T.C.
YAŞAR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

DISPLACEMENT OF CULTURE AND THE ENSUING IDENTITY CONFLICTS IN *THE BUDDHA OF SUBURBIA* AND *FURY*

Ercan AFACAN

Danışman
Yrd. Doç. Dr. Trevor J. Hope

İzmir, 2013

YEMİN METNİ

Yüksek Lisans/Doktora Tezi olarak sunduğum "Displacement of Culture And the Ensuing Identity Conflicts in The Buddha of Suburbia and Fury" adlı çalışmanın, tarafımdan bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

..../..../.....

Ercan AFACAN

İmza

T.C.
YAŞAR ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ TEZLİ YÜKSEK LİSANS TEZ JÜRİ SINAV TUTANAĞI

ÖĞRENCİNİN	
Adı, Soyadı	**: ERCAN AFACAN**
Öğrenci No	**: 10300006003**
Anabilim Dalı	**: İNGİLİZ DİLİ VE EDEBİYATI**
Programı	**: YÜKSEK LİSANS PROGRAMI**
Tez Sınav Tarihi	: ...../...../201..... Sınav Saati :

Tezin Başlığı: Varoşların Budası ve Öfke Romanlarında Kültürün Yer Değiştirmesi ve Sonrasında Çıkan Kimlik Çatışmaları

Adayın kişisel çalışmasına dayanan tezini ..... dakikalık süre içinde savunmasından sonra jüri üyelerince gerek çalışma konusu gerekse tezin dayanağı olan anabilim dallarından sorulan sorulara verdiği cevaplar değerlendirilerek tezin,

☐ BAŞARILI olduğuna (S)
1 ☐ EKSİK sayılması gerektiğine (I)
2 ☐ BAŞARISIZ sayılmasına (F)

☐OY BİRLİĞİ
☐ OY ÇOKLUĞU
ile karar verilmiştir.

3 ☐ Jüri toplanamadığı için sınav yapılamamıştır.
4 ☐Öğrenci sınava gelmemiştir.

☐ Başarılı (S) ☐ Eksik (I) ☐ Başarısız (F)	☐Başarılı (S) ☐Eksik (I) ☐ Başarısız (F)	☐ Başarılı (S) ☐ Eksik (I) ☐ Başarısız (F)
Üye :	**Üye :**	**Üye :**
İmza :	**İmza :**	**İmza :**

1 Bu halde adaya 3 ay süre verilir.
2 Bu halde öğrencinin kaydı silinir.
3 Bu halde sınav için yeni bir tarih belirlenir
4 Bu halde varsa öğrencinin mazeret belgesi Enstitü Yönetim Kurulunda görüşülür. Öğrencinin geçerli mazeretinin olmaması halinde Enstitü Yönetim Kurulu kararıyla ilişiği kesilir.Mazereti geçerli sayıldığında yeni bir sınav tarihi belirlenir.

ACKNOWLEDGEMENT

I would like to thank Assist. Prof. Dr. Trevor Hope for his support and precious insights.

I would especially like to thank my family. Without their unconditional support and patience, this work would never have been possible.

Özet

Yüksek Lisans

***Varoşların Budası* ve *Öfke* Romanlarında Kültürün Yer Değiştirmesi ve Sonrasında Çıkan Kimlik Çatışmaları**

Ercan AFACAN

Yaşar Üniversitesi

Sosyal Bilimler Enstitüsü

İngiliz Dili ve Edebiyatı Yüksek Lisans Programı

Mevcut Yüksek Lisans tezi, kültürlerin yer değiştirmesini ve koloni sonrası yazında kültürel kimliklerin karşılaştığı çatışmaları incelemeyi amaçlamaktadır. Koloni sonrası dönemde kültürlerin yayılması, farklı kültürlerin beraber yaşayabileceği bir yaşam alanını oluşturmada kültürlerin birbirini karşılıklı tanımasına ve iki taraflı taahhütlerine yol açmayabilir. Aksine, müzmin ve kemikleşmiş koloni devri alışkanlıklar, koloni sonrası dönemde farklılıkların düşmanca ve ihtilaflı karşılaşmalarını içerebilir. Hanif Kureishi'nin *Varoşların Budası* ve Salman Rushdie'nin *Öfke* romanlarındaki göçmen karakterler koloni sonrası yaygın çatışmalara ayna tutan kendilerine özgü deneyimlerden geçtikleri bir kültürel karşılaşma sürecine maruz kalırlar. Ev sahibi kültürlerin içerisindeki göçmen karakterlerin mücadelesi, mevcut tezde tahlil edilmektedir. Tez, kültürel sınırların aşılması, eşik alanlarının oluşturulması, kültürel etkileşimlerin ve müzakerelerin başlatılması, dış çevreden merkeze hareketlilik ve yeni kimliklerin ortaya çıkmasını araştırmaktadır. Koloni vesayetiyle de bağlantılı olarak bu karşılaşmalardaki sorunlu ilişkiler ve bir kültüre ait olma/olmama tahlil edilmektedir.

Anahtar kelimeler: Kolonicilik, Sömürgecilik Sonrası, Sömürgecilik Sonrası Edebiyatı, kültürel etkileşimler, kültürel ait olma/olmama duygusu, kültürel sınırların geçilmesi

ABSTRACT

Master Thesis

Displacement of the Culture and the Ensuing Identity Conflicts in *The Buddha of Suburbia* and *Fury*

Ercan AFACAN

Yaşar University
Institute of Social Sciences
Master of English Language and Literature

This M.A. thesis aims to explore the displacement of cultures and the ensuing challenges that the migrant characters experience in the postcolonial period. The dissemination of cultures in the postcolonial era may not lead to mutual recognition and bilateral commitments of the cultures in building a living space which different cultures can inhabit together. Indeed, the protracted and entrenched habits of the colonial era can induce antagonistic and conflictual encounters of differences in the postcolonial era. The migrant characters in the novels, *The Buddha of Suburbia* by Hanif Kureishi and *Fury* by Salman Rushdie go through a process of cultural interactions in which they muddle through distinctive experiences that mirror common postcolonial challenges. The struggle of migrant characters within the host culture is analyzed in the thesis. The thesis explores the issues of transgressing and crossing cultural borders, forming liminal spaces, precipitating cultural interactions and negotiations, mobility from the periphery to the center, and the emergence of new identities. The lurking problematic relationships in these encounters and one's belonging/disbelonging to a culture are analyzed in parallel with the colonial legacy in the given novels.

Keywords: Colonialism, Postcolonialism, Postcolonial Literature, cultural interactions, sense of cultural belonging/disbelonging, transgression of cultural borders

TABLE OF CONTENTS

DISPLACEMENT OF CULTURE AND THE ENSUING IDENTITY CONFLICTS IN *THE BUDDHA OF SUBURBIA* AND *FURY*

INTRODUCTION

> It is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism (Loomba 16).

So much ink has been spilled over the term colonialism and the inevitable impacts of this distressing process upon the cultures on the Earth. The encounter of different cultural spheres in the colonial period under the titles of the ruler and the ruled has frequently been analyzed in depth in terms of culture and literature. As the struggle for independence of these colonized lands emerged and became virtually tangible, the relationship between these cultures entered a new phase. The term "postcolonialism" describes an era in which colonial attitudes and the Western *Weltanschauung* were consistently destabilized. Postcolonial literature analyzes the effects of such a momentous change. Thus, it also focuses on blurring borders between the old dichotomies in a new era.

It is also important to remember that postcolonialism doesn't have a clear starting-point. Furthermore, it is possible to observe the shadows of the colonial era that don't end overnight.

> To think that colonialism can end abruptly, dictated by independence's inception, is naïve. Colonialism - which brings new values, new beliefs, foreign languages, alien traditions - cannot be shed like the skin of a snake and then tossed away and forgotten. It will always leave something behind, some form of colonial residue (Holla).

It should be noted that tangible detrimental colonial legacy and habits may remain to some extent; individual and cultural memories also may still be alive during the new encounters in the postcolonial era. That's why it is possible to witness some characters in the postcolonial novels who want to retain the colonial legacy and act against migrant characters and reject their wish to be recognized in the host culture. Thus, the destabilized world of the postcolonial era is open to conflicts and antagonism besides the desires that it should mark a new beginning for the world.

In order to understand the postcolonial period, the colonial era and its residues in the modern age are key elements to be analyzed. Because of the blurring of borders in the postcolonial era, this is of vital importance. Colonialism has been used as a term to explain the occupation and exploitation of the lands which were inhabited by 'others'. Colonizers have sought to legitimize their actions by various reasons such as enlightening and lifting up the backward regions of the humankind through the intervention of the 'enlightened' West which bears the inevitable responsibility that history supposedly places on its shoulders.

Some Western authors supported invasion and exploitation by representing colonial intervention as a sublime and holy mission. Such logic can be seen in the work of Rudyard Kipling who wrote the poem "The White Man's Burden". The poem succinctly characterizes the imperialist desires of the Western world and justifies such a venture. Kipling expressed the self-justification of the 'enlightened' Western world for their enterprise in seizing the territory of 'others', and argued that such an occupation is for the benefit of those people and it would contribute to their progress. Assuming that such a mission is granted to the Western world, Kipling considered it a responsibility to be carried out for the benefit of those people whose land and culture would be subject to 'seizure' by the torch-bearers of civilization.

Not surprisingly, the prevailing *Weltanschauung* that Kipling adopts in the Western intervention in the colonial era seems also to linger in the postcolonial era. In the novels to be analyzed in depth in this thesis, the colonial residues are seen in the works. This validates the argument given above that the colonial and postcolonial eras aren't separated from each other by clear borders; rather, they permeate each other. The break-up of the massive empires and the setting of the sun over the imperial territories do not necessarily mean that this era and its dominant beliefs are shelved. Therefore, the postcolonial analysis may be required to follow the traces of the colonial memory in different cultures in order to unravel the reasons for their attitudes and approaches in the encounters of the characters.

The Eurocentric worldview of the West can be encapsulated in the poem of Kipling. Such a worldview aims to establish the superiority of the Western cultures over the others that 'lagged behind' in the process of human development. The term places the center of the universe of mankind on the European continent claiming that it advanced far beyond the other cultures that inhabit the supposed margin of the Earth. The Eurocentric worldview comes from the successive events in the Western

world that led to the unprecedented changes on the continent, such as scientific, commercial revolutions and the emergence of the vast colonial empires.

European culture, armored with the advantages of scientific and mechanical equipment, encountered different cultures that depended on traditional forms of production. Such an encounter inevitably brought about a friction between these different cultures. The traditional hunting and farming societies were compared to Western civilization; thereby such a discrepancy was interpreted as a justification for the Western expansionism and colonialism. It was expressed explicitly for Western intervention.

> The same determination entitles civilized nations (Nationen) to regard and treat as Barbarians other nations which are less advanced than they are in the substantial moments of the state (as with pastoralists in relation to hunters, and agriculturists in relation to both of these), in the consciousness that the rights of these other nations are not equal to theirs and that their independence is merely formal (Hegel 376).

Hegel emphasizes the need for the West to enlighten the 'dark spots' on the Earth. The discourse that Hegel adopts is in line with Rudyard Kipling's Eurocentric worldview. They all rely on the principle of Western supremacy that legitimizes colonialism. All they expected from the other parts of the Earth's population was to surrender in the enlightened, educated, and civilized West. What's more, Hegel, in Philosophy of History and Philosophy of Right, proposed a justification of the intervention on the grounds that it was a means of transition for these cultures to a higher point in civilization that these 'uncivilized' (ungebildet) cultures were unable to perform on their own. Not surprisingly, the colonial dichotomies can be traced back to Hegel. In the postcolonial novels, some characters seem to adopt such thought which are legacies of such a dichotomous thinking.

