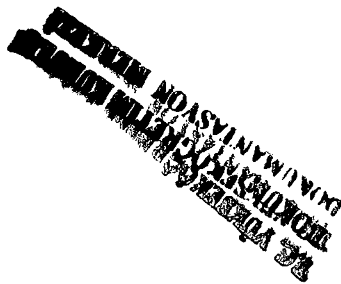
'POSTCOLONIAL' CON-TEXTS:
RE-INVENTING ASIANNESS

125390

A Thesis
Submitted to the Faculty of Science and Letters
and the Institute of Social Sciences
of Başkent University
in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in
American Culture and Literature



125390

by
Berkem Gürenci
June, 2002

Republic of Turkey

Başkent University

Institute of Social Sciences

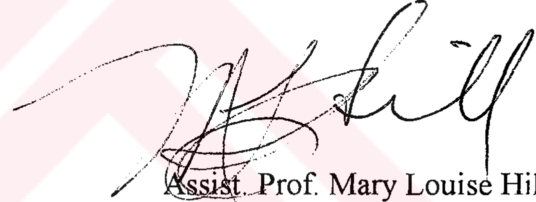
We certify that we have read this thesis and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts.

Assist. Prof. Laurence Raw

(Advisor)

Assist. Prof. Özlem Uzundemir

(Committee Member)

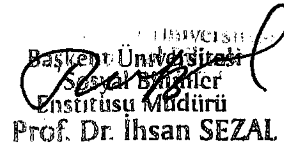


Assist. Prof. Mary Louise Hill

(Committee Member)

Approved for the

Institute of Social Sciences



Director

ABSTRACT

'Postcolonial' Con-Texts:
Re-inventing Asianness

Berkem Gürenci
M. A. In American Culture and Literature
Advisor: Assist. Prof. Dr. Laurence Raw
June, 2002

As the term of 'postcolonial literature' has been applied to a large group of texts, 'Postcolonialism' has in many ways become an umbrella term that led to a generalisation of experience. This thesis, through the analyses of Hanif Kureishi's *The Buddha of Suburbia* and Bharati Mukherjee's *Jasmine* proceeds on the assumption that no two pieces of work even from the same context, can be said to reflect common experience. Even though Hanif Kureishi and Bharati Mukherjee have both been considered "postcolonial" authors reflecting 'common experiences' and hybridities in their literature, their representation of multiculturalism in Great Britain and the United States attests to the importance of individual experience in the construction of identity in their novels.

Keywords: Postcolonialism, Multiculturalism, Hybridity, Hanif Kureishi, Bharati Mukherjee

ÖZET

Sömürgecilik Sonrası Dönem Metinlerinin Karşılaştırması: Hanif Kureishi'nin *Varoştaki Buda*'sı ve Bharati Mukherjee'nin *Jasmine*'i

Berkem Gürenci
Amerikan Kültürü ve Edebiyatı Yüksek Lisans
Tez Yöneticisi: Yrd. Doç. Dr. Laurence Raw
Haziran, 2002

YÖK

Batılı eleştirmenler, çeşitli metinlere 'sömürgecilik sonrası edebiyatı' terimini uygun görmüş olsalar da, bu varsayımlarında metinlerin kültürel özgünlüklerini göz ardı etmişlerdir. 'Sömürgecilik sonrası' adı altında herhangi bir metnin incelenmesinde, yazarın yaşamını sürdürdüğü kültürel çevre de göz önünde bulundurulmalıdır. Bu tez, biri İngiltere'de (Hanif Kureishi'nin *Varoştaki Buda*'sı), biri Amerika'da (Bharati Mukherjee'nin *Jasmine*'i) yaşamakta olan iki Güney Asya kökenli yazarın romanlarını, kişisel kimlik ve kültürel ikilem bağlamlarında incelemektedir.

Anahtar Sözcükler: Sömürgecilik Sonrası Edebiyatı, Çok Kültürlülük, Hanif Kureishi, Bharati Mukherjee

ACKNOWLEDGEMENTS

I am very grateful to my advisor Assist. Prof. Laurence Raw for his encouragement, friendship and support. His invaluable experience and knowledge enabled me to enjoy our chat sessions NOT regarding the thesis. I thank him for his loyalty and guidance for my academic career. I would also like to thank Assist. Prof. Özlem Uzundemir for her kindness, sympathy and for being a role model in my life.

I would like to thank Prof. İsmail Erdem, Assist. Prof. Leo Mahoney, Dr. Meltem Kıran-Raw, Prof. Victoria Lipina, Assist. Prof. Mary Louise Hill, Dr. Özkan Çakırlar, and Defne Ersin for their contributions to my academic life and career.

I thank my best friends Gülbin Kıranoğlu, Tuna Mutlu, Esin Ağaoğlu, Emre İlyas, Senem Şancı, Nur Bölükbaşı, İlkay Suner, Melih Sağlam and Dursun Aksoy as well as my colleagues Pürnur Uçar, İlker Nefşioğulları, Sema Aslan, and Okan Yeloğlu, who shared the misfortune of putting up with me at my hardest times.

I owe my mother Bereke Acun Crowe, step-father Peter Crowe and hubbie Uğur Sağlam, not to forget my in-laws Nuray and Aykut Sağlam, (plus of course my dear cat Ozzy) my sincerest thanks for standing by me with their endless love and patience.

Special thanks to Dr. Jeffrey Howlett, Dr. Randall Ward, Dr. Jeffrey Collom, Assist. Prof. Selhan Savcıgil-Endres and Dr. Cliff Endres who introduced me to the world of literary studies and who inspired me to continue my education in this department.

I dedicate this thesis to Bereke Acun Crowe, best friend and best mother imaginable, without whom I would not have become the person I am, and to Uğur Sağlam, a man worth dedicating one's life to...

TABLE OF CONTENTS

Page

Introduction..1

I.A. Postcolonialism: Sameness and Difference

I.B. Multiculturalism in the United Kingdom: Situating Hanif Kureishi

I.C. Multiculturalism in the United States: Situating Bharati Mukherjee

Chapter I: Hanif Kureishi's *The Buddha of Suburbia*..................................11

Chapter II: Bharati Mukherjee's *Jasmine* 23

Conclusion..34

Works Cited...37

INTRODUCTION

I.A Postcolonialism: Sameness and Difference

In the effort to arrive at a true definition of postcolonialism, it is easy to get lost in the ongoing debate of this fashionable term. With its linkage to terms like multiculturalism, hybridity, Homi K. Bhabha's 'Third Space' and Gayatri Spivak's 'Subaltern,' postcolonialism has become a perpetual subject for negotiation and dispute for scholars associated with the term. In a very broad sense, the "post-colonial" is a "period term designating the post-Second World War era" (Boehmer qtd in Singh 18), encompassing a large space in which "all the culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al qtd in Singh 18).

Homi K. Bhabha, in "Signs Taken for Wonders," defines hybridity as "a discrimination between the mother culture and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something *different*" (111). Hybridity is therefore a useful term to define the 'self' as related to its 'other' by taking 'difference' as the essential point of comparison. It is thus the articulation of a duality of identity in which the differences between these identities create an 'in-between' experience for the particular individual situated in what is called the 'The Third Space' (112). The 'Subaltern,' another important term in the discussion of postcolonialism, provides another definition of the colonial experience where the 'subaltern' is the underprivileged, "silenced center" (Spivak 78) in the power relations between the coloniser and the colonised. The two terms provide a linguistic ease in postcolonial criticism in that they both exemplify the experience of individuals as never defined before.

Because the term of postcolonialism seems to group together all post-colonial countries, Arun Mukherjee suggests that "when so many millions of people are spoken of in the singular, it gives the impression that they are all in unison" (20), and

that they have a shared common experience that they exemplify in their discourse. In many works with the term 'postcolonialism' in its title, such as Robert L. Ross's *Colonial and Postcolonial Fiction: An Anthology*, Ashok Bery's *Comparing Postcolonial Literatures: Dislocations*, and Robert Fraser's *Lifting the Sentence: A Poetics of Postcolonial Fiction*, many so-called 'postcolonial' groups are listed in the Table of Contents, ranging from Australia to India. This universalisation of experience thus treats the Australian settler colonies and the South Asian diaspora in England as equally 'postcolonial' groups, "downplay[ing] multiplicities of location" (Shohat 104). To continue with the given example, the cultural patterns of the South Asian diaspora and the Australians are approached identically even though they should be treated different.

An example of this simplifying tendency can be seen in the following discussion of 'the subaltern.' Gayatri Spivak, in "Can the Subaltern Speak?," describes the 'subaltern' as "the silent, silenced center" (78) in a colonized country, and uses as an example an Indian woman who performs *sati*[1] in her aim in concluding that "the subaltern as female is even more deeply in shadow" (83). Spivak claims in an interview about the article that "even when the subaltern makes an effort to the death to speak, she is not able to be heard" (292); however, as Ania Loomba and Benita Parry suggest, she "generalizes from the absence of Indian women's voices in the history of *sati* to suggest the disarticulation of all colonized men and women throughout the colonial encounter" (Loomba 316). Spivak thus uses the Indian tradition of sati to generalize all Third World women as silenced and fails to distinguish between other cultural patterns that might have similar effects on different groups of people. To use a singular instance of sati in India to display the silence of the 'subaltern' (the underprivileged in colonial power relations) results in the essentialisation of the Third World, particularly the women. Spivak fails to separate the immigrant in a diaspora country and the 'subaltern' still living in India, much like the way she also neglects to distinguish the underclass from the middle class. In "Subaltern Talk: Interview with the Editors," she points out this distinction

[1] In Hindu, the word "sati" means "good wife," but the tradition has since been called "widow burning" by the British (Spivak 101)

and states herself as a "postcolonial in the First World Space," (295) who is able to identify herself as a "responsible [...] American," (296) whereas she claims, "this is not possible for the underclass" (296). Therefore the question is, to whom does Spivak refer to as 'the underclass'? The silenced woman in India who might perform *sati* if and when her husband dies, or the silenced immigrant in America who perhaps might also be capable of the same task? Spivak fails to answer these questions.

