

search for the connection between the west and the east. Hayati states that “the relationship between occident and orient is a relationship of power, of dominance and of complex hegemony” (Hayati, 2011, p.4). In most of her part, Erica being a typical Westerner conducts the determination of her fate. She continues establishing dominance over her Eastern subject; in this case, Changez sacrifices his Eastern identity into becoming Chris, a dead white man who controls Erica's emotions when Erica fails to give in to his love. Changez sacrifices his culture, identity, values, and even his name to become Chris so that Erica could give in to his love. This act of pretence makes Changez feel ashamed of himself:

I felt at once both satiated and ashamed. My satiation was understandable to me; my shame was more confusing. Perhaps, by taking on the persona of another, I had diminished myself in my own eyes (Hamid, 2007, p.70).

Changez views himself as distorted and disoriented when he looks away from Erica's inside, where it is closed-off. This self-distortion portrays the division that bestows him with the Bhabha's ideology of double vision. Changez's relationship with Erica was the basis of his integration into the American culture. However, the reverse is also correct; the intimacy he had with Erica was also the base of his re-integration into his own Pakistan identity:

I had been telling you earlier, sir, of how I left America. The truth of my experience complicates that seemingly simple assertion; I had returned to Pakistan, but my inhabitation of your country had not entirely ceased. I remained emotionally entwined with Erica, and I brought something of her with me to Lahore, or perhaps it would be more accurate to say that I lost something of myself to her that I was unable to relocate in the city of my birth (Hamid, 2007, p.109).

Changez disenchanted journey with the Western culture, specifically America, begins in Underwood Samsons, where, in an interview, while conducting an introduction to his employer, he is not ashamed of his place of origin. Changez describes Lahore as:

ancient capital of Punjab, home to nearly as many people as New York, layered like a sedimentary plain with the accreted history of invaders from the Aryans to the Mongols to the British (Hamid, 2007, p.12).

Changez is proud of Pakistan, but this is clear when Jim questions the international assistance that Changez receives (Hamid, 2007, p.7). Changez is adamant in revealing that he was being assisted in his stay in America because his family back at home could not raise money to fund his study in Princeton, America. Changez appreciates the fact that Jim was able to conduct a quick judgment on his situation. Still, he also adopted the negative notion about Americans who often considered diasporic individuals to be inferior as compared to them.

Changez also travelled to Manilla, where he tries mimicking the American culture, but he feels uncomfortable giving orders to those of his parent's age. This connects him to the Pakistani identity. Changez observes how the jeepney driver looks at him. The aggressive look by the driver made Changez question what it meant. These questions included, “which is he, the ignorant master or the canny subaltern? And has he sacrificed his identity in pursuit of status”? (Olsson, 2007, p.2). Changez was not happy with the new Western identity he was trying to mimic and impose on himself. Changez owned everything required to be regarded as an American, but he was uncomfortable with the Western culture. Changez was also in a diasporic situation in South America, where he was sent on a valuation mission. He returned to America after the 9/11 incident, and the reactions of the American citizens made him realize that he was being used as a toy.

The 9/11 incident made Changez come to terms that America was not his home and he was only a diaspora in a foreign country; his natural home was in Pakistan. Changez decides to grow beards just like his brother and father to symbolize his identity. Changez confides to his inoculator that, “It was perhaps, a form of protest on my part, a symbol of my identity, or perhaps I sought to remind myself of the reality I had just left behind” (Hamid, 2007, p.85). By growing beards, Changez stressed his disassociation with himself from the Western culture. It also symbolizes his belonging to the Pakistani identity and his elemental affiliation to Pakistan. Changez's origins date back to Pakistan and not America.

Coming back to America having grown his beard, Changez relates himself with a contrasting world, a different group from the one he was pretending to be. In the diaspora, he was portrayed as an alien immigrant who is not part of them. He was viewed as part of those who planned the 9/11 attacks:

More than once, traveling on the subway – where I had always had the feeling of seamlessly blending in... I was subjected to verbal abuse by complete strangers, and at Underwood Samson I seemed to become overnight a subject of whispers and stares (Hamid, 2007, p.85).

Changez concluded that there was a space between American citizens and those in the diasporic situation; this was influenced by allegations propagated by the Americans relating terrorism to people of the Muslim religion. Changez is caught between two cultural identities; he is partly adapted to the new Westernized cultural identity and practices, but he has also partially realized his cultural connections with his native culture. Changez comes to his self-realization after the American community refused to accept him as one of their own. Changez sees this refusal as a failure, evident from his unsuccessful romantic relationship with Erica and the unfair treatment post the 9/11 incident.