The traces of the colonial period can resurface in the minds of the descendants of the Western world in the postcolonial era. The legacy of the colonial period has always held insidious threats in the postcolonial period. The descendants of the ruler and the colonizer have strong reasons to withdraw from any interaction and negotiation with migrants from the formerly colonized lands due to the supposed legacy of that period. Why should the West be engaged in an exchange of values with a culture that it didn't deem equal to itself in the colonial period? Goldberg argues provocatively that "If whites were supposedly superior intellectually and

culturally to those not white, then on amalgamationist assumptions the mixing of those non-white with white … would imperil the power of the latter, would result in their degeneration" (79). Undoubtedly, these prevalent thoughts of the colonial period have the potential to hamper the process of decolonization and postcolonialism. In postcolonial literature, one comes across characters who consider migrants in a lower status. Thus, one can also see some expressions such as 'wog' which are spoken by these characters against the characters that migrate to Western cities. So, it is seen that the Eurocentric view as seen in the thought of Hegel may still haunt the minds of the characters in the postcolonial era as it isn't so easy to leave behind the *colonial residues*. Such a worldview bolstered by Eurocentric views has a tangible role in the postcolonial relations especially in the Western capitals where migrants try to start over a new life and find recognition there. The accumulated experiences and the stereotypical images belonging to the colonial period can turn out to be a skeleton-in-the-cabinet syndrome in the ensuing process of colonial period. The exploitation, detention experiences, traumas, encounters and predicaments that took place during the colonial period may turn out to be formidable hurdles in the postcolonial relations.

For the aforementioned reasons, some characters that advocate the Western supremacist legacy may still consider migrants (formerly colonized people) to be nothing but a scrap. Their predecessors also called them 'beasts', 'uncultured', 'uneducated', 'uncivilized'. It is not surprising that such pejorative and offensive remarks are still uttered by the new generations of the former colonialists in their encounters with the migrants in the postcolonial Western capitals. That's why, for instance, a British character in a novel might ask himself why he/she should interact and negotiate with a person who was and 'may be' still devoid of civilization. It was his ancestors that used to bear the brunt of *civilizing* them. It was his predecessors who were bestowed and burdened with the mission of educating them. As seen, these legacies can easily turn out to be a pitfall in postcolonial relations. This is also clearly seen in postcolonial works. The arguments of white supremacy may re-appear in the society in the postcolonial period. Figures in the postcolonial period may claim to have inherited the legacy of colonialism and may adopt the antagonistic and conflictual stances of that era. These characters may reject migrants and their struggles to find a place in the center of the host culture.

Worse still, the colonial experiences seared in the memories of the ruled and colonized may block cultural negotiations in the postcolonial period. Some characters in Western capitals don't condescend to initiate any interactions with migrants in the postcolonial period, and these migrants may also adopt a hesitant and timid attitude in postcolonial affairs. That's why it is possible to see some migrant characters in the novels that assume an introverted stance and lead an isolated life within the host culture. What's more, this may also result in a ghettoization of migrants that may dissuade them from transgressing and crossing the frontiers in the host culture. Besides the antagonistic attitudes of the characters in the Western capitals, such an inclination of migrants hampers the process of intermingling and crossing borders.

As a debilitating result of the pains, grief and hardships of colonial times, migrants may withdraw from interactions with the host culture. Their memories may teem with the anguished memories of the colonial years that prevent them from forming a healthy relationship with the host culture. Images of colonizers as oppressors, invaders may not fade as easily as it sounds. Therefore, some characters in postcolonial novels have to face this grim reality and overcome the images that are lodged in their minds.

Some characters in postcolonial novels may be stuck in the margin of the host culture. It may not be plausible to expect these characters to approach the host culture without any pre-given thoughts and biases in their minds. Migrants reaching the shores of host cultures may have some biases and may also face prejudice from the inhabitants of the host culture. Thus, the postcolonial period may be imbued with hurdles for the characters.

In the postcolonial era, the huge migrations from the formerly colonized territories to the Western territories brought about the inevitable encounter between different cultures. While the first generation of migrants faced severe problems, as argued above, that mainly appear from the biases and the lurking threats of colonial wishes and fears, the future generations seem to be more active and aren't so strictly stuck in the lingering effects of colonialism. Such characters in novels bear the brunt of the so-called cultural purism and essentialism. They struggle to move from the margin to the center. "The distinction between center and margin has been forcefully challenged in practice by immigrants and the children of immigrants living in the metropolitan cities" (Hawley 87). As the term postcolonialism mainly deals with the

fragmentation and the dismantling of the status quo of the colonial era, the tensions and conflicts arising from such a change can be a challenge for migrants and their descendants. In the postcolonial works, one can come across the struggles of migrants to find a place in the center of the host culture and their journey from the periphery to the center may be demanding and problematic.

The binary conception of the center and the margin is also discernible in the postcolonial period. The marginalization of the migrant populations in the colonial period loosens as the interaction between cultures increases. Especially, the second generations of migrants seem to act more adeptly in coping with the hardships that colonialism brings. Although they are less susceptible to the haunting fears that affected their parents, these characters in postcolonial literature also find themselves living amidst the conflict concerning the dominancy and hegemony of the host culture. Identity is a question, for these protagonists, which is hard to resolve.

Some of the characters in postcolonial literature are figures torn between different cultures. While they struggle to perform a movement from the margin to the center and adapt to the conditions of the host culture without being pushed aside, they are also unable to ignore their past. The dilemma that they face may be repressed for the appealing features of the host culture, yet the old hostilities between these histories may resurface. Karim, the protagonist of the novel, *The Buddha of Suburbia*, finds himself in such a painful dilemma at the funeral of his uncle.

> But I did feel, looking at these strange creatures now – the Indians – that in some way these were my people, and I'd spent my life denying or avoiding that fact. I felt ashamed and incompetence 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).

As it is clearly seen in Karim's sincere confession, these migrant characters and their children may have to develop a sense of belonging without neglecting their past. Their endeavor to reach the center of the host culture requires determination. Thus, it doesn't appear as an easy situation for most of these migrants in the postcolonial era. Besides coping with the antagonistic attitudes of some characters in the host culture, they may have to find a balance on this issue.

Cultural hybridity, which can be considered to be related to the dislocation of culture, is closely connected with the theme of an uprooted identity. Cultural hybridity is an interstitial and liminal that constantly moves between spaces. As it implies the unbound and fluid features of culture, it's possible to witness cultural hybridity in every phase of humanity. Nevertheless, it's seen that the West and the East is interacting with each other more and more in postcolonial era also as a result of globalization. As cultural identification is in process of shifting out of the supposed dominant boundaries, cultures are seen in appropriating their values in this course of cultural interaction and negotiation. In this thesis, cultural hybridity is also employed to raise the criticism against the essentialist cultural understanding that assigns identity to fixed and unchanging features. "Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools" (Rushdie, 1991, 15). Rushdie emphasizes the importance of being partial and plural against the monolithic cultural understanding. Thus, he also argues that liminal and interstitial space that feeds plurality is also a fertile land. It's also possible to witness such characters in their novels who want to transgress the borders and challenge the old dichotomies.

This sentiment may resurface as a consequence of uprootedness. On the other hand, it is seen that these migrant and cultural hybrid characters are also endowed with the broader vision that analyzes different cultures better than one can do. Rushdie explains this situation in relation to his translation theory.

> The word 'translation' comes, etymologically, from the Latin for 'bearing across.' Having been borne across the world, we are translated men. It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained (*Imaginary Homelands* 16).

Christopher Bracken touches upon this process of cultural translation that one can witness in the expressions made by Rushdie. "Once a mode of Western discourse is altered through repetition, moreover, it loses its Westness and exposes itself to difference. Iteration is therefore a way of translating between cultures" (506). These migrant, or in another word *translated,* characters can have a vision as a result of crossing the borders and *penetrating* into different cultures. As identity is considered a construct, one can argue that there are discontinuities and ruptures in the construction of identity, which leads changes constantly. These migrant

characters are uprooted, translated, and they are not fixed in some certain place and culture.

> Hanif Kureishi has referred to writers like himself as cultural translators and to writing about contemporary British communities as involving 'the psychological loosening of the idea of Empire.' This would immediately appear to locate his work in relation to postcolonial critic. Homi Bhabha's discussions of cultural translation as deriving from hybridity of cultures, and of the process of representation undermining any pretence to a 'holistic, organic identity' (Yousaf 50).

As Yousaf argues, the migrant characters written by these cultural translators, such as Hanif Kureishi, challenge holistic identity that relies on the supposed purity of the culture. As these characters demonstrate a flexible attitude which is not restricted with certain cultural customs and thoughts, they can have a view that can enable them to appreciate a society in which different cultures can live in harmony. This is the positive side of displacement and immigration. These characters are often devoid of the fear of losing the ties that bind them to a particular place and culture strictly. One may argue that such a fear may also lead individuals to conserve supposed pure cultural values. Inevitably, such an emerging thought may lead to the rejection and ousting the differences. The antagonistic attitudes depending on purism and essentialism may emerge from this mentality. Supposed purism, essentialism, holism notions as to a particular culture may come out from this view. Rushdie places importance on migration and cultural hybridity for this reason. It is often possible to see his inclination to advocate migration and dislocation in his works. Rufus Cook points out his view, saying, in his essay "Place and Displacement in Salman Rushdie's Work".

> In the same passage in Shame in which he equates migration with freedom, on which he speculates on an antigravity pill that would 'make migrants of us all,' he goes on to reflect, more soberly, on the price of such mobility: on the loss of moral meaning, the lapse of cultural continuity (24).

It doesn't seem a coincidence that Rushdie juxtaposes antigravity pills and migration. Rushdie points out that there is some kind of link between anti-gravity pills and migration in a literal and figurative sense. As anti-gravity pills are supposed to liberate a person's dependence on the Earth and the location that he seems to be anchored to, these imaginary pills can lead to the process of uprooting of a person. It

also refers to the transgression of the borders on the Earth. One can travel from one place to another place as easily as one can wish.

This act of liberating a person from his roots and the ground thanks to anti-gravity pills is similar to the act of migration. The character migrating to another location can seize the opportunity to liberate himself from the chains of roots. By taking flight, these characters can travel to distant spaces. It can bolster the idea that cultural hybrids can set out to new adventures and challenge the possible hurdles on their roads. They don't seem to have a fixed 'place' sense. This is what paves the way for displacement and dislocation of a migrant. If these characters that Rushdie forms in his novels had a strong sense of location and belonging, it would be impossible for them to leave their homelands and sail to distant and unknown places. One can also argue that these characters swallow anti-gravity pills figuratively to have the courage to fly distant places.

Rushdie also links the progress of human civilization with the notion of transgression over borders and frontiers. Rushdie, in *A Step Across This Line*, equates the necessity and requirement of transgression with the remarkable acts and events in the human history. Rushdie places emphasizes on the challenge to cross the frontier.

> In its victorious transition we recognize and celebrate the prototype of our own literal, moral and metaphorical frontier crossings, applauding the same drive that made Christopher Columbus's ships head for the edge of the world, or the pioneers take to their covered wagons. The image of Neil Armstrong taking his first moonwalk echoes the first movements of life on the Earth (76).

Rushdie asserts that the border-crossings performed by Columbus and Armstrong and the experiences of migrant characters have one thing in common. It's their determination to transgress the frontiers. That's why Rushdie calls these efforts victorious transitions against the supposed almightiness of the borders.