Similar to Spivak's failure to distinguish how the 'subaltern' applies to particular individuals, the theoretician Bhabha has also been criticised of the tendency towards simplification. Homi K. Bhabha has been criticised of dealing with semiotics rather than individuals and of being elitist in his own writing, and, as Ania Loomba suggests, of assigning "the theoretician *the* central role" (309) in the discussion of hybridity. Bhabha, in "Signs Taken for Wonders," defines the colonial hybrid as "the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory" (112). Perhaps the most important phrase in the latter definition is the 'ambivalent space' that the hybrid individual inhabits, a space neither here nor there, an ambiguous in-betweenness of being a part of two cultures simultaneously. In Robert Young's view, hybridity "makes difference into sameness, and sameness into difference, but in a way that makes the same no longer simply different" (26). It challenges the concepts of 'sameness' and 'difference' as constructed in (mostly western) societies; and becomes a means by which individuals can make sense of their experiences of 'in-betweenness' and how (and whether) they can 'belong' to a particular culture.

The term 'hybridity,' like 'the subaltern' encourages and implies difference and is useful in that it gives a linguistic framework in which it is possible to talk about individuals. However, because neither Bhabha nor Young make a distinction between cultures, minority groups and diaspora communities, it is also a generalisation of an 'in-between' experience of diverse groups, by the implication that they all experience this 'ambivalent' and 'ambiguous' space. In order to analyse the literature of postcolonial peoples in terms of *individual* experience; the individuals in question must be situated within their cultural and geographical

surroundings. Both terms will be used in the following chapters in the discussion of the negotiation of identity, proceeding on the assumption that hybridities and 'subaltern' positions can not be lived out in the same way by particular individuals.

I.B Multiculturalism in the United Kingdom: Situating Hanif Kureishi

The first large group of South Asians who emigrated to England did so during colonial rule. Before 1947, it was mainly men who emigrated with the aim of making money in England and then returning to their homelands (Parmar 241). This was the first generation of immigrants who were "turned into 'coconuts': black on the outside, white within" (Cohen 14). They did not go back, however, and their extensive families joined them. Immigration rates were low, and the "idea that Britain offered better economic opportunities occurred to only that tiny fraction of [those] whose relatives or close friends had earlier made the journey"(Hiro 113). Until 1960, when passport requirements were reduced in both India and Pakistan, the numbers of immigrants remained low.

Most of the first generation South Asian population in England were subject to racial conflicts at a lesser extent than other groups, because they had chosen to live a "self-contained life of their own" (Hiro 119). The area of employment was the one sphere in which they were subject to racial harassment. As Dilip Hiro states, even those with university degrees chose not to apply for jobs because they knew that it would be a "waste of time" (119). Thus, many qualified doctors and teachers became bus conductors even though there was demand in England for both positions. To survive, the immigrants decided to create enterprises that would still distance them from English social life but would provide them with jobs. By 1967, Indian grocery shops, butchers, cafes, restaurants and other premises had fought their way into the market (Hiro 121).

Following the Conservative Member of Parliament (MP) Enoch Powell's speech in 1968, where he claimed that second-generation immigrants, "by being born in England, did not become [Englishmen]," (162) violence against Asians increased. Prejudice and assumptions that had been previously directed towards older immigrants was now directed at English born citizens. An important determinant of this prejudice was the concept of social class. The class structure in England is said to be "beyond human volition" (Marshall and Rose 7) and when a person is born into a class, it remains unchangeable. As ethnicity has thus become a determinant of class, (Cohen 24) immigrants are placed at the bottom of the social structure, preventing them from being accepted as a part of mainstream society.

In the 1960's, the sympathetic point of view of the hippies "[was] enough to convince some people that racism would atrophy with the older generation" (Gilroy and Lawrence 130). The impact that the 1960s had on the minority population was largely based on the interest of the hippie white youth towards 'Eastern mysticism.' However, as Gilroy and Lawrence state: "the interest in 'Eastern mysticism' did not signal an engagement with the Asian people living [there]. The trail led not to Southall, Bradford or Leicester but to India, Pakistan and Morocco. It was visions of the exotic rather then the day-to-day reality of Asian people that attracted attention" (131). Thus, even though the hippies seemed sympathetic towards ethnic minority groups, they nonetheless contributed to their marginalisation.

By 1970, "it was felt that the 'alien' cultures of Black people would die out with the 'first generation immigrants'" (132), but of course this did not happen. The race problem did not disappear and Black youth did not assimilate because theorists, as Gilroy and Lawrence point out, "underestimated the extent to which racist practices were embedded in the social structures of British society" (133). The seventies were an important decade set between the idealism of the sixties and the social conservatism of the Thatcherite eighties. It was the decade in which the larger group of second-generation immigrants were growing up (Hiro 164). During this decade, as "sixties idealism wilted," (Kaleta 82) discussions of ethnicity, race and class were brought up once more, making the assimilation of the immigrants more difficult. A

number of studies done in the 1960s and 70s show that "the so-called 'second generation,' far from becoming more 'integrated,' were being marginalised in economic and social terms" (Solomon 172).

However, it is often the case that South Asians received better treatment than other ethnic groups in England. Gordon Brook-Shepherd argues that the South Asians integrated better "for the paradoxical reason that they had stayed different" (qtd in Gilroy 121). He explains that because the South Asians had set themselves apart from mainstream society, the English did not feel the need to break into their inner circle (121). In other words, the English were not threatened by a group that were not trying to impose themselves into mainstream white society. Yet this is not the case with second and third generation South Asians who were born and grew up in Britain, who were born as a part of the culture, and it is their difficulties of adjustment that most concern Kureishi, who is a second generation immigrant himself.

The Pakistani-English author, Hanif Kureishi, reflects upon his own hybrid confusion about English culture and society, and criticises the established conception of multiculturalism in Britain, coming to the conclusion that it does not exist; "[The British] were afraid of anyone who saw Britain as a racially mixed, run-down, painfully divided, class-ridden place. For their fantasy was of a powerful, industrially strong country with a central, homogeneous, consensual culture." (*London Kills Me* x). As an author born and raised in the English suburbs, born of an English mother and Pakistani father, he stands apart from the 'the English' because he is of Pakistani ancestry. The social stance of the English, of linking ethnicity with race further distances him from the white, Anglo-Saxon Protestant. Both countries that he has emerged from, Britain the colonial ruler and Pakistan, the former colony are emphasised in his work as influential in the formation of identity.

When Bhabha says that Gibreel's of Salman Rushdie's *The Satanic Verses*, "postcolonial, migrant presence does not evoke a harmonious patchwork of cultures," (Bhabha, *Nation and Narration* 318) he might also have been speaking of

Kureishi. As he recollects after a trip to Pakistan, neither England nor the country of his ancestry seems to accept him as he is:

> "[...] when I said, with a little unnoticed irony, that I was an Englishman, people laughed...why would anyone with a brown face, Muslim name, and large well-known family in Pakistan want to lay claim to that cold little decrepit island off Europe where you always had to spell your name? Strangely, anti- British remarks made me feel patriotic when I was away from England." ("The Rainbow Sign" 12)

However, when in England, he is, "by state and individual alike," (24) regarded as a Pakistani and nothing more, mainly because of his skin colour. Again in "The Rainbow Sign" he explains: "The British complained incessantly that the Pakistanis wouldn't assimilate. This meant that they wanted the Pakistanis to be exactly like them. But of course even then they would have rejected them." (7). The way that Kureishi phrases his statements, saying "the British" and "the Pakistanis," emphasises the fact that he is not part of either group. Neither the people he talks to in Pakistan nor the English in his 'home' country regard him as a British citizen. Just as the Pakistanis do not understand why he wants to be British, the English will never accept him as one of them since they feel he is *inferior* because of his colour ("The Rainbow Sign 7). This sums up the problem of the hybrid, of the individual who does not know where s/he belongs.

For Kureishi, England has become a determining factor in the formation of individual identities because of its social system and class-consciousness. As he points out, "few British people believe that nothing will be denied them if only they work hard enough, as many Americans, for instance, appear to believe. Most British know for a fact that, whatever they do, they can't crash through the constraints of the class system and all the prejudices and instincts for exclusion that it contains." ("Eight Arms to Hold You" 371). This is exacerbated for a person of non Anglo-Saxon ancestry, for example, a South Asian: "ethnicity...may just as easily function as a mode of class consciousness" (Cohen 24).

I.C Multiculturalism in the United States: Situating Bharati Mukherjee

South Asians were not recruited to America as labourers as they were to England, but came "largely of their own volition" (Shankar xii). Unlike other migrants, the South Asians were not subject to male-only immigration policies and were able to settle in America with their families. The immigration of large groups occurred after the Immigration Act of 1965, when "race, religion, and nationality were eliminated as criteria for immigration and the quota system in the United States was phased out" (Bahri 35).

Because of the family values "that encourage[d] their children to study hard and succeed," (Prashad 110) the South Asian migrants have been labelled by the majority white population of America as a 'model minority,' prompting a 'myth of Asian success' (109-110). The model minority image, of course, can not be said to apply to all immigrants, and remains a stereotypical image imposed by the white citizens (109).