In America, the Arabs are taken to be an affiliate of terrorist activities. Americans are tagged with the assumption that Arabs are assumed to be terrorists, and that is the reason why Changez is abused by a stranger in the New York streets as a "fucking Arab" (Hamid, 2007, p.77). These are the types of situations where Changez developed the urge of his own identity. At this point, Changez came to terms with the fact that it cannot belong to the Western culture even after the much sacrifice he has placed for it. Changez strived so hard to copy and follow the American way of life, but his assimilation changes into the American society kept on minimizing.

Changez's four-year stay in New York was characterized with success and featured troubling situations where he was mistakenly identified as a category of subject culture. The peak of changes observed by Changez was when he was likened to Janissaries by Juan Batista; "As for myself, I was clearly on the threshold of a great change; only the final catalyst was now required, and in my case, that catalyst took the form of lunch" (Hamid, 2007, p.96). Before he met with Juan Batista, Changez was

already aware that he was working hard for America's economic interest. In turn, America used its economic superiority to dictate and subdue other third-world countries or, rather, the diasporic immigrants from these particular countries. Changez comes into the realization that in the American economy, he represented a position similar to a janissary who toils hard for his bosses. He admitted, "I was a modern-day janissary...a servant of the American empire at a time when it was invading a country with a kinship to mine" (Hamid, 2007, p.97).

The capability of Changez to assume multiple identities gives him the mandate to act as a critic to both countries. Changez can criticize the U.S. army's decisions and actions in Afghanistan because of his knowledge about American culture. This popular culture is described as a "terminator." A version in which the "terminator's" roles are reversed, and the machines were taken as heroes instead of villains (Hamid, 2007, p.99). Apart from utilizing this American culture to prosecute the United States, Changez also condemns the compressed sentimentality of his home country:

Some of my relatives held on to imagined memories the way homeless people hold onto lottery tickets. Nostalgia was their crack cocaine, if you will, and my childhood was littered with the consequences of their addiction: unserviceable debts, squabbles over inheritances, the odd alcoholic or suicide (Hamid, 2007, p.50).

Back at home, Changez's family tried writing off the warning about affluence and position, and their invariability attempts influence the following generations, imagination, memory, and the strong urge to stay put in the comfortability of their history. This creates a harmful sentimentality that affects both the future and present generations. Understandably, Changez supplicates being homeless as a double to holding back of imaginative thoughts by his family members. After the 9/11 incident, Changez also observes and condemns the American tendency to resist evolution, thus succumbing to a harmful sentimentality:

I had always thought of America as a nation that looked forward; for the first time I was struck by its determination to look back...what your fellow countrymen longed for was unclear to me, a time of unquestioned dominance? Of safety? Of moral certainty? I did not know, but that they

were scrambling to don the costumes of another era was apparent. I felt treacherous for wondering whether that era was fictitious, and whether, if it could indeed be animated, it contained a part written for someone like me (Hamid, 2007, p.76).

Changez condemns the tendencies of America and Pakistan to withstand instability in accordance to a more successful history implicates more than just harmful sentimentality. There is an aspect of fiction between the imaginative past thoughts of his family members and his suspicion about the certainty that the United States attain due to its past age. Both Pakistan and America base their nationalisms on their imaginative histories. Changez is left with less space because of his family members' selfish sentimentality and the violent sentimentality characterized by the Americans. Changez is left in between the boundaries of the two domains.

Changez's belonging to both American and Pakistani identity is connected to his relationship with Erica. When he first arrived in New York, Changez realized that he was no longer attached to his past, and he strives to make New York look like Lahore. Similarly, when in Lahore, Changez feels like part of his history had been offloaded. Changes incur a lost past from his journey to America and his journey from America after adopting the American way of doing things. The only areas in Lahore that Changez remembers are those premises that “function geographically and architecturally as a link between the ancient and contemporary parts of our city.” (Hamid, 2007, p.108).

Like the simultaneous frameworks found in Lahore that Changez is proud of, he similarly acts as a connection. He portrays the double-belonging and the double-vision described in Bhabha's book, *The Location of Culture*. Changez realized that he had the characteristics of distorted dual national belongings and the double-perspective; “Issued a firefly’s glow bright enough to transcend the boundaries of continents and civilizations.” (Hamid, 2007, p.115). Changez can direct both critiques and praises to both countries because he has both identities and not by inhibiting both domains. Changez has the knowledge to combat the stories of the countries, the problems static and singular margins.