Finally, the advantages and concomitant problems in migration and crossing the borders has been discussed above from different angles, it should also be noted that colonial experiences have a role in these relations. The Orient was an unknown but alluring object in the eye of the West in the colonial era in terms of cultural encounters. The tantalizing feature of the Orient constructed in the mind of the West allured and drove them into these unchartered territories and perilous waters. Thus, the West flooded into the heart of darkness. In the postcolonial era, one can witness

migrations of the formerly colonized towards the Western capitals to start over a new life. This time, American Dream or higher living standards of the West allured migrants. Nevertheless, such a movement has also been fraught with pitfalls similar to those one can see in the former encounters that happened in colonial era. Although transgression and crossing the frontiers appear as an opportunity to push aside purist and holistic notions that prevailed in the colonial era, some antagonistic feelings and attitudes that are the legacy of the colonial period may still be seen in these postcolonial experiences. As one can argue that colonial relations don't end overnight, most of the postcolonial authors narrate the stories of migrants and their difficult journeys and their encounters with the host culture.

In the first chapter the theoretical background of crossing borders and cultural hybridity in the postcolonial era are analyzed. In this chapter, the postcolonial thinkers' theories about border crossings and cultural hybridity are discussed. The nature of the borders supposedly separating the cultures, and the encounter of the different cultures as a result of the displacement of culture and cultural hybridity are explored.

In the second chapter, Hanif Kureishi's novel, *The Buddha of Suburbia*, is analyzed in the light of the theories discussed in the previous chapter. The struggles of the South Asian migrant characters in the host culture in the novel are discussed. The views of the characters in the novel as to cultural identification are analyzed in order to explicate their experiences which take them to the center as a result of their challenge to the supposed borders or leave them in the periphery. While some migrant characters can fulfill their goals to gain a place and recognition in the center, some others fail. The underlying reasons for these conclusions are analyzed in parallel with the postcolonial theories. Thus, their views about the cultural interaction and hybridity are discussed. Besides the approach of the migrant characters to the issue of cultural identification, this chapter also explores how the figures in the novels that are born and bred in the host culture approach to the border crossings and cultural hybridity. The reasons for their biased stances against the border crossings and how social antagonism may appear are analyzed. It's also discussed how the supposed cultural purism and holisticism can interfere with transgressions of borders and cultural hybridity.

In the third chapter, the migrant characters in Salman Rushdie's novel, *Fury*, and their attitudes about the border crossing and cultural hybridity are analyzed. Their experiences in New York, which is one of the cosmopolitan capitals on the Earth and which hosts many migrants from every corner of the world, are analyzed. The reactions of the migrant characters in the novel and the motives that urge them to flee to New York are analyzed. This chapter also analyzes how the experiences and attitudes of the migrant characters in the both novels are alike or different. The border crossing themes in the both novels are compared given that the period these stories take place.

In the Conclusion part, the experiences of the migrant characters are summarized in parallel with the obstacles that they have to face. The terms of mobility, border crossing and cultural hybridity themes as well as social antagonism are evaluated in the light of the characters in the novels. In parallel with the theories of cultural identification mentioned in the previous chapters, it's also argued that cultural encounters and interactions take place and challenge the exclusionary cultural approaches while the tension between the supposed dichotomies, which one can call them colonial heresy, may threaten the future cultural encounters.

CHAPTER I:
THEORETICAL BACKGROUND: BORDER-CROSSING AND CULTURAL ENCOUNTERS IN THE POSTCOLONIAL ERA

> How could anyone confine themselves to one system or creed?
> Why should they feel they had to? There was no fixed self;
> surely our several selves melted and mutated daily?
> There had to be innumerable ways of being in the world.
>
> (Kureishi, *The Black Album* 274)

This chapter is concerned with the theoretical background of postcolonialism on mobility and dealing with the questions of hybridity, nation, migration, and cultural identity and the concrete representation of space. The interplay of space and cultural issues is analyzed in depth. Concomitantly, the issues of transgression and the borders between spaces are also discussed in the light of the postcolonial theories. The view presented in this chapter is that there has been a huge mobility across borders in the postcolonial period, and it has brought about an inevitable encounter of people from different pasts and different cultural backgrounds. Such an encounter undoubtedly has been imbued with pitfalls for both sides. The cultural interaction and negotiation in the postcolonial era may bring about problems which stem from the ideas associated with the essentialist conceptions of cultures in terms of 'homogeneity' and 'purity'. This understanding hinges on the view which considers any intrusion as a threat to a culture. The chapter assesses the impacts of such encounters and problems in the discourse of postcolonial literature and theories. The experiences of postcolonial migrants passing through interstitial and liminal spaces are explored.

The present chapter concentrates on the theoretical concepts developed by writers such as Homi K. Bhabha and Stuart Hall. These postcolonial theorists have focused on issues such as hybridity, cultural identity, anti-essentialist and unfixed notions of a culture. The ideas argued by Bhabha and Hall mainly establish the theoretical ground of the thesis's discussion of the novels of Kureishi and Rushdie.

Basing his argument on cultural intermixing and intermingling, the postcolonial theorist, Homi Bhabha emphasizes the importance of transcultural forms that challenge the alleged binarisms, polarities and hierarchies such as East/West, Colonizer/Colonized, Self/Other. In this respect, hybridity has a pivotal role that opposes to the myth of cultural purity and authenticity that is bound to essentialist and fixed cultural understanding. Concomitantly, it supports the idea that cultures are heterogeneous, eclectic and impure as a result of the mutual interactions taking place in the interstitial spaces.

These novels provide the reader with a perspective on in-betweenness and cultural difference in the lives of the characters following the attempt to start over a new life in a host culture in the Western capitals. The experience of these characters, most of whom are of South-Asian descent, exemplifies the struggles of people living in an in-between space.

The issue of nation-space in relation to the term 'hybridity' in these novels is also discussed. The building of the nation and approaches to the preservation of the nation-idea are analyzed in line with nation-narration theories. This is discussed in order to elucidate the experiences and choices of the characters and the oppositions arising against hybridity. The pedagogical and performative strategies in the narrative of the nation are also discussed in order to shed light on the struggles of the migrant identities in the host culture.

Following the colonial period, in which different cultures encounter each other, the meeting of these cultures, especially those between the former colonizer and the colonized, take a new turn in the migratory movements and globalization of the world in the postcolonial era. These migrations bring about the question of exchange of values, meanings and priorities. As an inevitable consequence of these migrations, it is more tangible to view cultures as entities which aren't separated spaces. Rather, they could undergo a process of destabilization. Thus, it is also important not to consider these entities as independent from each other in the postcolonial era. The encounter and interaction between different cultures takes place in a liminal space. Thus, one can argue that borders aren't strict and rather they become fuzzier. It is also vital to take into consideration that these migrations and the ensuing interactions don't necessarily result in the collaborative formation of the shared experiences and values, but also may end up with conflictual and antagonistic results.

Both of the novels discussed in this thesis unravel the struggles and challenges that the postcolonial period brings about. The challenges these novels display through their migrant and hybrid characters entail a questioning of the so-called unchanging nature of borders and spaces.

Dennis Wader argues, concerning postcolonial theory, "it has a subversive posture towards the canon, in celebrating the neglected or marginalized, bringing with it a particular politics, history and geography" (60). The nature of the postcolonial theory has a subversive attitude to the existing so-called 'glorious' and 'almighty' spaces in which migrants from another culture may hesitate to tread before the postcolonial period. The ignored masses within society, which Bhabha calls them figuratively the scraps, patches and rags of daily life, have the chance to voice their thoughts in the host culture in the aftermath of the long colonial years. "The scraps, patches and rags of daily life must be repeatedly turned into signs of a coherent national culture" (145). Although they are pushed towards the margin of the culture and kept in 'quarantine' there, they manage to raise their voices in the political arena from which they were once repulsed by the prevailing essentialist view of culture.

Homi Bhabha, in *The Location of Culture*, emphasizes the role of the ambivalent borders where different cultures encounter each other and have the chance to interact with each other. Bhabha argues that the former colonizer and the colonized have been mutually dependent on each other despite the supposed boundaries that separate them. Bhbaha argues that there is an interstitial and stairwell space between cultures. According to Bhabha, the interstitial passages between fixed identifications pave the way for the possibility of a cultural hybridity. "The hither and thither of the stairwell, the temporal movement and passage that it prevents identities at either end of it from settling into primordial polarities" (4). Bhabha opposes the simple polarization of the world within categories such as 'Self' and 'Other'. Furthermore, Bhabha aims at destabilizing the dichotomies such as centre/margin, enlightened/ignorant and civilized/savage. The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white" (4). The main argument is "to challenge the colonial production of binary oppositions (centre/margin, civilized/savage, enlightened/ignorant), suggesting that cultures interact, transgress and transform each other in a much more complex manner than

binary oppositions allow" (McEwan 65). Thus, the alleged right of the former term in such a binary thinking to be allowed to define and dominate the latter term is critized. Christopher Bracken points out the importance of destabilization of the binaries that Bhabha emphasizes. "For Bhabha, the human subject is not grounded in a fixed identity but rather is a discursive effect generated in the act of enunciation" (506). Stuart Hall, in "When Was the Postcolonial", also calls this approach "thinking at or beyond the limit" (259). Bhabha argues that " 'Beyond' signifies spatial distance, marks progress, promises the future, but our intimations of exceeding the barrier or boundary – the very act of going beyond - are unknowable, unpresentable, without a return to the 'present' , which in the process of repetition, becomes disjunct and displaced" (4). Moving beyond the supposed fixed borders is quintessential to construct a shared culture. It's possible to speak of such a cultural interdependence and hybridity in the postcolonial era when dissemination of cultures takes place at a dizzying rate. He stresses the importance of what is in-between, the "liminal", "interstitial" or "hybrid". These borders may transform into a space where so-called binary couplets, once believed in the colonial era, intermingle and commingle in a process in which inside and outside; present and past lose their validity. Concentrating on the existing crossings, interstices and border lives, Bhabha questions the monolithic thinking. Furthermore, Bhabha wants to resituate the location of culture by analyzing the border lives which are in liminal, interstitial and in-between spaces.

In in-between spaces, cultural differences are negotiated. Characters from different races, traditions, genders, and classes reside in these in-between spaces in liminality. Bhabha opposes the supposedly, unchanging nature of the borders that putatively separate cultures. Bhabha argues that cultural identities cannot be ascribed to pre-given, irreducible, scripted, ahistorical cultural traits that define the conventions of ethnicity. Nor can 'colonizer' and 'colonized' be viewed as separate entities that define themselves independently. According to Bhabha, it should also be noted that mutual recognition and representation come from the exchange of cultural performances.

Bhabha stresses that postcolonial developments and these migrations demonstrate that the borders separating the former colonizer and the colonized, or the ruler and the ruled, the terms prevalent and impervious in the fixed and essentialist worldview of colonialism, aren't so distinct and hard-to-transgress. Rather, they turn out to be

blurred terms that enable the interaction between the different spaces. "The radical alterity of the national culture will create new forms of living and writing" (166). Thus, Bhabha emphasizes the changing and transforming nature of a culture which means that it isn't a fixed entity. Furthermore, Edward Said also argues that culture isn't fixed and it is in a flux. In Orientalism, it's argued that "Orient as something whose existence is not only displayed but has reminded fixed in time and place for the West" (108). Nevertheless, Said puts forth that cultures are changing without fixed roots.