William Safran claims that the South Asian "diaspora status has not always been associated with political disability or even minority status" (qtd in Brewster 118). Similarly, Gayatri Spivak asserts that the South Asians have always been privileged when compared to other immigrant groups because they have been "the only colored community [...] in the US that did not have a history of oppression on the soil" (qtd in Brewster 118). This points to the fact that, while in America some minorities are clearly more equal than others are, the South Asian diaspora is the one that has most benefited from the 'melting pot.' Even though the idea of the 'melting pot' is somewhat outdated and has been replaced with the more popular term of the 'salad bowl,' multiculturalism in the United States is largely connected to the idea of 'the melting pot' in that assimilation is an integral part of belonging to America. One reason for the South Asians to have been privileged among other immigrant groups is that because of their education and good English, they have been able to integrate into mainstream society in an easier manner. Because of their history as the 'Jewel'

in the Empire, their advantage has been of having acquired a part of the culture that they were expected to 'melt' into before their actual arrival in the United States (Prashad 111).

Bharati Mukherjee, a diasporic Indian immigrant in the United States narrates a different kind of experience from that of Kureishi. Her position is different in the sense that she is a first generation immigrant. However, it is interesting to observe Mukherjee's patriotism and pride concerning her new nationality. She actually could choose where to settle: "...Because I had gone to school in England as a child I was aware of what it felt like to be a minority, and I knew I didn't want that. And I didn't think of that racial experience being part of coming to America" (Vignisson 3). Her representation of America in her literature as a context in which the individual is faced with limitless opportunities and has the freedom of choice has raised questions as to how reliable her representation of the country really is, particularly in her novel *Jasmine*. Her characters that are portrayed as strong people who are ready to go to great lengths for their aims at becoming American and achieving success are criticised because of the apparent celebration of assimilation that makes this possible (Brewster 113).

In contrast to Hanif Kureishi's uneasiness and dispassionate account of his hybridity, Mukherjee believes in the accessibility of the American Dream and that of the 'melting pot' myth: "...if I want to think of myself as American, I am an American and I have my American citizenship" (Vignisson 5). She embraces the American Dream that "endows the individual, regardless of race, gender, class, or creed, with equal opportunities for mobility" (Lai 96), and declares that "...this country is centered around a constitution that *promises* democracy, promises equal rights, when things don't work out right I want to be able to work to make it right" (Vignisson 7).

The contradictory accounts of these two "postcolonial" authors who have similar ancestries (they both have South Asian roots) emphasise the point made earlier that unified experiences and hybridities do not exist; they "fail[...] to discriminate

between the diverse modalities of hybridity, for example, forced assimilation, internalised self-rejection, political cooptation, social conformism, cultural mimicry, and creative transcendence" (Shohat 110). Hanif Kureishi's hybridity derives from a Pakistani identity, which has been imposed upon him even though he feels English. On the other hand, Bharati Mukherjee's hybridity is one that can easily discard ancestry and gives her the freedom to choose whatever identity she wishes and to believe in the promise of the American Dream. The diverse experience related by these two authors is evident in the fiction that they have produced. By analysing Hanif Kureishi's *The Buddha of Suburbia* and Bharati Mukherjee's *Jasmine*, this thesis will further demonstrate that these two novels do not reflect a 'common experience' shared by 'postcolonial peoples.'

CHAPTER 1

HANIF KUREISHI'S *THE BUDDHA OF SUBURBIA*

This chapter analyses Kureishi's novel, *The Buddha of Suburbia* focusing especially on notions of 'hybridity,' belonging, and individual experience. Rather than finding common experiences, the main focus of the chapter is to show how the individual identities of Karim and Haroon in particular are shaped according to particular circumstances. Following the point made in the earlier discussion of hybridity, the chapter will reflect how the hybrid experiences of Karim and Haroon are far from identical and will thus demonstrate the diversity of this 'in-between' experience.

The Buddha of Suburbia is the story of the half-English, half-Pakistani Karim Amir and his teenage struggle in English society, his search for an identity, and his changing values. Even though Tariq Rahman claims that the novel "does not focus upon race relations except in passing," (370) *The Buddha of Suburbia* analyses race relations and links this concept to class struggle, ethnicity and hybridity. It reflects, basically, Karim's effort to "climb up the slippery slope of society" (Buruma 35), an effort in which he is unable to succeed.

Born of a Pakistani father and an English mother, the protagonist and narrator Karim Amir lives with his parents in Bromley, a South London suburb dominated by class prejudice. For Karim, this symbolises England itself: "The proletariat of the suburbs did have strong class feeling. It was virulent and hate-filled and directed entirely at the people beneath them," (149). He feels that this class-consciousness is the main reason that holds him back in his search for an English identity.

Class-consciousness is an important issue that runs throughout the novel. Karim's observation suggests that ethnic background and race are determinants of class, stressing the interrelation of class, race and ethnicity. Kureishi reflects on this in his essay, "The Rainbow Sign," : "It was interesting to see that the British working class (and not only the working class, of course) used the same vocabulary of contempt

about Pakistanis – the charges of ignorance, laziness, fecklessness, uncleanliness – that their own, British middle class used about them" (26). British citizens of ethnic background, like Karim, come to be placed at the bottom of the "social system."

From the beginning of his story, Karim is fully aware of where he is placed in this social system. As an Englishman himself, he has an acquired class consciousness that persists even though he tries to reject it. He knows his origins and furthermore, that he does not have the power to change his situation. For instance, criticising Eva, his father's white girlfriend, Karim says, "I saw that she wanted to scour that suburban stigma right off her body, she didn't realise that it was in the blood and not on the skin; she didn't see there could be anything more suburban than suburbanites repudiating themselves." (134). One's suburban background and class consciousness that goes with it, can thus neither be rejected nor altered. The issue that Kureishi emphasises here is that background is impossible to hide, and that this applies not only to the immigrant citizens of England, but also to white citizens like Eva.

Another important detail concerning the novel is its setting in the seventies, giving Kureishi the opportunity to discuss the "politics, philosophy, and art of the times" (Kaleta 165). This was "an age in which the social conservatism of the eighties had its roots while sixties idealism wilted" (82). It was also an age when the Asian population in England was "in transition" (Hiro 164), because "the number and significance of the Asians born and educated in Britain [had risen] sharply" (164). It was the decade in which Kureishi himself grew up.

The novel contextualises its characters in a time just before Margaret Thatcher was elected, and when ethnic riots would reach their climax in 1981 (Hiro 165). The country was moving towards a social revolution, especially in terms of class mobility, that Thatcher would help develop upon her election. Karim finds himself faced with a world with fast changing values that do not suit his easy-going personality, and forces him to live by the class restrictions that prevent him from living the life he wants to live. The realisation that racism would not disappear and the radicalisation of the Asian community, particularly the youth (Hiro 164), when

faced with oppression as opposed to the first generation immigrants who had been in awe of the English, all shape Karim's indecision and restlessness. Instead of setting themselves apart from mainstream white English culture as their parents had done, the second generation sought their identity by asserting themselves as a *part* of English culture. Especially following his move to the London scene, Karim "is surrounded on all sides by hypocrisy: sexual, political, artistic, and, more particular to Kureishi's initiation story, racial," (Kaleta 77) as will be explained further.

Karim expresses the consequences of living in seventies suburbia, with its social inertia on a few occasions. Fed up of the suburban community, he exclaims: "The thing was, we were supposed to be English, but to the English we were always wogs and nigs and Pakis and the rest of it" (53). The established unity of race, ethnicity and class, all products oppressing the individual are brought together in the context of the suburban seventies. Feeling English and being English is quite not the same thing for Karim, who finds himself pushed towards an Asian identity by the English, an identity of which he is completely unaware.

Karim's migration to London, which he describes as "There were kids dressed in velvet cloaks who lived free lives; there were thousands of black people everywhere, so I wouldn't feel exposed," (121) is in fact enabled by Haroon's (his father's) relationship with Eva. Rather than feeling sad about his father's separation, Karim revels in the excitement that Eva brings into his life. For him, Eva is eccentric and vivacious, the "only person over thirty I could talk to [....] At least she didn't put armour on her feelings like the rest of the miserable undead around us" (10), while his mother is portrayed as the typical suburban mother who works and looks after the house: boring and predictable. From this perspective, Karim understands easily why his father leaves his job as a civil servant, a job he has had for twenty years and why he rejects the stereotypical life he has been living with his wife for a more exhilarating one with Eva. His father does surprise him, however, because "divorce wasn't something that would occur to them [his parents]. In the suburbs people rarely dreamed of striking out for happiness. It was all familiarity and endurance: security and safety were the reward of dullness" (8). This statement exemplifies

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ

perfectly the life that his father was used to living with his mother. London, on the other hand, is a place where "life was bottomless in its temptations" (8).

Karim finds no hindrance in leaving his mother and brother and moving to London, where he is sure he will be more free, away from the suburbs which he feels is "a leaving place, the start of a life" (117). His optimism is evident from the first paragraph, where he says that he is "from the South London suburbs and going somewhere" (3). This points to a paradox in the novel: while Karim is aware of English class restrictions and prejudices, he still retains his hope about the potential of the big city. Even though he is tempted by the thought of London, Karim is nonetheless aware of the fact that his dreams may not come true.

The first real opportunity that Karim seizes upon his move to the London scene, is being accepted into a marginal theatre group, an opportunity he feels is "small but significant" (144). Soon, however, he discovers that he has been "cast for authenticity and not for experience" (147), as his director Shadwell bluntly states. He is cast to play the role of Mowgli, the Indian boy in Kipling's *The Jungle Book*. In this eccentric and rather bizarre adaptation, where the actors speak by making animal noises, Karim is forced to adopt an Indian accent and to paint his face browner than it already is.