The creative recollections of diasporic situations in Kiran Desai, *The Inheritance of Loss*, and Mohsin Hamid's *The Reluctant Fundamentalist* facilitate fragmentation to project the basis of the narrative of dominance. In these situations, a single person's identity tends to split into two or more. These diasporic pieces with migrant characters show how nationalism that is featured by diversity is influenced by their efforts to remember their national and personal past.

CONCLUSION

The narratives of Mohsin Hamid's *The Reluctant Fundamentalist* and Kiran Desai's *The Inheritance of Loss* explain the presence of cultural hybridity and mimicry in the diaspora. Both novels challenge the perspective that the aspects of colonialism, mimicry, hybridity, and diaspora are simply celebrated. These novels consist of characters that undergo a stressful process of seeking public recognition and renegotiation of their split inclination in the diaspora. Some of the characters are seen to defeat this process of identity distortion, but some are seen to succumb to its influence.

Without showing excitement of any hybrid identity, both novels reflect how the hybrid identity's hope and promises are determined by what Bhabha refers to in an interview conducted by Rutherford as a thing that is new, unrecognizable, and totally different, which represent a new negotiation era of comprehension and representation. He goes and describes it as a new association and experience that builds itself and may require an individual to reconsider and expand on their principles

Mimicry is also used utilized by the characters in one situation or the other. The use of mimicry is usually not successfully articulated. Taking the example of the novels, the characters' mimicry is not successful, as shown by Biju in *The Inheritance of Loss* and Changez in *The Reluctant fundamentalist*. Although in the case of Changez, we see that his use of American culture mimicry proves successful until he is placed between the cultural identity gap. Jemubhai, a character in the book, *The Inheritance of Loss*, on the other hand, is significantly affected by the aspect of mimicry. The judge treasured the Britain culture and wanted to become an English man. Later on, it is evident that his aspect of mimicry failed.

The novels can be compared even though they are all looking at the same problem. The authors of these novels narrate events from the point of dominance accounting to cultural dislocation, immigration, mimicry, hybridity, and belonging. Taking from their backgrounds, they have faced these disturbing and distressing situations and practices. Both Desai and Hamid show the importance of coming back to one's homeland with the urge to find out more about the importance of intercultural situations that they have faced in their lives. The need to come back home should not

be because of nostalgic sentiments. This is one of the problems that heavily affects individuals' lives in diaspora and is subjected to the postcolonial aspects of mimicry and hybridity. With the majority of them being illegal immigrants, these individuals are subjected to discrimination and segregation, a total opposite reception that they had perceived to receive. This type of treatment is what makes these individuals return home with nostalgic opinions and distorted identities.

The two novels can be described as a reflection and the expansion of the exclusion and space experienced by the vulnerable individuals in the society. These novels also portray diasporic and immigration experiences that can be in form of country to country or culture to culture and how these experiences influence individuals experiencing it. The authors of the novels aim at portraying the postcolonialism concepts and how identity loss is influenced by these concepts. Mimicry, hybridity, and diaspora places an individual in the gap in between two cultures, a place where an individual's cultural identities are seen to have been distorted.

There are evident cases of postcolonial concepts of mimicry, hybridity, and diaspora in the two novels, and these cases are seen to have impacted a loss of identity in the characters of the books. Some of the individuals affected by these postcolonial aspects are seen to have emotionally succumbed to it, taking an example of Jemubhai in the book *The Inheritance of Loss*. Other characters are seen to have finally overcome the effect of identity loss after falling victim to it; an example is Changez in the book *The Reluctant Fundamentalist*.

In the thesis research, we found out that the lives of immigrants in foreign countries are affected by the pressure of trying to be part of that foreign culture, thus influencing the particular individual's cultural identity. This can be seen in the examples of characters from the two novels in context. For instance, in Kiran Desai's *The Inheritance of Loss*, characters such as Biju and Jemubhai are seen to be affected by the interrelation of the two characters they adopt while staying in a different country. Another character seen to be experiencing the same problem of distorted cultural identity is from Mohsin Hamid's book *The Reluctant Fundamentalist*, Changez. Changez is seen to have been primarily affected by the foreign cultural practices during his stay in the United States, specifically in the metropolitan of New

York. Biju is seen to be affected by the foreign lifestyle of the people in the United States.