At the same time, Bhabha argues that the historicism that dominates our thinking is based on a linear narrative of the nation. This thesis of historicism depends on the fixed and horizontal nation-space and holism of culture and community. Thus, Bhabha argues that one needs to question "the homogenous and horizontal view" (144). The prevalent thought of historicism views the nation in terms of totality and holism. Bhabha is opposed to such an approach, and focuses on values such as "interrogatory and interstitial space" (3) as well as hybridity and liminality. These are the tokens which defy the holistic and homogenous views that historicism seeks after and enforces. "Nationalism is on the side of metaphor, of attempted stabilization and horizontality, rather than metonymy's ambivalent vertical shifts without stable conclusion" (Huddart 74). As Huddart explicates Bhabha's opposition to the stabilization of national definition, it's argued that displacements and disjunctions result in a destabilization of the attempted stabilization. Bhabha places emphasis on 'interrogatory, interstitial space' instead of 'fixed and horizontal nation-space'. Bhabha criticizes the isolated narration of the historicism whose sole goal is to defend, protect and keep the supposed intactness of the culture from the unexpected and undesired intrusion of any other culture. The rationale behind this mentality is that the nation must occupy a fixed and horizontal space which doesn't give a room for an interaction or a change in this progress. No fissure, for whatever reason, can be tolerated in this approach. Bhabha opposes this understanding which bases the nation on an introspective notion of space in which is supposedly self-sufficient in its own domain, and considers any cultural interaction as unnecessary and irksome.

Bhabha argues that such rigid thinking can be challenged by cultural hybridity in a liminal and interstitial space. Thinking in dichotomies is a common mentality in the cultural encounters in the colonial era. What's more, it is still tangible in today's world. In his work, *A Practical Study of Argument*, Trudy Govier underscores the

fragility of dichotomies and its impact on our way of thinking. "False dichotomies such as 'good or evil', 'friend or enemy' and 'winner or loser' distort our thinking about the world. When we strive to categorize numerous things in only two categories, our thinking is too simplistic to be accurate" (196). Thinking in dichotomy is also called binary thinking as well. Govier also mentions the joke associated with dichotomous thinking. "There are two kinds of people in the world: those who think in binary terms and those who do not" (196). In such a way of thinking, a person sets borders between these labels that he creates. In terms of postcolonial theory, the supposed conflict and massive borders between cultures arise from this way of thinking. Thinking in dichotomies paves the way to label people as either colonizer or colonized, black or white. This trend, nevertheless, results in essentialist and purist way of conceiving the world. People who label themselves under these dichotomies refuse to contact, interact with the other people. That's why, one can argue that thinking in dichotomies or binary thinking also paves the way for 'othering' people. Robert Young, the cultural critic, argues that "European culture defined itself by placing itself at the top of a scale against which all other societies or groups within a society, were judged" (Young 94). It's possible to link this attitude prevailing in Europe, especially in the colonial times, with dichotomous thinking. B. Kumaravadivelu takes a further step and argues that "the first construct in each of these pairs has been presented as something positive (i.e., 'Western') and the second as something negative (i.e., 'Eastern')" (17-18). It's also possible to associate Eurocentric worldview with binary thinking as Kumaravadivelu argues. This way of thinking, which is the legacy of colonial era, can still be disconcerting in the cultural encounters today.

Such an analysis of the dichotomous thinking or binary thinking helps us to analyze the interactions between the characters in the postcolonial novels. The characters which will also be analyzed in encounters in the given novels within this present work may adopt binary thinking and refuse any sort of heterogeneity and cultural hybridity.

Hall describes "colonization as part of an essentially transnational and transcultural global process – and it produces a decentered, diasporic, or 'global' rewriting of nation-centered, imperial grand narratives" ("When Was the Postcolonial 247). Thus, Hall criticizes the settled and deep-seated binarism that distorts our way of thinking in cultural identifications.

The alleged dichotomy between black and white, colonizer, and colonized, the Developed Countries and the Undeveloped Countries is unsustainable. Similar to the transcultural global process that Hall employs, Bhabha uses the term interstitial space. The spaces depending on the understanding that they are "holy" and "pure" are believed to preserve their holiness by being an isolated entity, and they tend to exclude themselves from any contact with a different culture. Thus, interstitial space represents a so-called threat to their holiness and homogeneity. Bhabha argues that stairwell, liminal spaces and thresholds have a pivotal role in overcoming these fixed identifications.

> It is in the emergence of the interstices-the overlap and displacement of domains of difference-that the inter-subjective and collective experiences of nationness, community interest, or cultural value are negotiated... This interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains without an assumed or imposed hierarchy... Increasingly, 'national' cultures are being produced from the perspective of disenfranchised minorities (2-6).

As Bhabha points out, without liminal and interstitial spaces, nations and identities face the threat of being shrouded in the holism of culture which may attempt to avoid any contacts with different cultures. Therefore, any foreign identity which comes from a different culture isn't welcomed into the space of a host culture. It is considered to be a threat to the holiness of that culture. It is perceived as a contaminating object that threats purity of the host culture. It should also be noted that interstitial space is required to speak of a cultural hybridity. It means that people from different cultures can come together, interact, negotiate, exchange their values and intermingle with each other. It is these interstitial spaces where cultural hybridity flourishes and such threatening terms like purism and holiness concerning the culture are challenged.

Western cultures, in particular, have experienced and may still experience xenophobia, which one can link to the supposed holism of culture. Thus, one should be wary of any search for the holistic nature and purity of a culture which may pave the way to the ousting of minorities and pushing migrants off to the margin. Although the ideals of holisticism and purism may be a product of an idealistic fallacy, they have the potential to cause a rift and friction which can't be overcome easily.

> Identity is always a temporary and unstable effect of relations which define identities by marking differences. Thus the emphasis here is on the multiplicity of identities and differences rather than on a singular identity and on the connections or articulations between the fragments or differences (Grossberg 89).

The relation and interaction between differences are the key elements in the process of formation and transformation of cultural identity in the long run. The fact that culture must go through a transformation demonstrates that cultural identity isn't something set in stone and fixed.

Particularly in the period since WWII, a huge wave of migration occurred mostly from the former colonized countries to Western cities. For some, these migrations led to some concerns as to the Western 'holistic' spaces.

> The linear equivalence of event and idea that historicism proposes, most commonly signifies a people, a nation, or a national culture as an empirical sociological category or a holistic cultural entity. However, the narrative and psychological force that nationness brings to bear on cultural production and political projection is the effect of the ambivalence of the 'nation' as a narrative strategy (Bhabha 140).

Bhabha argues that the displacement of cultures should happen in order to continue cultural interactions. For Bhabha, the concept of nation depends on continual production, which means interaction among people. As Bhabha maintains above, culture shouldn't be considered as a holistic entity. Thus, there is no need to foster endless fears of any *contamination* through a cultural interaction. Bhabha argues that the nation and people signified by historicism is a merely the product of empirical sociology. Such an approach in fact is based on an artificial ground of empiricism and historicism and pays no attention to cultural production. For Bhabha, it is also meaningless to signify people and culture to a fixed description. The reason why it is based on the artificial ground is because the idea of culture is built on an ideal image that tends to ignore the reality of the existence of migrants, minorities and interactions already existing within the space of culture. As culture is the result of a continual production, one can refer to the changing nature of a culture. Thus, cultural hybridity, migrants, interstitial spaces play a pivotal role in this point.

Following the colonization period in which black and white, West and East encounter each other more intensely than ever before, the Western nations used to foster the sense of holistic cultural identity which bases its existence on a linear chronology, leaving no room for any fissures in their nation-space. Such a view stems from the sociological categorization in which the dichotomy between the opposites is stable and definite. Such a classification fixes the cultures within a horizontal space disregarding liminal spaces. This is why the former colonized migrants have to face hostility from the host cultures which were their colonizers years ago. The holistic idea of the nation derives a normative principle from an empirical sociological category; and it concludes that minorities are despicable. Cultural hybridity remains a forlorn hope within such a traditional sense of historicism. Any transgressive or invasive attempt on the shore of a Western host culture would be unbearable and out of the question if this view prevailed in the modern age. Although such approaches still exist and even raise their voices, it is possible to see cultural hybrids that find a place in the host culture following their migrations to Western cities in the postcolonial era.

As one can interpret these explicit views as a critique of historicism, Bhabha brings forward the issue of nation-narration in order to argue against the homogeneity of culture. Hence, Bhabha stresses two strategies in order to narrate a nation: these are pedagogical and performative. There is ambivalence in the imagination of time at the heart of the conception of the nation.

> The 'pedagogical' ambivalence of the nation, Bhabha refers to the totality of social institutions and practices that teach, represent and signify the nation and national identity as immemorial and timeless. The education system is a prime vehicle of the pedagogical function (Leoussi 249).

The pedagogical narrative builds a national narrative based on the accumulated experiences of the nation. As the name suggests, this type of nation-narration is taught in the schools and conveyed to the members via formal education. It doesn't have such a strong connection with the reality, production and the developments ongoing in the space of the nation. Rather, it rests on the 'glorious' past of the nation. Historicism has a role in signifying the nation as a certain and unchanging entity.

The other element of this ambivalence is the performative nation narration. It relies on the change, production and transformation of the culture in the streets, and its focal point is the activities actualized in daily life. Unlike the pedagogical narration, performative narration looks at the present. It doesn't have to depend on the past. Thus, the performative narration is in flux and the nation narration, thus, can evolve, and tends to transform. The nation narration isn't fixed and stable.

> The 'performative' function of the nation, on the other hand, refers to the unfolding and representation of the nation in its daily life as it lives out and performs its modern "national" life. In this sense, the nation is signified by its own daily activities in the present time (Leoussi 249).

One might argue that the performative narration of the nation is open to the cultural interactions that may happen between different cultures and whose results may transform the existing cultural understanding. Since it concentrates on the continuous performances of people, it can tolerate the transgression over the frontiers and borders more than pedagogical narration can do. The intrusion of any foreign object into the culture can't be endured by the pedagogical narration as the composition of the nation deemed to be completed, thereby leaving no room for any re-narration. Thus, the ambivalence between these two alternative nation-narrations is explicit in the issue of cultural hybridity. One can perceive the importance of performative nation narration for the possibility of cultural hybridity to happen and exist. According to performative narration, nation is always in progress which means that nation-narration isn't in its final shape and it is still in transformation in terms of definition.

> Indeed, the opposition between the performative and the pedagogical dimensions of the text describe a kind of wordliness, a sense in which the text is both a real-world product (performance) and a textual construction (pedagogy). Once the liminality of the nation-space is established, and its "difference" is turned from the boundary 'outside' to its finitude 'within', the threat of cultural difference is no longer a problem of 'other' people. It becomes a question of the otherness of the people-as-one (Punday 136).

Punday argues that the inclusion of the migrant into the space of a different culture can alter it, and re-define the narration of that nation. The role of the performative narration bears a vital importance as it provides a space for cultural hybridity in order to be placed within the nation. Otherwise, it would be impossible

to let the transgression of a hybrid figure into the definition and narration of the nation if the narration rested entirely on pedagogical narration.

One can argue that the pedagogical narration without the performative narration can lead to the racism, purism and homogenous cultural understanding. "As Bhabha argues, it is this split between 'pedagogical' or the homogenous and linear narrative of the nation ... and the recursive enunciation of the 'performative', that creates a liminal space for potential disruption of the nation's master narrative" (Inoue 24). According to the concepts mentioned, the notion of nation must not deviate from the ideal holistic cultural entity. What is expected from the members of the nation is to abide by the existing definition and preserve it. Any attempt to alter the pedagogical narration of the nation isn't tolerated, at all. The performative narrative of the nation isn't as strict and intimidating to hybridity as the pedagogical narrative is. Thus, the defenders of the performative narration are optimistic in any kind of social interaction. As the nation goes through interaction and negotiation with the others, the narration of the nation isn't a complete product. Thus, the changes in the nation narration are quite normal. Similarly, cultural identity is considered a relational model which emphasizes the impossibility of "fully constituted, separate and distinct identities" (Grossberg 89). Therefore, it's stressed that cultural identity isn't something like a processed product; rather it is in a process of making and *becoming* which is in process, and incomplete. Furthermore, Grossberg argues that such understanding of cultural identity "denies the existence of authentic and originary identities based in a universally shared origin or experience" (89). It is seen that cultural understanding is subject to transformations as a result of mutual relations and interactions.