His relationship with Shadwell is rocky as this director keeps on asking him questions which make him feel uncomfortable, such as: "[It] must be complicated for you to accept – belonging nowhere, wanted nowhere. Racism. Do you find it difficult? Please tell me" (141). Karim finds himself feeling uncomfortable both with the theatre group and with the role that he has been assigned. Shadwell's comments make him more frustrated as they seem to dictate how he is regarded in his community. Karim becomes aware that he is not wanted in the group as either an individual or as a good actor but that he has been chosen because he is brown skinned and (Shadwell thinks) that he can imitate an Asian accent. Through his job at the theatre, Karim comes to understand the stereotype that is expected of him.

However English he may feel, on the surface he will remain an Asian, as Shadwell so openly states:

> What a breed of people two hundred years of imperialism has given birth to. If the pioneers from the East India Company could see you. What puzzlement there'd be. Everyone looks at you, I'm sure, and thinks: an Indian boy, how exotic, how interesting, what stories of aunties and elephants we'll hear now from him. And you're from Orpington[2]. (141)

Even though before this Karim had known of the restrictions imposed on him by class consciousness and ethnicity, Shadwell's claim helps him to understand how he is expected to act. Ironically, he is made aware of his hybridity by a white man, and understands that in order to fulfil his own expectations, he has to conform to the wants of the white community that surrounds him. Shadwell's insistence on him imitating an Asian accent illustrates a much larger concept: social expectation. Karim's earlier observation about being considered by the English community as 'wogs and nigs and Pakis' is exemplified by Shadwell's statement. Karim, by acting in this play according to Shadwell's wishes him to act, conforms to the stereotype adhered by the white community which considers him a 'Paki.'

His experience in the theatre group also helps Karim to understand the complicated phase that both his father and his father's friend, Anwar, are evidently going through. Not fully comprehending why his father has decided to become a Buddhist, and why people are in awe of him, Karim accuses his father of being a "renegade Muslim masquerading as a Buddhist" (16).

Anwar, the friend that Haroon immigrated to England with, confuses Karim with a similar affair. Anwar decides to write to India in order to find a suitable Muslim husband for his daughter, Jamila, to marry. This seems suprising for Karim, for Anwar, like Haroon, was "happy to live like [an] Englishman. Anwar even stuffed pork pies as long as Jeeta [his wife] wasn't looking" (64). As eating pork is forbidden for most Muslims, it is highly ironic that Anwar succumbs to a Muslim

[2] A suburb of Bromley

tradition to get his daughter married. Karim explains Anwar's sudden conversion to Islam as: "staking his life on the principle of absolute patriarchal authority," (64) in other words, a mid-life crisis resulting from guilt because of his indifference towards Jamila when she was growing up. Anwar seems to embrace the religion of Islam simply because it justifies his need to assert patriarchal power over his wife and daughter.

What Karim does not see in this situation is the similarity between his own condition and that of the two men. His role as Mowgli in the theatre group and his acceptance of the stereotypical Asian accent despite his unwillingness reduces him to the same level as his father and Anwar. They have all found out that the best way of getting along in English society is to act like how the mainstream white community expects them to act, that is to conform to set stereotypes. While Karim and Haroon change consciously, Anwar seems to do the same out of a misplaced sense of identity and does not realise that he becomes a parody figure as a consequence.

At this point in the novel, though, Karim is not aware of this and states, "As they aged and seemed settled here, Anwar and Dad appeared to be returning internally to India, or at least to be resisting to the English here. It was puzzling: neither of them expressed any desire actually to see their origins again" (64). The truth is that although they are quite happy to live in England, their happiness is disrupted because they are always categorised as Asian stereotypes by the mainstream white population, however English they may have come to feel. Neither of them are 'returning internally to India,' or, in fact, 'resisting the English,' they are merely learning to conform to the English stereotype, just like Karim. As Anwar openly states, "India's a rotten place [....] Why would I want to go there again? It's filthy and hot and it's a big pain-in-the-arse to get anything done" (64). Haroon and Anwar's in-between situation of having to conform to a prototypical stereotype of Asianness exemplifies Kureishi's reluctance to essentialise the relativity of terms like 'hybridity' and belonging.

After many years of the job as a civil servant and as a loyal husband, Haroon takes to dressing up in saris and practising Eastern philosophy, particularly meditation and Zen. He starts performing at Eva's house to show the people that come to listen to him "the Way. The Path." (13). Karim is reminded, at this point, "how Dad couldn't find his way to Beckenham" (13). Karim is even more surprised to see his father meditating, which he does in the form of naked headstands. Haroon the Muslim sets out to teach the 'suburban enlightened' a philosophy that he himself is only just learning. Haroon chooses to make fun of this mysticism so beloved by the hippie generation, which translates itself into a series of meaningless rituals.

As Karim questions his father's actions, "He'd spent years trying to be more of an Englishman, to be less risibly conspicuous, and now he was putting it back in spadeloads. Why?" (21), he ignores Haroon's realisation that "it is more profitable for him to become a caricature of himself and to appropriate English people's preconceived ideas concerning his Indian identity" (Slepoy 1). The term 'profitable' is significant because it suggests that Haroon and Karim have to sacrifice what they believe themselves to be in order to achieve social advancement. It means that capitalism for them is more important than who they really are.

The role model that Karim chooses to follow is in fact not his father but Eva's son, Charlie (Kay) Hero, school friend and rock singer. Falling in love with Charlie soon after he meets him, Karim admires in him the qualities of success and sexual appeal. Keeping up with the turbulent seventies, Charlie, who listens to groups like Pink Floyd at the beginning of the novel, adapts himself to punk music and by the end of *The Buddha of Suburbia* becomes a heavy metal singer. He is able to keep up with the changing trends, even more so after his move to the United States. As Karim comes to admit that he has "much sympathy for Charlie" (120), he nonetheless recognises that Charlie is not "going anywhere – not as a band and not as a person," (121) because, as he explains to Charlie, "...your work doesn't amaze me, and I need to be amazed" (121). It is after this that Charlie breaks up his band and moves on to the new fashion of heavy metal. Even though Charlie succeeds as a rock star in New

York, Karim ironically recognizes his loneliness, "he's achieved everything he want[ed]" (Mackintosh qtd in Kaleta 109).

Despite Tariq Rahman's claim that "It appears that if one is selfish and cruel, one can succeed as Charlie does" (370); Charlie's success does not depend on his personality alone. Granted, he *is* both selfish and cruel, and Karim describes him at one point as "Charlie was the cruellest and most lethal type of seducer. He extorted not only sex, but love and loyalty, kindness and encouragement, before moving on" (119). However, the real cause behind Charlie's success lies in the social changes that were emerging in the 1970's and found their apotheosis a decade later in Thatcher's time. The outbreak of lower-middle-class white youth becoming punk idols, such as the Sex Pistols, had begun blurring the static class barriers concerning fame. Karim tells Charlie that he does not really have talent, that he is merely "a looker and everything, a face" (121). Clearly the new pop culture did not require talent but rather looks and charisma.

Charlie Hero is literally and figuratively a symbol of the seventies, when "innocence had plainly been lost [...] with the unconventional suddenly the conventional in this decade, the seventies exploded into a mass hysteria of individualism and self-expression. The energy of this lost order flashed as an abortive punk rebellion" (Kaleta 81). Instead of the passive revolt of the hippies in the sixties, the seventies were about individual aggression and anger. Charlie's energy and his ability to change life-styles, hair-do's and music effortlessly expose the changing of the times and disillusionment of those who are unable to keep up. This is not to say that the seventies were an age of flux, but what happened was that the link between of fame and class was destroyed. Class ceased to be a determinant of popular success as more and more white lower-class pop groups made their debut. As Hanif Kureishi points out in "Eight Arms to Hold You," "...pop music is the one area in which [the] belief in mobility, reward and opportunity does exist" (372).

Thus, once they are settled in less conservative London, while Charlie achieves his success first in England and later in the United States as a rock singer, Karim does the

same at a smaller extent as an actor. Karim's personal success is reinforced in the television adaptation of *The Buddha of Suburbia*, where he is "last seen in [a] London restaurant, having been successful in his effort to gain status," (Kaleta 242) with a job in a TV soap opera, as opposed to the more open-ended final scene of the novel where Karim sits feeling "happy and miserable at the same time," thinking that "perhaps in the future [he] would live more deeply" (284). He may have matured and gained experience in London, but "Kureishi and his readers know what his characters don't: they know that the novel is gliding toward Thatcherism" (Kaleta 81). Ironically and in contrast to Karim's still disoriented presence at the close of the novel, Haroon is the one who appears settled into his surroundings. Haroon *is*, indeed, "the buddha of suburbia," and in a lot of ways the novel is about Harron and not Karim. Haroon's masquerade of a buddha has become a life-style in which he feels comfortable, and he has become a man Eva feels "proud" of (282). Their revelation of marriage on the final page is the significant development in Haroon's process of settling down.

Other than pop culture, sex is also an act that provides Karim with the opportunity of "assimilation into the London scene," (179) at least as an outsider. Through his relationship with Eleanor, a white Londoner, Karim has to face up once again to the issue of class distinctions - this time in Central London. Just like Kureishi mentions, "If a black and white couple are screwing, it involves color, class, and relations between the sexes. Human relations are meeting points for a whole complex of social arrangements" (qtd. in Kaleta 177). Karim's bi-sexuality is significant here because it is an articulation of his 'in-between' hybridity. His free practice of his sexuality with quite a number of people of both sexes seems to imply that he is happy with both his masculine and feminine sides, becoming at the end of the novel "a character who figuratively fucks everybody" (Kaleta 79). On the other hand, Karim is unable to settle himself in a relationship with either sex, and ends up alone, emphasising once more the dual aspect of his identity, and how he does not 'belong' to either half.