Most people living abroad or who have been exposed to foreign culture often show the characteristics of mimicry. This adaptation of this feature is usually implicated by the assumption that Western countries' lifestyles and cultural practices are generally superior to the cultures of other countries. Immigrants from third-world countries are typically excited by the American way of life, and they strive to acquire their identity so that they can also be viewed as dominative. Characters in the novels under study reflect these characteristics of mimicry and hybridity. A good example is the characterization of judge Jemubhai, who is seen to have conducted his survey in Britain where he interrelated with individuals of the British culture. Jemubhai was so obsessed with the foreign culture that he began despising his own culture. The judge mimicked everything about the Britain culture from the accent, ways of carrying out himself, food menu, and even routines until he began referring to himself as an Englishman. In *The Reluctant Fundamentalist*, the characterization of Changez shows a man who described himself as a New Yorker because of how he was carrying out himself. After landing in New York, Changez immediately felt like home, and along with the novel, we see him trying to mimic the American way of life to 'fit in.' The authors of these two novels clearly explain how identity loss is influenced by the postcolonial concepts of mimicry, hybridity, and diaspora.

Suggestions

The resulting outcome of the research was to develop a strategy to make the local cultures from being over-influenced by their colonial masters. Many countries now practice the laws of their colonizers and live to their means. To prevent the human identity from being distorted by the colonizers, the study of decolonization theory is suggested. This theory is mainly centred on decolonizing the colonized individuals or societies. Colonization and outrages subjected to the colonized by the colonizers are compared to physical and cultural abuse. According to Frantz Fanon (2007) in his book *The Wretched of the Earth*, “decolonization never goes unnoticed, for it focuses on and fundamentally alters being, and transform the spectator crushed to a nonessential state into a privileged actor, captured in a virtually grandiose fashion by the spotlight of history” (p.2). The only incurable change on postcolonialism effects

that influence the distortion of individuals' identities is by decolonization. Decolonization is not only applicable to the colonized, but this is a process that also involves the colonizers. White people are required to anatomize their ideas, perspectives, and culture because the hierarchy of colonialism is based and maintained in the dominance, taking into consideration this colonization culture.

A sane process of revitalization of culture is the main focus of decolonization. Reborning of cultures that were fragmented in the colonial era is crucial. Traditional and colonized individuals' way of life is required to educate them by providing the cultural lessons of their history. By this, I mean educating traditional and native lifestyles, knowledge, and values and not teaching the powerful hierarchy of Western countries that confuses their history. To prevent identity distortion returning of illegally acquired lands and coming up with relations that are not related to privileges of the whites. We are required to overcome our own extant to become invigorated, according to Mankiller in the book *Behind the trail of broken treaties: An Indian declaration of independence*. By Vine Deloria Jr

Only in that way can we transcend the half-millennium of culture shock brought about by the confrontation with Western civilization. When we leave the culture shock behind, we will be masters of our own fate again and be able to determine for ourselves what kind of lives we will lead (Deloria et al., 1999, p.153).

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CURRICULUM VITAE

Ahmed Sameer Salah ALJIBORI lived and completed his primary education in Mosul till he attended the English Language department at the University of Mosul. Then, in 2010 he has been rewarded with a bachelor's degree in teaching English as a Foreign Language. A year later, Aljibori has proceeded with his new career as an English Language Teacher. He was lecturing at different schools and educational institutions.

Through his dedication and commitment to his career, Aljibori has been nominated for the title (The Teacher of The Year) at one of the private schools he worked for in 2015. A year later, he participated as a lecturer volunteer in the eradication illiteracy campaign of the rural areas in Iraq. Moreover, he has been conducted in many conferences and workshops as (Making the PYP happen) organized by the IB Global center and (Master Teacher -Training Program) under the auspices of the British council.

Aljibori has an endless passion for readings books, So he dedicates most of his time to reading stories, articles, and novels, specifically those related to English literature. Thus, his affection for this genre of literature helped him to broaden his literary spectrum.

In 2020, Aljibori published his first article entitled "A comparative approach on the theme of over-ambition concerning Shakespeare's tragic Hero Macbeth and Pharaoh with reference to the Holy Quran." At *Eurasian Journal of English Language and Literature*, as to accomplish one of the requirements of gaining a Master's degree.

In 2021, Aljibori was awarded a master's degree of Arts in English Literature from the University of Karabuk. Then this was not his ultimate goal; in contrast, it was the first step that paves the road toward a Ph.D. in the same field.