> ... the nation is 'told' in a 'pedagogical' narrative, and it also does the 'telling' of itself in its 'performative' narrative. The nation is thus both 'signified' in its 'pedagogical' dimension, and is a 'signifier' of itself in its performance; the nation is both a category of immemoriality and of modernity; of both 'past' and 'present' (Leoussi 249).

As argued above by Leoussi, these alternatives also differ from each other in that the field of pedagogical narrative covers schools; therein the definition of the nation is taught and "texted". Thus, it is aimed at guaranteeing the conservation of the pedagogical narration. The formal education institutions are of vital importance

to this strategy. The governance of formal education is a key not to be neglected in this strategy. Therefore, one might argue that pedagogical narration takes place through the learning of the "glorious" past of the nation.

Although it isn't a formal education, the private tutoring Jamila receives from Mrs. Cutlery is a case in this point in *The Buddha of Suburbia*.

> But when Miss Cutmore left South London for Bath, Jamila got grudging and started to hate Miss Cutmore for forgetting that she was Indian. Jamila thought Miss Cutmore really wanted to eradicate everything that was foreign in her. 'She spoke to my parents as if they were peasants,' Jamila said (53).

Jamila accuses Miss Cutmore of trying to impose the values of her culture on her via the education that she gives. One can interpret the discontentment of Jamila in this tutoring as the discomfort of a migrant faced with the pedagogical national narrative. It is possible to consider the role of Miss Cutmore as an agent of the pedagogical national narrative.

> The scraps, patches and rags of daily life must be repeatedly turned into the signs of a coherent national culture, while the very act of the narrative performance interpellates a growing circle of national subjects. In the production of the nation as narration there is a split between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performative. It is through this process of splitting that the conceptual ambivalence of modern society becomes the site of writing the nation (Bhabha 145).

As Bhabha argues, it's not that performative and pedagogical narrations are opposed but there is a necessary interdependence of the two narrations. It should also be noted that even as there is a moment of pedagogical imposition here it can only work through an interpellation which performatively brings these subjects into the narration of the nation and which subverts any sense of historicist and pedagogical fixity. It is possible to argue that Jamila criticizes Miss Cutmore. It's because "She spoke to my parents as if they were peasants" (Kureishi, *The Buddha of Suburbia* 53). In other words, Jamila argues that Miss Cutmore considers them "scraps, patches and rags" as a result of ignoring tendency of the supposed homogenous culture. It also should be noted that this is Jamila's interpretation of the situation. As argued in the previous chapter, migrants may hesitate and may be in a suspicious

mood in the host culture. Jamila feels disturbed because their existence in the new culture is pushed aside and excluded.

This situation makes Jamila feel upset. Through pedagogical nation narration, the values of the culture are transmitted to the new generations and the migrants through education, thereby securing the preservation of the values that the culture depends on. Interestingly, Jamila claims that Miss Cutmore has an intention to eradicate 'everything that was foreign to her' (53). One can interpret this objection of Jamila as her attempt to withstand the totalizing efforts of the host culture. Eradicating everything that doesn't belong to the culture is a symptom for the homogenous and fixed national understanding. Nevertheless, one can't know exactly what the goal of Miss Cutmore is here. One should also take into consideration that she may take a defensive stance against any possibility of supposed danger and threat by the host culture. This view is what is interpreted through the eye of Jamila. It is still uncertain whether Miss Cutmore has such an intention to 'colonize' her through her pedagogical method.

The field of performative narration, on the other hand, is comprised more of the life in the streets and the experiences happening there. It is where people come in and out of different spaces. People don't have to abide by the pre-set definitions of the nation, and they don't have to act accordingly in these liminal spaces. In the age of huge migrations between borders, the importance of the performative narration gains the upper hand. The definition of nations with old histories as Karim says at the very beginning of the novel, such as England, and India, doesn't seem so stable and unchanging from this perspective. As the occurrences of hybrid identities increase, at least in part by interpellation, the narration of Englishness or Indianness may not be what it was a hundred years ago. Donald Weber argues that "thus 'ethnicity' as deployed in British cultural studies ... opposes static, authorizing nationalisms and posits the fluid, hybrid, migrant border position as the site where the 'new ethnicity' can expose ... all forms of cultural and political absolutism" (130). It demonstrates that the performative narration is becoming more effective in the nation-narration. In parallel with Weber, Christopher Bracken points out the changing nature of identity which isn't based on static features saying, "Once a mode of Western discourse is altered through repetition, moreover, it loses its —Westness and exposes itself to difference" (506). As one can infer from the arguments offered above, the identity is

in transition and it is a fluid term. One can see such fluidity in the hybrid characters in postcolonial novels, two of which are discussed in this present work.

While defining the mutual relationship between two spaces, Bhabha speaks of the third space. The third Space is a shared space in which someone from one space can engage in negotiation and interaction with another person from the different space. The argument as to fixed and horizontal space is challenged by the third Space proposed by Bhabha. The existence of the third Space covers the space of both first and the other space and also challenges a static spatial worldview. The third space is a process of becoming. It challenges the monolithic, paranoiac and narcissist cultural understanding based on purism.

One can interpret the third space as a borderland which has a vital function for the subject in this in-between space. It is because this space belongs neither to one or the other, thereby liberating the subject from the old compelling boundaries of the essentialist, fixed and entrenched borders.

> Images of a *third space* (as in Bhabha) portray subaltern identities as unique third terms, literally defining an "in-between" place inhabited by the subaltern. Images of liminality collapse the geography of the third space into the border itself; the subaltern lives, as it were, on the border. In both of these variants of hybridity, the subaltern is neither one nor the other, but is defined by its location in a unique spatial condition which constitutes it as different from either alternative (Grossberg 91).

As Grossberg argues, the third space emancipates itself from the yoke of the two spaces and creates its own space. This third space reaches "beyond antagonistic binarisms between the rulers and the ruled" (Papastergiadis 195). Thus, the vital function of the third space is undeniable, while the conflictual interaction between the rulers and the ruled and the friction between these two spaces in the colonial period still exists in the postcolonial period's encounters. The antagonistic memories that are seared into the memories of the ruler and the ruled of the colonial period may continue to haunt them during the process of their social negotiation in their postcolonial experiences. The defensive stance of these two spaces may not lay the ground for the commingling and intermingling of these spaces. Here, the third space comes out of a tension created by and between these cultures. The hesitations and

tension, virtually tangible, in their relationships, may be a handbrake, slowing the process.

It's argued that culture isn't a final product but an ongoing performance. Culture, therefore, is in process, and the values that it possesses may fade away or new values may be added. Thus, Bhabha states that culture is a dynamic process, not a static condition. The ongoing formation of culture, as Bhabha argues, rejects the arguments that culture has completed its formation and has a holy and pure structure. The argument of Bhabha also makes possible the negotiation of cultures. The continuing process of the culture elucidates the description of space which enables interaction, negotiation, and mutual relations. Thus, hybridity comes out as a consequence of these processes of differentiation.

> Hybridity refers to the constant process of differentiation and exchange between the centre and the periphery, and between different peripheries, as well as serving as the metaphor for the form of identity that is being produced from these conjunctions (Papastergiadis 190).

The interaction and negotiation between the centre and the periphery, as Papastergiadis argues, elucidates the struggles of migrant characters in their interactions with the host culture. It is necessary to place emphasis on the point that differentiation is a process in hybridity and it calls and requires a change and adjustment to the new circumstances. The act and process of differentiation necessarily demands cultural spaces to make concessions in order to initiate and sustain an exchange of values. Inevitably, the process of differentiation and exchange means the transgression of borders. Such a tendency challenges the entrenched border understanding. The process of differentiation conflicts with the essentialist view of the culture as fixed, pure that devalues any contact with a different culture.

The idea that culture is a finished product that undermines the possibility of the differentiation and interaction between center and periphery is rejected. On the contrary, it's argued that culture is in flux and forever incomplete. Hybrid interpretation of culture leaves the door open for the intermingling and commingling of differences. The aspiration to the purity for a supposed isolated culture is nothing but a fallacy in this view of cultural spaces. As "identity is not finished, but a volatile concept which is very susceptible to external influences" (Pabel 24), it is of vital importance to emphasize the progressive nature of the cultural space with the additions and the omissions as a natural consequence of the differentiation. In

"Introduction, who needs Identity", Stuart Hall below argues that the identity does not depend on essentialist conceptions.

> The concept of identity deployed here is therefore not an essentialist, but a strategic and positional one. That is to say, directly contrary to what appears to be its settled semantic career, this concept of identity does *not* signal that stable core of the self, unfolding from beginning to end through all the vicissitudes of history without change; the bit of the self which remains always-ready 'the same', identical to itself across time (3).

Hall also contends that identity is open to changes and it isn't the same what it was hundred or thousand years ago, for instance. Thus, Hall rejects the essentialist identity understanding that fixes the form of identity. After criticizing the essentialist understanding of identity, the nature of identity is said to be in a flux, as argued below.

> It accepts that identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the process of change and transformation (3-4).

Strikingly, Hall also draws the attention of the reader to the fact that identities are fragmented and fractured more and more as a result of the migrations that dislocate and uproot millions of people and make people with different identities live together after the WWII. Hall points to the fact that differences play a pivotal role in the construction of the identities in the modern age. Hence, identities go through a transformation which means that they aren't stable or unchanging.

Hall draws attention to the lurking threat in ascribing any 'unchanging trait' to the culture, which paves the way for the attempt to recognize supposed homogeneous culture. Notions such as homogeneity conjure up quasi-religious images such as omnipresence, almighty, omnipotence. Describing any culture as almighty, the one, the omnipotent, the omnipresent inevitably brings forward supremacist claims. Undoubtedly, any culture with such a claim of supremacy isn't willing to take part in the process of transformation and change. Hall, here, points out the threat of a notion of transcendent unity to a culture.

> Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power. Far from being grounded in a mere 'recovery' of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past (225).

Hall points out that cultural identity isn't exempt from the changes that take place in the world, such as migrations across the globe, and they may be in flux. One can here infer the ambivalence between pedagogical and performative nation narration. Interestingly, Hall argues that both the past and future of a cultural identity have a role in its description. It's argued that one can't remove the past as much as one can't also ignore the influence of the future. Hyphenated communities and in-between people are the living proof of hybridity. These displaced characters also bring about the sense of dislocation, discontinuity fragmentation with regard to space and time.

> ... these 'new ethnicities' – fluid, contingent, multiple and shifting – can be compared to Bhabha's 'border lives', where the concepts of overlapping, hybridity, *routed* identity, and shifting subjectivity became enthusiastically promoted as the new 'art of the present' and are seen as 'crucial and vital efforts to answer the 'possibility and necessity of creating a new culture' (McLeod 225).

The shifting subjectivity that McLeod draws the reader's attention to is consistent with the relational cultural understanding of Bhabha. The notion of the 'hybridity' of cultures opens up the space for identities that exist in the 'present' time, rather than as a product of culture. Being multiple stresses the importance of taking the differences into consideration. The multiple, fractured and fragmented identities in the process of differentiation, in Hall's terms, point to the urge to create a 'new culture'. Such a new culture is built on fragments taken from the spaces of both cultures, in the context of postcolonial migration, thus being not identical completely to the one, or the other. The new ethnicities or hybrid identities at issue challenge the cultures whose roots are supposedly anchored in the fixed sources that don't let them act freely.