Eleanor reminds Karim of his own social status. He realises that the differences between him and Eleanor run deep and that there is no room for change. He decides

to lose his accent after Eleanor says that: “You’ve got a street voice, Karim. You’re from South London so that’s how you speak. It’s like cockney, only not so raw. It’s not unusual. It’s different to my voice, of course” (178). Karim sarcastically reveals just before this that Eleanor’s “mother was a friend of the Queen Mother” (173) and that “One day Eleanor had to rush away from rehearsal because she was required by her mother to make up the numbers at a lunch for the Queen Mother” (173-174), emphasising the extent of the social gap between them. Afterwards Karim accepts that he “was frightened of their confidence, education, status, money, and [he] was beginning to see how important they were” (174), and incidentally, how out of reach they may be for him.

Although Karim’s relationship with Eleanor “provides his means of assimilation into the London scene” as Kaleta claims (179), Karim knows that this is only possible providing that he gives up tell-tale signs like his accent: “For Eleanor’s crowd, hard words and sophisticated ideas were in the air they breathed from birth, and this language was the currency that bought you the best of what the world could offer. But for us it could only ever be a second language, consciously acquired” (178).

By “us” Karim refers to “brown-skinned Englishmen” like himself who are “Indians in blood and colour, but English in tastes, opinions, in morals and in intellect” (Singh and Schmidt 24). He introduces himself in the first paragraph as: “My name is Karim Amir and I am an Englishman born and bred, almost” (3). From his point of view, having been born and bred in England makes him an Englishman, regardless of the obvious fact of his name. The addition of the sarcastic “almost,” however, reveals Karim’s uncertain attitude concerning his identity and Asian name. The ‘almost’ serves to modify his self-imposed identity as ‘a proper Englishman’ (Kaleta 68). Having given his ethnic background and implied his dual identity, Karim goes on to assert his Englishness: “Englishman I am” (3). The parenthetical aside, “(though not proud of it),” (3) “once more reinforces the contradictions in theme” (Kaleta 68). Even though Karim declares himself as English, he also points out that he does not have the pride that seems associated with it. He obviously does not feel or see anything to be proud of. The reader is made aware, at the beginning of

the novel, of Karim's hybrid situation of in-betweenness as previously discussed by Bhabha and Young. Karim's apparent duality of identity is made distinct in this opening paragraph where he introduces his Asian origin and English nationality, providing a paradoxical framework for the novel.

Because Karim knows that "the English identity is a privilege he is not entitled to," his sense of identity gains a fluid aspect in the course of the novel. His duality of identity is inherent from the beginning and he sees no harm in shaping it to his own advantages. He may *feel* English, but like having to play the character of Mowgli, he finds himself conforming to an Asian identity of which he knows nothing about:

> I did feel, looking at these strange creatures now – the Indians – that in some way these were my people and that I'd spent my life denying or avoiding that fact. I felt ashamed and incomplete at the same time, as if half of me were missing, and as if I'd been colluding with my enemies, those whites who wanted Indians to be like them. (212)

Even though Karim accuses "the whites" of assimilating the Indians in England, he does not feel that he is a victim of this, but that it was his personal choice to have denied his ethnicity. He also blames his father;

> Partly I blamed Dad for this [...] He was always honest about this: he preferred England in every way. Things worked; it wasn't hot; you didn't see terrible things on the street that you could do nothing about. He wasn't unproud of it either; it just existed [...] So if I wanted the additional personality bonus of an Indian past, I would have to create it. (212-213)

What Karim realises by the end is that both halves of his identity – the Asian and the English – are shaped according to what the white English want. He knows that to 'belong' to the society that he was born into, he has to conform to both the stereotypical Asian and also to the assimilated Asian identities. Like Haroon, he learns that it is more 'profitable' to be able to maintain a fluid identity that can adapt to expectations. His hybridity is thus based on the relativity of 'belonging/not belonging' that Kureishi emphasises.

Karim turns to his other half, his Asianness, when he is rebuffed by the English – the times when he realises that he can neither change his skin colour nor his social standing. His father, on the other hand, has a different sense of belonging. As a first generation immigrant born in India, he regards the situation as not 'belonging/not belonging,' but rather as a matter of white versus black. Having been stuck in a civil servant's job for most of his life, Haroon says; "The whites will never promote us [...] Not an Indian while there is a white man left on the earth. You don't have to deal with them – they still think they have an Empire when they don't have two pennies to rub together" (27). Instead of going back to India where "it's filthy and hot," (64) Haroon chooses to stay in England and conform to the Asian stereotype in his clothing, actions and religion. As opposed to Karim, Haroon knows that Asians would never be accepted in a white society and thus chooses to remain a tourist not wanting to belong.

As Ram Gidoomal suggests, in order for England to become an ideally multicultural country, it needs to view diversity as "a quality, not a problem" (43). It also needs to "cultivate an 'all of us' mentality in place of the old 'us and them' thinking" (43). What Kureishi criticises England of in *The Buddha of Suburbia* is the social class system that prevents even the white English to adopt a common 'us.' Even Charlie Hero, who fights his way up in his effort to gain status, achieves his final success in America because, he says, "[America] gives me such optimism. People here believe you can do stuff. They don't bring you down all the time, like in England" (247).

What Kureishi proposes, like Ram Gidoomal, is for the model of the Englishman to change from the "white Anglo-Saxon" (41), and for the minority communities not to be viewed as "immigrants, as visitors" (42). Karim and Haroon's hybridities are exemplars of how the social system up to now has shaped identities by separating 'them' from the white citizens. As Steven Mackintosh states, "This whole aspect of racism involved in *Buddha* is national – but white people and Asian people would be very interesting to watch in America because that's not really what's going on [there]" (qtd in Kaleta 251).

CHAPTER 2
BHARATI MUKHERJEE'S *JASMINE*

This second chapter will discuss Bharati Mukherjee's *Jasmine* in the light of the issue of multiculturalism, focusing in particular on Mukherjee's representation of the United States from Jasmine's point of view. The focal points in the analysis of *The Buddha of Suburbia*; Karim's hybridity, belonging and identity will be compared to the experience of Jasmine to illustrate the point made earlier that postcolonial literature should not attempt to impose notions of 'common experience' on individuals. Unlike *The Buddha of Suburbia* which to a large extent deals with Karim's inner conflict of identity, *Jasmine* is based on an external concept of becoming American.

To become American, in Jasmine's view, is composed of two concerns. The first is that she believes that by adopting externals, like a change of behaviour, clothes, and men, that she can achieve an 'American' identity. Secondly, Jasmine believes in her freedom of choice, and feels that she can accomplish what she wants as long as she is able to make the right decision. This chapter will focus on several instances of the novel that exemplify the steps taken by Jasmine to fulfil her aim.

Jasmine is the story of a Punjabi village girl emigrating to America and achieving success as a middle-class American citizen. The novel is said to herald a new kind of American nationalism that has recently been termed as 'the Jasmine controversy' (Chu 92, Brewster 112) because of its celebration of assimilation: "far from being oppositional to mainstream America, [it] represent[s] the voice of 'the new America'" (Brewster 113). It is the utopian melting-pot come to life, where the immigrants in the United States are positioned "not on the margins of a contemporary American culture but [are] exemplars of a hegemonic nationalism" (113). The reasons behind Chu and Brewster's claim originate in Jasmine's apparently easy progress in becoming an American.

Mukherjee, in reply to the criticism of her novel, states that in writing *Jasmine*, she "want[ed] this novel [...] to be seen as providing an optimistic vision of America" (qtd in Brewster 15). Both the general atmosphere and the character of Jasmine are overtly optimistic, and as the critic David Leiwei Lai suggests, the novel embraces the American Dream that "endows the individual, regardless of race, gender, class or creed, with equal opportunity of mobility" (Lai 96). It is Mukherjee's aim for Jasmine to be representative of the credibility of this dream, as she wants to go beyond the idea of multiculturalism in America that respects cultural differences. Jasmine does not want to become Asian American or Indian-American, but to be American in terms of identity, behaviour and appearance. She wants to "sanitize" (165) herself because she believes that will make her an 'ordinary' white American. Mukherjee creates in Jasmine a very strong woman who is determined to overcome all difficulties and obstacles that she finds in front of her. She is fully aware of the opportunities that America has to offer for her.

The America represented by Mukherjee is one of infinite possibilities. Apart from the fact that this novel has been criticised because of Jasmine's swift and easy success, it can also said to be representing a colonialist view-point, the need to familiarise the 'Other,' in that Jasmine is able to transform her identity on numerous occasions. Jasmine *allows* herself to be colonised by Americans and opens up for herself her own path of integration into the country. The material universe chartered out in the novel is made either "ineffectual or indifferent" (Lai 96), enabling Jasmine to complete her transformation from a South Asian village girl into a fully assimilated American citizen. Jasmine experiences the full joy that she feels the country has to offer for her and claims it for herself almost immediately after she arrives. Even though she states at one point in the novel that: "I wish I'd known America before it got perverted," (179) she never loses faith in her expectations from the country. Most of all she is caught up in the "speed of transformation, the fluidity of American character and the American landscape" (123). As she tries to adapt this characteristic to herself, it becomes very easy for her to forget her past identities.