The fragmented and fractured identities appearing from the migrations from different territories are hybrid identities. These hybrid identities don't rest on one culture but are comprised of different fragments. Thus, they challenge the hegemonic conceptions related to Englishness, for instance. Supposedly fixed notions such as 'Englishness' and 'whiteness' face the challenges of the new ethnicities. This is what postcolonialism deals with: the destabilizion of the colonial product. McCarthy contends that the prefix *post* in the term of postcolonialism is "a sign and cultural marker of a spatial challenge and contestation with the occupying powers of the West in the ethical, political, and aesthetic forms of the marginalized" (233). Thus, the marginalized and the periphery in the host culture grasp the chance to find a way to speak in 'the occupying powers of the West', and it challenges the dominant essentialist cultural understanding.

McCarthy also brings up the troublesome structure of a process which doesn't imply a complete comfort zone for both cultures. Indeed, he acts warily in using these terms, saying "this space is *not* some kind of postmodern playground of 'anything goes', where all kinds of identities are equally valuable and available as if in a 'multicultural supermarket'" (McLeod 225). McLeod touches upon the troubles and problems that the migrants have to face. For him, it would be a fallacy to assume that cultures, especially host cultures, are already benevolent in treating different cultures in egalitarian terms without any biases. McLeod's assessment of the perils of cultural interaction is visible in the postcolonial novels, including the works discussed in the present thesis. The migrants such as Karim, in *The Buddha of Suburbia*, no matter how "English" they feel, they come to realize that they aren't in a 'multicultural supermarket'.

"Discourses of power which seek to legitimate certain forms of identity and marginalize others by imposing a logic of binary oppositions remain operable and challenge new forms of identity from emerging" (McLeod 225). McLeod stresses the fact that the thought of binary oppositions and colonial dichotomies can still seek ways to justify the marginalization of out-groups and deprive minorities of the opportunity to come out of their peripheral space. In such a complicated situation within the lingering map of cultural dichotomies, the identity of migrants living in diaspora may be entrapped between two compelling conditions. Such an attempted

marginalization not only brings about hardships to cultural interactions but also causes the ghettoization of different cultures.

It's also argued that Western historicism paves the way for the antagonistic and conflictual encounter of people from different spaces of cultures. It's stressed that the role of postcolonialism is a challenge to the existing Western historicism and the totalising venture of culture, which is the inevitable consequence of such an understanding.

> Postcolonialism, as it is now used in its various fields, de-scribes a remarkably heterogeneous set of subject positions, professional fields, and critical enterprises. It has been used as a way of ordering a critique of totalising forms of Western historicism (Slemon 45).

It's also stressed that the destabilizing nature of postcolonialism challenges the essentialist understanding of culture and argues that post-colonialism *de-scribes* the positions of the subjects in the culture. It is the *de-scribing* of the totalising and homogenous *Weltanschauung* of Western historicism that expects and compels members to think in the same way that the pedagogical nation narration compels. Thus, the heterogeneous nature of the postcolonialism adds *de-* prefix to the notions and verbs that once dominated and still dominate in part the Western historicism. Not surprisingly, Western historicism is challenged by commingling and miscegenation of the cultures.

The antagonistic encounter of the West and the supposed the 'other' gave birth to the necessity to ignore the latter. "The Eurocentric Notion of non-Western others as degraded, uncanny, and prehistorical is both the cause and the result of Western historicism" (McGillis 6). As McGillis states, the Eurocentric worldview, which is closely bound to the Western historicism, develops an immense tendency to label the other as unsuitable for cultural negotiations. That's why it is inclined to label these cultures in diaspora with negative epithets such as "uncanny", "eerie", and "primitive".

Finally, it is clearly seen that migrations have become a phenomenon of our age. The encounter of different cultures in the postcolonial era inevitably has brought about the question of identity. The question of whether a cultural identity is a whole, stable and unchanging or whether it is fragmented and fractured and changing has been discussed in detail. Some postcolonial thinkers such as Bhabha, Hall and

McLeod argue that cultural identity undergoes a transformation. The existence of migrants in the host culture within the Western capitals especially in the aftermath of WW II has led to a re-consideration of cultural understandings. The binary thinking that supposes strict borders between cultures is challenged by these theories which argue that borders have become fuzzier and blurred. Thus, border crossing and transgression emerge as indispensable issues in the postcolonial era. One can come across characters in postcolonial novels who try to transgress the frontiers and assume a place and receive recognition in the host culture. It's also stated by these thinkers that it's never an easy process as there has been a supposed essentialist, purist cultural understanding that advocates the supposed homogeneity of the culture. Thus, antagonistic and conflictual encounters can also take place.

As people from different cultures interact with each other and exchange their cultural values, new identities can also appear. While Rushdie points out some negative points in the postcolonial era when it may also adopt the legacy of colonial thinking, Bhabha, for instance, argues that interaction of the cultures in the interstitial space is very important. It's possible to see these approaches and understandings as to the definition and nature of culture in the experiences of the characters in the novels to be analyzed in the following chapters. In the light of the theoretical arguments made in this chapter, one can analyze the reasons for different characters' attitudes in terms of cultural hybridity, mobility and belonging. It's possible to see why a character rejects the idea that a migrant should have a place in the center of a host culture or why a migrant character avoids contact with the host culture, or why a hybrid character faces so many hardships in his journey from periphery to center in the given novels.

CHAPTER II:

THE BUDDHA OF SUBURBIA: CENTER-PERIPHERY RELATIONSHIP

The future shouldn't contain too much of the past.

(Kureishi, *The Buddha of Suburbia* 133)

Hanif Kureishi's novel, *The Buddha of Suburbia,* which presents the stories of South-Asian migrant characters in the British host culture, narrates the experiences of these characters in terms of border crossing and cultural hybridity. It is possible to find various characters with different attitudes as to cultural identification and transgression of the borders. The novel's focal point is two South-Asian families that migrate to London, one of the cosmopolitan cities on the Earth. These are the families of two childhood friends, Haroon and Anwar, who migrated from India to England together. These families have different stories in terms of their cultural understanding and identification.

Besides the attitudes of these two families and their members in the face of cultural encounters, the novel also touches upon the attitudes of the people who are born and bred in London. Some of these characters can adopt a social antagonistic attitude towards the struggle of these migrants to transgress the borders. It's seen that the encounter of different cultures doesn't necessarily mean that multiculturalism is a playground that is enjoyed and appreciated without any problems. Rather, the novel's approach to these cultural encounters is down-to-earth. The novel reveals the possible antagonistic experiences while it also focuses on the unflinching attitude of the characters that are determined to transgress the borders and adopt a cultural hybrid identity.

This chapter will analyze how these characters react to cultural encounters. Their attitudes to the border crossing will also be discussed. While some characters are seen stuck in the periphery, some are seen to transgress the borders. The reasons for these conclusions will be analyzed. The motives behind cultural hybridity and the supposed cultural holisticism and purism will be discussed. The role of colonial experiences and its legacy will also be argued in parallel with the experiences of these characters. Their mobility from the periphery to center will be explored.

The novel begins with an expression of Karim pertaining to cultural roots and cultural interactions as well as cultural hybridity and crossing the supposed borders between the cultures.

> My name is Karim Amir, and I am English born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don't care – Englishman I am (though not proud of it), from the South London suburbs and going somewhere. Perhaps, it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored (3).

In the opening paragraph of the novel Karim, the protagonist of the novel, deals with both the issue of hybridity and its predicaments. Although he is the descendant of a parentage which comes from Indian and English roots, Karim laconically defines himself as 'almost' English. Although he regards himself as 'almost' an Englishman, he wants elucidate it in the succeeding sentence. "I am often considered to be a funny kind of Englishman" (3). The usage of the word 'almost' is not a coincidence. Instead, it brings the notions of belonging and disbelonging into focus. Owing to the fact that Karim is raised and bred in England as well as having a middle-class English mother, it is natural that he may feel a sense of belonging to English identity. One can see the ambivalence in his statement. Karim neither says that he is an Englishman nor an Indian. It's possible to see the dual consciousness that he has. What's more, it is seen that Karim has a hyphenated identity and that one can call him neither an Indian nor an Englishman.

The conditions that Karim has to face differ from the challenges encountered by his father that Karim is a second generation. Born to an English mother and an Indian father, Karim struggles to construct his cultural identity. Nevertheless, this process can be problematic and troublesome for Karim.

As Karim announces at the very beginning of the novel, he denounces any essentialist cultural understanding and displays more fluid and flexible affiliations in terms of the cultural identity. Stein argues that "Laconically tagging on 'almost' emphasizes the condition of an ambivalent cultural attachment" (7). No matter how much he endeavors to belong to and be part of the host culture, his Indian origin keeps simmering under his ambivalent cultural attachments. The struggle of Karim to take part in the performance of the host culture disavows the essentialist and fixed culture understanding as Stein argues the novel "disrespects conventional boundaries

and refrains from placing its characters exclusively within one type of formation, be it an ethnic group, a cultural group, or a class" (115). Karim, as a hybrid figure, challenges conventional boundaries.

His self-characterization seems vague and blurred, which reinforces the sense of unsettled identity in his mind. The terms he uses, "almost," "going somewhere", "here and there", "of belonging and not', unearth the fact that he has a fractured identity. Thus, it is seen that he seeks to establish his identity throughout the novel.

Karim seems to live in the borderland and in-between space of different cultures. Being unable to situate his identity in Indian or English culture completely, he can't "indulge in sentiments of belonging to either place" (McLeod 214). As McLeod states, Karim feels compelled to re-state that he may be the 'odd mixture' of the cultures. His emotional response in the successive lines reveals his emergence from two cultures.

As an undeniable fact, migrations over the last two centuries and the ensuing cultural experiences have altered the understanding of "home" and "belonging" which were once defined in terms of binary thinking. The distinctive features of the borders begin to fade away as an inevitable result of these migrations that bring the validity and legacy of these borders that separate cultural spaces from each other into question. It should therefore be noted that postcolonialism isn't merely a period following the colonial era but an approach and mentality against this legacy.

> It has been suggested that it is more helpful to think of postcolonialism not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and the legacies of colonialism (Loomba 16).

While the old descriptions of the borders are questioned, new models of identity emerge, and these models come out of the ambivalent in-between spaces as in the case of Karim. Acting in an in-between space, Karim finds excitement and opportunities in his life to define himself while he strives to survive in the perilous waters of these intermediate spaces of cultures. Thus, Karim emerges as a postcolonial character that defies the colonial legacies, as Loomba argues.

On the other hand, the options of belonging to one culture or more than one, or disbelonging to one of them leave him with an unsettled and unresolved source of confusion. A migrant and his descendants have to deal with different spheres of cultures at the same time which is a natural outcome of the migration. On the one hand, there is his culture that he brings along with his packages from his homeland figuratively. The customs and traditions follow and accompany him during his journey to the new space of another culture. On the other hand, he encounters the customs of the host culture in which he intends to start over a life. Consequently, it is quite normal that he has to resolve the issue of belonging to these cultures or disbelonging one of these cultures or find a balance. The balance that he needs to lead a safe and secure life may not be easy.

Starting over a new life in diaspora brings about the issue of disbelonging. The conditions of the new life away from the homeland cause a distance from the homeland and the cultural values by which one has led for so many years. These self-exiled people in diaspora have to deal with the problems stemming from the distance to their homeland. The existing values in the host culture may not comply with the values that they bring with themselves. The inevitable conflict in such a situation may entail a concession, leaving behind some patterns of values in order to adapt to the host culture in diaspora. Thus, the migrant may seek after such an adaptation and balance in the values of different cultures. The migrant may opt to preserve the values that are incongruent with the host culture. He may tend to leave or reshape the values and traditions that may cause conflict and trouble in the new domain of life. For instance, the arranged marriage may not preserve its validity in the new host culture. Persisting in the entrenched traditions that are in contrast with the conditions of the host culture may lead to a conflict and conundrum in which a migrant can't build a balanced life, as we shall see in the problems that Anwar in *The Buddha of Suburbia* experiences.