Jasmine's changes of identity are accomplished through what could be called the colonial process of renaming, to which she willingly subjects herself on several occasions. Through this process of changing names and identities, Jasmine is able to remove "both her internal pain and external obstacle onto some form of Other" (Lai 96). She distances herself from her past, thus transforming herself from the role of the 'Other' to the one who 'others.' Starting off as Jyoti ("Light"), Jasmine in turn becomes Jasmine, Jazzy, Jase and Jane throughout her initiation. In the end, when she becomes 'Jase' again, her process is finalised as she feels she becomes fully 'American.' Jasmine's assumption of multiple identities thus resolves itself into a "classic American Dream of assimilation." (Carter-Sanborn qtd in Hoppe 153) Confident in her ability to be able to change herself by assuming these identities, her real aim is towards the singular American identity.

Jasmine's initial decision to move to America is largely motivated by the death of her husband in India. A successful student, her husband Prakash's wish is to continue his education in America, where his mentor, Professor Vadhera (Professorji) has settled. Jasmine considers him (her husband) an idealist who "wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name: Jasmine" (70). This is the first of the numerous instances on which Jasmine feels the need to cut off her past, and the new name that is offered to her is what makes it possible. Upon the murder of Prakash, Jasmine decides to "complete the mission of Prakash" (88), and to fulfil his dream of "making something more of his life than fate intended" (77). She resolves to carry his clothes to America and to burn herself amongst them on his University campus in Tampa. This resolution to perform the Hindu tradition of *sati* is abandoned after she gets raped the day that she sets foot in America by Half-face, the captain of the boat that she travels in. Even though the tradition of *sati* had been forbidden by the British (Spivak 93), Jasmine states earlier on in the novel that: "I was born into India's near-middle age. British things were gone, and in our village they'd never even arrived" (94). In "Can the Subaltern Speak?," Gayatri Spivak asserts that if "the widow does decide thus to exceed the letter of ritual, to turn back is a transgression for which a particular type of penance is prescribed" (96). As

T.C. YÜKSEKÖĞRETİM KURULU DOKÜMANTASYON MERKEZİ

Jasmine is unable to be punished by any other for abandoning her resolution, it is possible to read her cutting her own tongue as a voluntary attempt of punishment. It is also possible to interpret this action as an act of silencing herself, a rebellion against the notion of the subaltern woman repressed by "patriarchy and imperialism" (Spivak 102). Instead, she undertakes this task of silencing upon herself and thus emphasises her individual free-will and agency.

Following the rape incident, Jasmine kills Half-face and runs away, instead of killing herself as she initially had planned to. On her way she is lucky to meet a Quaker lady, Lillian Gordon, who takes her home. For Jasmine, Gordon, who "harbor[s] undocumenteds – illegal immigrants like Jasmine – represents "the best in American experience and the American character" (121). She teaches her "the American experience," which as Jasmine understands, is the ability to disregard past identities and to create new ones: "She [Lillian Gordon] had a low tolerance for reminiscence, bitterness or nostalgia. Let the past make you wary, by all means. But do not let it deform you [...] She wasn't a missionary dispensing new visions and stamping out the old; she was a facilitator who made possible the lives of absolute *ordinariness* that we ached for" (117). The use of the words used in this quotation, "facilitator," suggests the facility with which Jasmine changes her identity and "ordinariness," is a reminder of the integral theme of the novel.

Lillian Gordon renames Jasmine 'Jazzy,' thus creating for her her first 'American' identity. She also teaches Jasmine how to "walk and talk American," (120) enabling her to at least 'pass' as an American: "Now remember, if you walk and talk American, they'll think you were born here, most Americans can't imagine anything else" (120). Her swift transformation from shyness to self-confidence makes her decide to try her luck in New York. It is easy for her to adapt to her new identity ('Jazzy' in T-shirt and jeans) as soon as she decides that the rape she was subject to is an experience that belongs to another person - Jyoti, an inexperienced Indian woman. For Jasmine, even rape, "the violation of her own female body can be displaced onto a persona of the past [...] cumbersome events and circumstances in Jasmine's life can as easily be discarded and disregarded, with no impact, no

impediment, and no strings attached" (Lai 96). It is precisely this ease of transformation that has prompted the criticism of the novel.

With her new apparently Americanised persona, and this time in jeans and a T-shirt, Jasmine embarks to go to New York to meet Prakash's professor, whom she ends up staying with for five months. According to Fakrul Alam, "she is determined to leave her past behind, to keep away from the Jyoti that she was, but that is impossible" (106) in the Vadhera household. Nirmada Vadhera, the young wife of the professor, works at a sari shop that also rents out Indian videos that are watched every night at 21:00 at the house. One of Jasmine's complaints about living there is that she is forgetting her English because only Hindu is spoken in the house while the family watches Indian films. The ghetto atmosphere of the house, the "Indian-food stores in the block, Punjabi newspapers and Hindi film magazines at the corner newsstand, and a movie every night" (129), stifle Jasmine who has started to feel more comfortable in her jeans and T-shirt and who wants to experience the world outside; what she perceives as 'white' America. She states, "In a T-shirt and cords, I was taken for a student. In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like" (128). Acknowledging that if she continues to stay there that she will go back to being Jyoti, she decides to leave.

Upon finding out that Professorji is not really a professor but an importer of human hair, Jasmine realises that in America, "Nothing was rooted any more. Everything was in motion" (139). Getting a loan from Vadhera, she finds a job as helper and childminder for an academic couple, whose apartment turns out to be a haven for Jasmine. She feels that it provides for her the American experience that she was denied in the Vadhera's: "I became an American in an apartment on Claremont Avenue across the street from a Barnard College Dormitory" (146). The irony here is that even though Jasmine sees this as positive, she is actually conforming to colonial expectations by working for a white family.

Significantly, Jasmine's foremost reason for leaving the Vadhera house is that she wants to get away from everything that she feels is not American. While Karim of *The Buddha of Suburbia* had felt oppressed in the 'typically English' suburbs and wanted to move to London where he felt that he would be freer, Jasmine feels just the opposite. What drives her away from the apartment in New York is the inherent cosmopolitan and multicultural quality of the big city. Unlike Karim, who feels more comfortable in London where he says that, as there are more black people, he will be less conspicuous, Jasmine escapes from the Indian community in New York and finds solace in the academic couple's household.

Jasmine's objective throughout the novel is to put behind her Indian identity and, in her terms, to become as American as possible. As opposed to Karim, who knows that if he tries to change himself to appear more English, that this would only be a mask, "consciously acquired," (Kureishi 178) Jasmine encourages and embraces her own process of assimilation, in other words, her changes of name and identity.

Similar to Karim's relationship with Eleanor, who becomes his "means of assimilation into the white London scene," (Kaleta 179) Jasmine's relationships with the white men in her life have the same effect. Most importantly, with the one exception of Lillian Gordon, it is always the men in her life that create the new names and identities for her. As the critic Sami Ludwig asserts, Jasmine "defines herself very much in terms of her male counterparts [...] in each relationship she defines herself with a new name to indicate a new identity" (106). After leaving behind 'Jazzy,' she is in turn called 'Jase' by Taylor Hayes, the male academic, and 'Jane' by Bud Ripplemeyer, the banker she meets in Baden, Iowa. The inherent irony of this process is that by allowing herself to be 'colonised' by her male acquaintances, Jasmine in fact performs a form of self-colonisation that as she understands, is a part of her individual assimilation process.

At the Hayes household, Jasmine is called 'Jase,' their 'caregiver.' The name 'caregiver' makes Jasmine feel "a professional, like a school teacher or a nurse" (155). Caught up in what she calls, perhaps mistakenly, as the "democracy" of the

household (149), she finds herself falling in love with Taylor Hayes, a man she feels is "entirely American" (148). Jasmine is apparently ignorant of the fact that she is in some way playing up to the stereotypical sexual relationship between the female ethnic servant and white head of the household. She undergoes an identity change as she states that:

> I should have saved; a cash stash is the only safety net. I'd learned that if nothing else from the scrimping Vadheras. Jyoti would have saved. But [...] she had burned herself in a trash-can-funeral pyre behind a boarded-up motel in Florida. Jasmine lived for the future, for Vijh & Wife. Jase went to movies and lived for today. (156)

As she makes these distinctions between her personalities, she expresses no regret and is actually thankful to Taylor for making it possible: "I liked everything he said or did. I liked the name he gave me: Jase. Jase was a woman who bought herself spangled heels and silk chartreuse pants" (156).

Her reason for leaving the Hayes' house where she was so happy and comfortable is her realisation that: "In America, nothing lasts [...] Nothing is forever, nothing so terrible, or so wonderful, that it won't disintegrate" (160). She feels forced to leave soon after Wylie, Taylor's wife, tells her that she has fallen out of love with him and has found someone else. With her inherently conservative outlook towards marriage and children, Jasmine does not feel at ease when left alone with Taylor and his daughter Duff and offers to move out, which, she feels, is "the American thing to do" (159), but Wylie begs her to stay. Even though Taylor makes her believe that she is more than welcome at the house as Duff's 'day-mommy,' Jasmine cannot readily adjust to this situation. Leaving New York, however, has nothing to do with Taylor, as Jasmine makes us believe: "Taylor didn't want to change me. He didn't want to scour and sanitize the foreignness [...] I changed because I wanted to" (165). This reminds us of her previous identity as a South-Asian and it is ironic that the more she tries to repudiate this past, it keeps reappearing. However, there is another significant development that influences her decision: she sees Prakash's murderer in the street selling hot dogs. Fleeing from her past as an illegal immigrant and a murderess, she decides to run away to Iowa, Duff's birthplace. It is her free will and

the fear of confronting Prakash's murderer, a fragment of her past, which drives her away.

Instead, Jasmine attempts to undergo a "rebirth" with every man that she has a relationship with. Leaving them, just like joining them and being created anew seems rather easy for her. Attachments lose their importance as she states that: "To bunker oneself inside nostalgia, to sheathe the heart in a bullet proof vest, was to be a coward" (165).

David Leiwei Lai suggests that, "Jasmine's narrative of mobility will be an improbable journey without her professed 'beauty'" (101). This assertion gains credibility in Elsa County, Iowa, where Jasmine gets a job as a bank teller before she even has a chance to find a place to stay. Once her relationship with Bud Ripplemeyer, the banker, is settled and she moves in with him, she asks him: "So you wouldn't have hired me if I hadn't been pretty?" (177). Bud's answer is that he would have *hired* her but would not have asked her to lunch (177).

Jasmine understands that Bud's attraction to her is different from that of Taylor's because Bud considers her foremost as a foreigner, an exotic beauty. She meets him in the midst of a mid-life crisis, which makes her feel that: "Bud courts me because I am alien. I am darkness, mystery, inscrutability. The East plugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am" (178).

Patricia Chu claims that what makes Jasmine's rise so swift and easy is her "[dependence] on her sexual appeal as an oriental woman" (129). Her coupling with Bud in Baden, a man 30 years her senior hints at her beauty. Even though Karin, Bud's ex-wife, accuses Jasmine of being a gold-digger and says: "I suppose you never asked, 'Are you a married man?' You just batted your big black eyes and told him how wonderful he was, didn't you?" (182), Jasmine asserts her confidence that she had done nothing to encourage Bud's attention and that their relationship is based on mutual love (182). Jasmine regards herself as a saviour because she rescues Bud

out of a mid-life crisis and acknowledges to Karin that if Bud is gold, then she is a gold-digger, but it has nothing to do with money (178, 182).

Jasmine's relationships in the novel certainly help to undermine and trivialise the real obstacles that immigrants characteristically face in America (Chu 129). The rape she is subject to can readily be forgotten after she meets Lillian Gordon, her oppression in New York is easily discarded with the help of Taylor, her love for Taylor can be replaced by Bud and Bud's crippled body can in turn be disregarded when she hears from Taylor again. Without the help of these acquaintances, Jasmine's "free choice to become American" (Lai 101) might have been rendered more difficult.

Perhaps the most important man in Jasmine's life is Du, the Vietnamese-American teenager who Jasmine and Bud adopt and live with for three years. Du is an essential character of the novel in that he portrays the label of the 'hyphenized' American that Jasmine rejects for herself: "My transformation has been genetic; Du's was hyphenated. We were so full of wonder at how fast he became American, but he's a hybrid, like the fantasy appliances he wants to build" (198). By naming her own Americanization as 'genetic,' assumingly because she has become pregnant by Bud, Jasmine once again denounces her hybridity by disregarding her dual identity to embrace a singular American identity. Unlike Jasmine, Du, rather than trying to forget his past, searches into it and goes back to his family in order to regain his history. Jasmine elaborates upon his departure and states that, "I should have known about his friends, his sister, his community. I should have broken through, but I was afraid to test the delicate thread of his hyphenization. Vietnamese-American: don't question either half too hard" (200). Anne Brewster claims that Du's leaving the household is an articulation of a "new world of democracy, freedom and unlimited possibility" (119) as Jasmine observes Du as given to her and Bud "to save and to strengthen; we didn't own him, his leaving was inevitable. Even healthy" (199). Jasmine, through the example of Du, justifies her disregard of her past and her own plight from Baden and Bud by transferring the blame on her choice of "the promise of America" (214) over "old-world dutifulness" (214).

Jasmine's changes of identity are both a voluntary acceptance of assimilation and a desire to fulfil the expectations of the white men in her life. She moulds herself according to what she is expected to be and also to what she feels is the 'American way' of doing things. While she asserts her individuality by being able to change when she feels it is necessary, by doing so she also seems to portray herself as ignorant and helpless (Chu 129). Particularly in her relationship with Bud, she "acquiesces to her own exoticization as an Indian princess" (Banerjee qtd in Chu 129).

In Iowa with Bud, Jasmine says: "Plain Jane is all I want to be [...] In Baden, I am Jane. Almost." (22). She wishes to be ordinary and thinks that she can accomplish this by going through identities and men until she finds the right one. In truth, however, this is impossible in Baden where her difference stands out:

> In Baden, the farmers are afraid to suggest I'm different. They've seen the aerograms I receive, the strange lettering I can decipher. To them, alien knowledge means intelligence. They want to be make me familiar. In a pinch, they'll admit that I might look a little different [...] as though I might be Greek from one grandparent [...] farmers are famously silent, and not ashamed. (28-29)

Even though Jasmine thinks that her difference will be disregarded as long as she escapes her past, in Baden it seems that both Bud and the farmers will continue to exoticise her. She associates Baden with the Old World, and it becomes a symbol that she must get away from, given the opportunity to do so. The decision that she makes at the end of the novel of either staying in Baden with Bud or going to California with Taylor is not based on a choice between men, but a resolution to leave the Old World behind and enter a new one. Jasmine chooses to go to California, "a version of American urban sophistication, professional security, and class comfort" (Lai 98) with Taylor, the academician, thus leaving behind Bud and "the bankrupt Jeffersonianism of heartland America" (98) that Baden symbolises. It is not evident, however, what her decision would have been if Bud had not been shot and crippled. Meditating on what would have happened, she says that he would have been "a funny, generous, impulsive father, an American father from the heartland

like the American lover I had for only a year. I would have had a husband, a place to call home" (200). After he becomes paralyzed from the waist down, however, Jasmine leaves him even though she is carrying his baby. Bud ceases to portray the "entirely American" image that Taylor embodies for her (148).

Jasmine regards America as an "ideal space/temporality of continuous self-invention" (Hoppe 138) and feels that Taylor is a representative of these qualities. She admits that she is in love "with his world, its ease, its careless confidence and graceful self-absorption" (151). In order to transform herself to this idealised image, she sees Taylor as an ideal partner. As much as Bud and the Iowan farming community represent "the Old Order, the Old World within America, that is, the former 'nation'" (Brewster 120), Taylor and California symbolise the change of that old world and the creation of a new social order with the "influx of immigrants" (121).

Although *Jasmine* is at first hand a love story, it is not the story of Jasmine and Taylor but rather that of Jasmine and America. This love is "a form of transmuted gratification for its author's 'clear-eyed but definitive love for America'" (Lai 97). Jasmine's integration into the American social order is represented by her relationships that symbolise a step towards the fully assimilated 'American' image. Jasmine's decision at the end of the novel implies that she has made her American Dream come true by seizing every opportunity presented to her. However, even though the novel reflects a success story, it is nevertheless not the kind of success Jasmine wants. She seems to think that in California, she will have conformed to the American image that she has always wanted. She is ignorant of the irony of her narrative that subverts her intentions of becoming fully 'American' as her past keeps catching up with her. Her efforts to colonise herself are futile as she goes back to the man who does not want to "sanitize [her] foreignness" (165) and thus will not allow her to be 'ordinary.'

CONCLUSION

The analyses of *The Buddha of Suburbia* and *Jasmine*, by illustrating the diversity of experience, hybridity and identity in postcolonial texts suggest two essential concepts: the notion of diasporic countries as entities and symbols, as well as physical spaces, which help determine the individuals' relationship to them; and the fact that multiculturalism may be only a concept, bearing little or no relationship to individual experience. The first concept is demonstrated through Karim's preoccupation with adapting himself to a culture where he feels he must belong since he was born there, while Jasmine's primary concern is to appear and *be* American although she has just arrived there. Similarly, the more Karim tries to situate himself in his 'home country,' he feels the need to create an Asian past for himself while Jasmine, on the other hand, tries to *disregard* her past to be able to become what she perceives as 'American.' Where at the end of *The Buddha of Suburbia* Karim still feels disconnected and alien, Jasmine, at least on the surface, seems completely transformed and successful in her effort to gain an 'American' identity.

What the two novels have in common is that for both of the main characters, their diasporic countries serve as more than merely a location, but are symbolic of what they can achieve as individuals. For Karim, England symbolises a social barrier that no matter how hard his efforts, he is unable to overcome. For Jasmine, on the other hand, America is symbolically a vast land of opportunity that offers infinite possibilities.

Turning to the idea of multiculturalism, the England represented in *The Buddha of Suburbia* is illustrative of Kureishi's assertion that in England, "The feeling is that blacks and Asians were invited to Britain to work, but maybe they'll somehow go back again. Britain still hasn't recast itself as a multi-racial, multi-cultural society" (Collins 3). Karim's representation of England in the novel is therefore both symbolic of England and critical of the non-existence of multiculturalism in the country.

Mukherjee states that, "In talking about Jasmine's life, I'm really talking about the history of current America too" (qtd in Drake 70). In doing so, she rejects the established concept of multiculturalism in America because, as Göbel suggests, "it promotes the formation of a ghetto-mentality" (117) and presents Jasmine as the 'new American' that can easily disregard her past. Jasmine thus prefers to 'melt' down in her way and reconstructs her own understanding of being an American just like Karim who has to form his own identity as a 'brown-skinned Englishman.'