One can argue that the case of belonging or disbelonging to these old histories leads to an "easily bored and restive" (52) mindset. Although Karim envisages himself as almost an Englishman, he is also aware of the fact that he is not "completely" one at all. Being a mixture of various cultures positions places him in the state of in-betweenness. He inhabits in the margin of the space of Englishness. It is his sense of disbeloning that places him precisely in the liminal zone. Dominic Head implies the importance of 'liminal' "since its two meanings – 'inhabiting a

borderland', as well as 'incipient' or 'just emerging'– are simultaneously implied" (183). Karim demonstrates that identity is a process of 'becoming' in terms of cultural identification. Bhabha argues that "the 'beyond' is neither a new horizon, nor a leaving behind of the past .... we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (1). Karim, therefore, finds himself in an interim period and in a transitional space. He walks in and out of the space of two old histories. Thus, he is neither completely inside nor outside of the space of these old histories, and he seems to have this dual perspective throughout the novel. "It reveals the status of the insider who simultaneously knows the perspective of an outsider" (Stein 7). Stein argues that Karim's hybridity and his expression that he is almost English demonstrates the fact that he is both insider and outsider of the host culture ambivalently.

Trying to make a debut in the social and intellectual environment in London, Karim finds a role in a theater play with the help of Eva, his English step-mother. Shadwell, Eva's close friend, offers a role to Karim in his play, *The Jungle Book*, written by Rudyard Kipling. Shadwell thinks that Karim may fit the role of a sort of dark skinned figure. In his theatre performance, Karim faces the dilemma of belonging and disbelonging. Although he is observed to initiate a negotiation with the host culture and wants to find a place in the domain of its culture, he is reminded that he doesn't belong to it completely.

Although Shadwell invites Karim to demonstrate his acting talent, he offers him the role of Mowgli in the play. It is a role designed to represent a migrant from India. Karim resents the role and Shadwell's decision in the *Jungle Book* reminds him of literary stereotypes of the black figure that is expected to obey the rules decided by the white figure. He feels that he is forced to put on the characterization of an 'Oriental' figure, although he expresses at the very beginning of the novel himself as 'almost English'.

No matter how English he feels, the cultural legacy coming from his father's side turns out to be an obstacle to him. He is forced to remember this fact. Thus, his identity is characterized by his non-Englishness despite his announcements and endeavors to interact and negotiate with the host culture. Karim considers these words of Shadwell as pejorative and offensive.

> 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 (141).

Karim is reminded again and again that it is not so easy to find a place in the host culture. No matter how much he attempts to move to the center of the culture, he is pushed and repressed to the margin, and it becomes troublesome for Karim to escape from the margin.

In his study of diasporic cultural fictions, Roger Bromley relates the attitude of Shadwell to the essentialist culture understanding. "The Director asks Karim to model himself upon someone from his own background, 'Someone black'. At this stage, he is still being constituted in the terms of an essentialised other: the Mowgli narrative which confines him to the way his position in society has been fixed" (156). Bromley explicitly argues that Shadwell represents the essentialist and pure cultural view that confines him to the margin.

Despite the insinuations of the director, Karim agrees to play his role. The reason why he takes such a decision is his commitment to his purpose to find a place in the center of the host culture. Although such a role is an unpleasant at the first glance, he acts prudently. He is aware of the fact that he has to make concessions to advances in his goal of finding a place and recognition in the center of host culture. Simply, Karim doesn't have any intentions to give up at the outset of his journey. His goal isn't to go back to the suburban space from which he literally has escaped. Therefore, Karim takes a pragmatic decision. He adopts a pragmatic posture in dealing with this problem emerging at the very beginning of his journey. He might have declined the offer of Shadwell and withdrawn from the theater play. This, at first, may have seemed a logical and ethical decision on the surface. Nevertheless, this would have caused a rift in his journey to find a place in the host culture just at the very beginning. Karim preferred to persist in his journey no matter how he is treated by prejudice. His persistency and perseverance are rewarded as the novel unfolds.

Despite the fact that the host culture doesn't treat him benevolently at the beginning, Karim strives to find a poised stance. He both expresses his idea that his identity isn't only built on his Indian side, and tries to overcome this tension without any discernible loss, pragmatically. When the responses from his Indian friends are taken into consideration, it is seen that Karim isn't only a smart and pragmatic boy,

but even a bold and courageous figure. When the play ends, Jamila expresses her disappointment, criticizing him harshly:

> But no doubt about it, the play is completely neo-fascist .... And it was disgusting, the accent and the shit you had smeared over you. You were just pandering to prejudices .... And clichés about Indians. And the accent – my God, how could you do it? .... Actually, you've got no morality, have you (157)?

Her condemnation of Karim's decision to play such a role may seem valid and justified at the first glance. Nevertheless, the point that Jamila misses is Karim just tolerates the 'mishaps' in his attempt to cross the borders. Any quick-tempered reaction could end the future career of Karim and send him back to the suburban in which Jamila has to lead the rest of her life. It's exactly the watershed event in Karim's life. By handling the crisis, Karim evades a destructive conflict with Shadwell. Although Shadwell seems to be the representative of the colonial aspirations, Karim doesn't plunge into a conflict with him which won't bring him any benefits.

Tolerating not only the biased views of the director but also the condemnation of his close friend, Jamila, Karim proves to be both pragmatic and courageous. He seeks to establish a poised attitude to the criticisms of both 'old histories'. This demanding and challenging situation demonstrates once more that the issue of interactions of the cultures can be actually tough. Yet, the determined mind can handle and overcome such tribulations.

Karim's hybrid identity, dealing with the old histories, encounters further problems caused by an Englishman who is putatively English and 'white' 'pure', not 'almost' like Karim. This is the father of Helen whose daughter captivates Karim's attention. Helen's father doesn't approve of his daughter's relationship with a boy who is a son of a migrant character in the novel. What's more, he is frustrated when Karim persists in this affair. This hostility is the typical challenge which may happen to a person who is getting involved in an interaction with a different culture. No matter how English he feels or to what degree he images himself to be a part of this culture, he is treated with sheer prejudice.

'You can't see my daughter again,' said Hairy Back. 'She doesn't go out with boys. Or with wogs.'
'Oh well.'
'Got it?'
'Yeah,' I said sullenly.'
'We don't want you blackies coming to the house.'
'Have there been many?'
'Many what you little coon?'
'Blackies.'
'Where?'
'Coming to the house?'
'We don't like it,' Hairy Back said. 'However many niggers there are, we don't like it. We're with Enoch. If you put one of your black 'ands near my daughter I'll smash it with a 'ammer! With a 'ammer!' (40)

It is seen that Helen's father is trying to push Karim to the 'other' side of the border of his identity and deprive him of his sense of Englishness by calling him 'black' and 'wog'. The case reveals the fact that the hybridity issue may have to cope with the sense of enmity at times although it is the celebrated and heralded notion of our age. Helen's father typically takes on the role of the ardent defender and advocate of a supposedly homogenous culture which supposedly has to defend itself against the miscegenation and intermingling of the cultures. Helen's father, furthermore, acts to prevent any relationships between Helen and Karim which may pave the way for a hybrid family in future. He considers Karim as a black and treats him in accordance with a mentality based on the principle of homogenous culture.

Roger Bromley argues that Helen's father bases his rejection to different cultures on a racial category. He is othering Karim by focusing merely on the color of Karim's skin. He is of the opinion that Karim represents the fixed image that the West construed in the colonial age. Helen's father views his family and Karim as opposite poles and he is convinced that the boundaries are strict and they represent separate cultures.

It is his very skin colour which 'others' him as 'Paki' or 'wog'. In this sense, his skin color locates him in a biologically constructed racial category, despite what I said earlier about racism taking a culturalist turn in the 1980s. The biological category was always retained as an option, particularly for use with reference to someone like Karim: British born, English accent, culturally signified through the dominant registers of dress style, music, food and so on (150).

Disregarding the cultural performance of Karim, his biological characteristics suffice to label him as a 'Paki' or 'wog'. One can liken the biological-focused approach of Helen's father to the racist attitudes of the colonial period that tended to imitate a racial stereotyping in the colonial times when people used to have a craniometry to determine the racial background of the people. These turn out to be a means of pejorative and derogatory remarks for the other. As known, craniometry was widely used to measure one's skull in order to determine that person's origin in the colonial era. Helen's father keeps this tendency by concentrating only on the skin color of a person. These are two ways of 'othering' which hinge on the fixed and essentialist cultural understanding.

The process of 'othering' means a hierarchical thinking and evaluation. Thus, the 'Other' can be excluded and ignored from the hegemony of power. The approach of Helen's father to any sort of cultural interactions befits the hegemonic discourses of power. "By relegating social heterogeneity and cultural differences to the margin, overmastering and monologic notions of identity, such as 'Arabness,' 'Americanness,' or 'Western identity,' impair intellectual freedom and suppress creative interaction" (Behdad 401). Therefore, Helen's father claims that he is in the center with the hegemonic power, and strives to exclude Karim, a character from the periphery, from the center. Furthermore, he wants to ignore his presence in the host culture.

Such discriminating and denigrating ''labels' as Helen's father imposes on people are types of stereotyping in terms of biological and cultural essentialism. Such labeling can succeed in discriminating and separating people and it can cause an aversion to migrant groups in the society. Such an aversion is a dislike to a certain group of people who are different. As it is expressed, the dislike of Helen's father towards the existence of Karim in their domain of space is a colonial legacy. The presence of Karim in the host culture and his efforts to inititate an affair with his daughter don't comply with the pedagogical narration of Englishness. "On the one hand, pedagogy tells us that the nation and the people are what they are; on the other, performativity keeps reminding us that the nation and the people are always generating a non-identical excess over and above what we thought they were" (Huddart 73). Performativity rejects the facile fixed description of being English. It frustrates Helen's father. The subtle and sublime nation understanding of the

essentialism can cause such tags and labeling to keep the different cultures away from their so-called holy and pure space. What counts for the mentality underlying in this tagging and labeling is erecting borders between the cultures as that is promotion of an aversion from migrant groups. Helen's father has substantial fear as to the disruption of the frontiers that supposedly guard the territory of their supposed homogenous culture. Similarly, McLeod draws attention to the disrupted understanding of conventional borders.

> At the border, conventional systems of thought are disturbed and can be disrupted by the possibility of crossing. New complex forms of representation appear, which reject binary patterning. In this sense, the imaginative border-crossings are as much an aftermath of migration as the physical crossing of borders (217).

As McLeod points out, although Karim's attempt to cross the border in the case of his unsuccessful interaction with Helen at her house ends up in failure, his venture disrupts the conventional systems of thought associated with the supposedly unquestionable status of the borders. Despite the rejections of Helen's father, he can't interfere with the affair between Karim and Helen. "Her father's racism has no effect on Helen who still sleeps with Karim" (Wheeler 145). One can infer that Helen's father does his best to intervene in cultural interactions and hybridity. But, he seems to fail in his attempts. Thus, it's possible to argue that Kureishi presents the failure of such an intervention although he points out the existing problems as to the cultural encounters due to the claims of homogeneity of some characters in the host culture.

Karim's attempt to transgress borders and build a relationship with Helen can be interpreted as his claim over the changing nature of British identity. The clash between Karim and Helen's father doesn't mean the triumph of the father, but Karim's claim is tangible and discernible.