Another question that arises is whether gender roles are a determinant in the power of choice in the multicultural societies that these two characters inhabit. Does Jasmine fit into the description of the subaltern woman who lacks agency? Given that with the exception of Lillian Gordon, it is the men in her life who give Jasmine her new identities, it can be said that her sexuality is a stimulant for many of the opportunities presented to her. She submits herself to masculine authority with the help of her beauty to form new identities and is, in short, able to *use* her femininity and 'exotic beauty' to influence the men who help her towards her aim. In the article "Can the Subaltern Speak?," Gayatri Spivak claims that, "When we come to the concomitant question of the consciousness of the subaltern, the notion of what the work *cannot* say becomes important" (82). Accordingly, what the novel *does not* say about its main character is that she is repressed and silenced by gender definitions because on the surface, Jasmine tries to justify her choice between men as acts of free-will. She nonetheless places her identity into the hands of the men in order for them to mold it however they want. Thus, even though Jasmine paradoxically seems to *use* her femininity as a positive attribute towards her goal to become American, her 'genetic' transformation to becoming an American is made possible by Bud, who impregnates her. Her male counterparts are actually the ones who make her success possible. Jasmine's assertive stance is thus downplayed by the passive femininity that she tries in vain to hide.

Karim, on the other hand, by being male is governed by a stronger freedom of action as his search for identity is personal and not resolved by other people as is the case with Jasmine. Karim, however, chooses to remain passive and is, if anything,

swept away and 'goes with the flow' most of the time. This contrast between the characters is further illustrated by the fact that Karim feels that he had "been colluding with [his] enemies, those whites who wanted Indians to be like them" (212), while for Jasmine, the idea of assimilation is a positive concept. Interestingly, she does not want to be "like" the whites, but wants to *be* white. To become 'Indian-American' is not enough for her as it essentialises an Asian culture and identity that she wants to dispense with. Gail Ching-Liang Low states that Mukherjee is not "concerned with preserving cultural identities," and that "Instead of consolidating cultural specificities against a dominant white urban America, she positively rejects it" (qtd in Drake 65). These 'cultural specificities,' however, catch up with both Mukherjee and Jasmine in the novel. Even though Mukherjee's aim is to present an "American Romance" (Lai 95) in which as she says, "In order to be American you have to hustle," (qtd in Brewster 117) the novel is in fact not a success story. The more that Mukherjee tries to 'sanitize' Jasmine's past and to dismiss her subalternty, both her past eand feminine passivity keep creeping back.

Although Hanif Kureishi and Bharati Mukherjee have both been considered as postcolonial authors by critics such as Kaleta, Anne Brewster, John K. Hoppe, among others, and have thus been said to be reflecting common themes such as hybridity and in-betweenness in their literature, the symbolic representation of their diasporic countries proves the fact that multiculturalism is redefined by individuals to reflect their own experiences. The diversity of experience between Jasmine and Karim, particularly their gender difference and locations of birth, is illustrative of the fact that the universalist approach of postcolonial criticism has been futile in its attempt to create unified hybridities and experiences in postcolonial narratives.

WORKS CITED

Bahri, Deepika. "With Kaleidoscope Eyes: The Potential (Dangers) of Identitarian Coalitions." *A Part, Yet Apart: South Asians in Asian America.* Ed. Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple University Press, 1998. 25-48.

Bery, Ashok. *Comparing Postcolonial Literatures: Dislocations.* New York: St. Martin's, 2000.

Bhabha, Homi. "Dissemination: Time, Narrative, and the Margins of the Modern Nation." *Nation and Narration.* London: Routledge, 1990. 291-322.

Bhabha, Homi. "Signs Taken for Wonders:" *The Location of Culture.* New York: Routledge, 1994.

Brewster, Anne. "Neo-Nationalism and Post-Coloniality: Bharati Mukherjee." *Literary Formations: Postcolonialism, Nationalism, Globalism.* Melbourne: Melbourne UP , 1995. 112-123.

Buruma, I. "The English Novel Gets Laid." *New Republic.* 203.8 (1990): 34-36.

Chu, Patricia P. "Women's Plots: Edith Maude Eaton and Bharati Mukherjee." *Assimilating Asians: Gendered Strategies of Authorship in Asian America.* Durham: Duke University Press, 2000. 90-138.

Cohen, Philip. "The Perversions of Inheritance: Studies in the Making of Multi-Racist Britain." *Multi-Racist Britain.* Ed. Philip Cohen and Harwant S. Bains. London: Macmillan P, 1993. 9-118.

Collier, Mary Jane. "Researching Cultural Identity: Reconciling Interpretive and Post-Colonial Perspectives." *Communication and Identity Across Cultures.* Ed. Dolores V. Tanuo and Alberto Gonzales. California: Sage Publications, 1998. 122-147.

Drake, Jennifer. "Looting American Culture: Bharati Mukherjee's Immigrant Narratives." *Contemporary Literature.* 40.1 (1999): 60-84.

The Empire Strikes Back: Race and Racism in 70s Britain. London: Routledge, 1982.

Fraser, Robert. *Lifting the Sentence: A Poetics of Postcolonial Fiction.* Manchester: Manchester UP, 2000.

Gidoomal, Ram. "The British and how to Deal with Them." *RSA Journal.* 149.5501 (2002): 41-43.

Gilroy, Paul, and Errol Lawrence. "Two-tone Britain: White and Black Youth and the Politics of Anti-Racism." *Multi-Racist Britain.* Ed. Philip Cohen and Harwant S. Bains. London: Macmillan P, 1993. 121-155.

Göbel, Walter. "Bharati Mukherjee: Expatriation, Americanality, and Literary Form." *Fusion of Cultures?* Ed. Peter O. Stummer and Christopher Balme. Amsterdam, Atlanta: Rodopi, 1996. 111-118.

Hiro, Dilip. *Black British, White British: A History of Race Relations in Britain.* London: Paladin, 1992.

Hoppe, John K. "The Technological Hybrid as Post-American: Cross Cultural Genetics in *Jasmine*." *MELUS.* 24.4 (1999): 137-156.

Kaleta, Kenneth C. *Hanif Kureishi: Postcolonial Storyteller*. Austin: University of Texas Press, 1998.

Kureishi, Hanif. *The Buddha of Suburbia.* London: Faber and Faber, 1990.

-----------------. "Eight Arms to Hold You." *London Kills Me: Three Screenplays and Four Essays.* New York: Penguin Books, 1992. 357-373.

-----------------. Introduction. *London Kills Me: Three Screenplays and Four Essays.* New York: Penguin Books, 1992. vii-x.

-----------------. "The Rainbow Sign." *London Kills Me: Three Screenplays and Four Essays.* New York: Penguin Books, 1992. 3-37.

Lai, David Leiwei. "American Romances, Immigrant Incarnations." *Imagining the Nation: Asian American Literature and Cultural Consent.* California: Stanford UP, 1998. 91-107.

Landry, Donna and Gerald MacLean. "Subaltern Talk: Interview with the Editors." *The Spivak Reader.* New York: Routledge, 1996. 287-308.

Loomba, Ania. "Overworlding the 'Third World.'" *Colonial Discourse and Post-Colonial Theory: A Reader.* Williams, Patrick and Laura Chrisman, eds. New York, London: Wheatsheaf, 1993. 305-321.

Mukherjee, Arun. *Postcolonialism: My Living.* Toronto: Tsar, 1998.

Mukherjee, Bharati. *Jasmine*. New York: Fawcett Crest, 1989.

Parmar, Pratibha. "Gender, Race and Class: Asian Women in Resistance" *in The Empire Strikes Back: Race and Racism in 70s Britain.* London: Routledge, 1982. 236-275.

Prashad, Vijay. "Crafting Solidarities." *A Part, Yet Apart: South Asians in Asian America*. Ed. Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple UP, 1998. 105-126.

Rahman, Tariq. "World Literature in Review: Pakistan." *World Literature Today.* 65.2 (1991): 370-371.

Ross, Robert L. *Colonial and Postcolonial Fiction: An Anthology.* New York: Garland Publications, 1999.

Shankar, Rajiv. Foreword. "South-Asian Identity in Asian America." *A Part, Yet Apart: South Asians in Asian America.* Ed. Lavina Dhingra Shankar and Rajini Srikanth. Philadelphia: Temple UP, 1998. ix-xv.

Shohat, Ella. "Notes on the Post-Colonial." *Social Text.* Spring 1992. 99-113.

Singh, Amridjit, and Peter Schmidt. "On the Borders Between U.S. Studies and Postcolonial Theory." *Postcolonial Theory and the United States: Race, Etnicity, and Literature.* Ed. Amridjit Singh and Peter Schmidt. Jackson: University Press of Misssissippi, 2000. 3-69.

Slepoy, Graciela Moreira. "The Legitimising of His/Her Stories in Hanif Kureishi's *The Buddha of Suburbia.*" http://landow.stg.brown.edu/post/uk/Kureishi/gm5.html 27.07.2001

Solomos, John. "Institutionalised Racism: Policies of Marginalisation in Education and Training." *Multi-Racist Britain.* Ed. Philip Cohen and Harwant S. Bains. London: Macmillan P, 1993. 156-194.

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Colonial Discourse and Post-Colonial Theory: A Reader.* Williams, Patrick and Laura Chrisman, eds. New York, London: Wheatsheaf, 1993. 66-111.

Vignisson, Runar. "Bharati Mukherjee:An Interview." 17.5.2002 http://www.mcc.murdoch.edu.au/Readingroom/litserv/SPAN/34/Vignisson.html

Young, Robert J.C. Colonial Desire: Hybridity in Theory, Culture and Race. London: Routledge, 1995.

T.C. YÜKSEKÖĞRETİM KURULU
DOKÜMANTASYON MERKEZİ