> It is the British, the white British, who have to learn that being English isn't what it was. Now it is a more complex thing, involving new elements. So there must be a fresh way of seeing Britain and the choices it faces: and a new way of being English after all this time. Much thought, discussion and self-examination must go into seeing the necessity for this, what this "new way of being British" involves and how difficult it might be to attain (Kureishi, *My Beautiful Laundrette* 36).

As explained above, Karim is one of these new elements within this process of change. Karim wants to force Helen's father to realize and accept that 'being English isn't what it was'. Furthermore, Karim argues that identity is changing. It's a complex and ambiguous process. This process is an example of ambivalence, which Bhabha argues. While new elements come into the culture and they *perform* in the host culture, the existing definition of the culture *pedagogically* may have to go through a self-examination and re-definition. As can be seen, it isn't an easy process. No matter how arduously Helen's father resists, performances of the migrant characters in the novel urges the pedagogical narration to be exposed to a change as cultural encounters results in cultural adulteration which means that cultural definitions are changing.

> New subjects, new genders, new ethnicities, new regions, and the new communities – all hitherto excluded from the major forms of representation, unable to locate themselves, except as decentered or subaltern – have emerged and have acquired through struggle, sometimes in very marginalized ways, the means to speak for themselves for the first time. And the discourses of power in our society, the discourses of the dominant regimes, have been certainly threatened by this decentered cultural empowerment of the marginal and the local (McClintock, et al 183).

McClintock points out that the marginality has found the opportunity to find a place in the center, or at least it could struggle for it. No matter how decentered it has been so far, the subaltern subject may emerge as a result of a new cultural identification. Hall argues that "Cultural identities are points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture" (1990, 226). It's possible to argue that cultural identification are unstable and may transform over time. This is what Helen's father seems to be at a loss to understand and accept. Although the postcolonial period may teem with the grim experiences as a result of the essentialist, fixed and homogenous culture understanding that insists in the purity of culture, it is also in this period in which the marginalized and the decentered subaltern agents could represent themselves in the host culture. All these hybrid identities are the products of the transcultural engagements in the third space. The fundamentalist, essentialist discourses that steered the dominant regimes are challenged by the intrusion attempt of the decentered and marginalized subaltern over the borders to the space of that host culture.

Helen's father regards Karim as a threatening figure in their lives. He isn't willing only to see Karim within the host culture and he doesn't want to put the supposed stable cultural identification of being Englishness into danger when he lets such an affair. Thus, he can't tolerate her daughter's friendship with him, or any type of transgression. It means an undesired and even frightening issue of trespassing over the borders between the cultures. According to him, Karim can't be tolerated if he 'dares' to challenge these supposed borders. In such a society, Helen's father is only willing to see him in the margin of the society, located in the suburban space which is densely populated by migrants. Any move towards the space of his house and his values is out of question in the eyes of Helen's father. Karim's attempt to transgress the frontiers arouses fear and disgust in Helen's father.

In *The Buddha of Suburbia,* Karim is conceived to be a threat to the totality and to the sanctity of the English host culture. Therefore, Helen's father fervently rejects her daughter's relationship with Karim. Karim is simply an undesired intruder in the eye of the cultural definition in the eye of Helen's father. Such an understanding, which depends on fixed horizontal nation-space, is parsimonious in giving a place for Karim. The agents of the culture such as Helen's father strictly adhere to the homogeneity and sanctity of the culture. His transgressive attempts may tarnish the supposed stability and holiness of the English culture.

Karim displays a relational model of identity which doesn't depend on either his Indian or English origin. Thus, he doesn't fit into the essentialist model of identity. The essentialist identity model "assumes that there is some intrinsic and essential content to any identity which is defined by either a common origin or a common structure of experience or both" (Grossberg 89). Such an understanding of a culture undoubtedly is a result of notions such as homogeneity, purity and singularity. Thus, it is opposed to terms such as heterogeneity and plurality which form the relational identity model. Grossberg again explains the second model of cultural understanding: "the second model emphasizes the impossibility of such fully constituted, separate, and distinct identities. It denies the existence of authentic and originary identities" (89). The experiences of Karim, therefore, are a typical example of the relational identity model discussed in the introduction of the thesis, that is to say, he represents an anti-essentialist model of identity.

Symbolically, Helen's father prevents Karim from intruding the garden of his house that stands for the domain of the supposedly pure culture that reacts against any violation of the intruder.

> It is only when we understand that all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation that we begin to understand why hierarchical claims to the inherent originality or 'purity' of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity (Bhabha 208).

It's possible to assert that the reaction of Helen's father hinges on hierarchical claims over the inherent and inalienable traits for a culture. All he is trying to do is to be loyal to the so-called inherent traits of his culture as much as he can. Thus, Karim has no place in such a space of culture built on this cultural mentality. Inevitably, such an understanding is a hardship in cultural interactions.

As explicitly expressed in the words of Helen's father, one's acceptance, in his world of homogenous and pure culture, depends on ethnicity rather than the person's performance in that culture. The significant point is that Karim is determined to trespass upon the other side somehow in future. While Karim is willing to pass into and initiate a cultural negotiation, Helen's father wants to withdraw himself and his daughter from any contact and negotiation within this space.

> The intervention of the Third Space, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is continuously revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force, authenticated by the originary past, kept alive in the national tradition of the people (Bhabha 37).

As Bhabha argues, third space challenges the homogenizing force of cultures. Helen's father wants to undermine any attempts to initiate an interaction within the third space between different cultures. The existence of the third space dispels the long-established concept of the culture that is considered to be homogenous and unifying the elements in it. Helen's father, in the same manner, tends to exclude himself from any possible interaction with the third space which might cause damage to his concept of homogenous culture.

Undoubtedly, Karim's search for a place in the host culture, as a character having emerged from two old histories, isn't merely a personal issue. His life and efforts also concern the host culture closely. The persistency of Karim in finding a space in the host culture with his hybrid identity can be interpreted as the effort to find a possibility to be a fissure. The perseverance of Karim is a question of whether he will be a fissure in the linear chronology of the host culture. As Head argues, "Karim strives to be engaged in the negotiation of cultural differences: 'Cultural difference', in Bhabha's view, represents the process of cultural interpretation created in the liminal space of national society" (Head 183). It is also a matter of undoing such a mentality over the host culture that may adopt so-called the understanding of a binary opposition. While defending the holiness of the Western culture and purity of Englishness, the host culture may refuse hybridity with different cultures

The Englishness that Helen's father advocates is an entrenched and static view of culture which is described in the minds of the inhabitants of the host culture. The borders set by these people like Helen's father supposedly leave no room for liminal and interstitial space. It is because the borders of the culture are set and long-established. For the people like Helen's father, cultural identity has a static nature. It has already been established, and doesn't allow a chance to be re-defined. This means that it doesn't let anyone in these borders. It is exactly where the problem arises. Mobility is a characteristic of the migrations. Karim's mobility conflicts with the static nature of the holistic and purity-seeking culture in the eyes of Helen's father. It is an inevitable conflict for Karim as he states at the very beginning of the novel "a new breed as it was, having emerged from two old histories" (3). The old histories have a long past and their description and understanding of the nation is more strict according to the world-view of Helen's father.

It seems not so easy to repress any fissures on the fixed horizontal space of its history. The end of the novel demonstrates this view. Karim melts his Indian and English sides in his hybrid identity and negotiates a space for himself. Moreover, he finds wealth and popularity.

> And so I sat in the centre of this old city that I loved, which itself sat at the bottom of a tiny island. I was surrounded by people I loved, and I felt happy and miserable at the same time. I thought of what a mess everything had been, but that it wouldn't always be that way (284).

Karim explicitly declares that he loves the city of London. It is the city in which he wants to live. Moreover, he finds a place in the centre of the city, not stuck in the margin or in the suburbs. Karim also reminds the reader how difficult this journey has been for him. Though his journey from the margin to the center of the culture has seemed inconclusive and messy at times, he overcomes these hurdles over time. His relentless strive to have a place in the center is awarded. Then, no matter how hard the defenders of the holistic, totality, and homogenous culture resist against hybridity and liminality, they seem not to achieve their goal completely. As Bhabha argues, the pedagogical in the end can never be separated from the performative.

Karim's flexibility and pliancy as a hybrid character, as the child of an Indian father and an English mother, endow him also with the ability to be fluid in the experiences of his life. Contrary to the fixed, rigid and adamantine identity sought by the pure and homogenous identity view supporters, Karim can easily slide in and out of the cultures and has flexibility in negotiating with other identities. It confirms the fluidity in his character which is already described in the opening sentence: "from the South London suburbs and going somewhere" (3). Besides the blurred-border vision is in parallel with going to 'somewhere', the technique which is also often by Salman Rushdie, and reveals his fluid character. He has an unfixed cultural understanding. "Sometimes we were French, Jammie and I, and other times we went black American. 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). Such a fluid life view also allows Karim to act less hesitantly. Although he argues that they can penetrate into different cultures as they say, he also mentions that the host culture isn't so tolerant of a transgression and transformations in cultural identification.

Kureishi celebrates the fluidity of their identities. He also highlights the fact that the migrants tend to be devoid of any fixity in their view of identity. One can't see this lack of fixity in Helen's father. Rather, he represents the view of culture that feeds on fixity. Kureishi also points out the long-festering resentment on the part of Karim and Jamila. Kureishi exemplifies the difficulty and reluctance of the English society to open a negotiation and to engage in any interaction within the third space or to make contact with migrant and hybrid identities. Karim expresses this attitude saying that they were considered merely as 'nigs' and 'wogs' in the margin.

Unlike Karim's story, the other facet of the situation is that this conflict has also a negative impact on the some of the migrants' lives. The assaults on Anwar's family leave his family's members in perpetual fear. Jamila, Anwar's daughter, has to live with the fear of arson. This fear deters him from more contact with the host culture. In this circle of migrants, Karim appears the most striking figure and a candidate to be a fissure in English linear history. Thus, he faces the threat of suppression by the defenders of linear progressive history narration. But, Karim insists on being a fissure and suture in this linear chronology of Englishness with his hybrid identity.

The hurdles on the road to the hybridity are more visible in the authoritative form of the homogenous culture defenders as seen in the case of Helen's father. The armed gangs of white supremacist play a substantial role in this negotiation.

> The lives of Anwar and Jeeta and Jamila were pervaded by fear of violence. I'm sure it was something they thought about every day. Jeeta kept buckets of water around her bed in case the shop was fire bombed in the night. Many of Jamila's attitudes were inspired by the possibility that a white group might kill one of us one day (56).

The apparent conflict hampers the process of hybridization of cultures as seen in the case of Jamila and her family. The resistance of the English side clearly scuppers the process strikingly. It can't be a coincidence that Anwar appears as the most resistant figure in refusing to engage in any negotiations with the host culture. As for Jamila, she is also unable to achieve as much as Karim in their ventures into hybridity process. Although Karim may feel intimidated and discouraged at times, he seems to be decisive on his path to hybridity in the long run.

The novel also touches upon the influences of suburban life on the migrant characters in the host culture. Kureishi brings forth the suburban space as a margin. He comes in and out of the different environments. The peripheral space is also available Karim's father. Haroon finds himself in a marginal space in his first marriage. Haroon seems to be stuck in the peripheral space during his first marriage. His wife has a stable and dull lifestyle. The affair of Haroon with Eva (his second marriage) triggers Haroon's move from margin to center. The suburban space turns out to be a station in his life where his movement is geared toward the city just as Eva expresses to "scour that suburban stigma" (134). As it is seen, suburban space appears as a periphery which should be replaced by a center in the life of migrants. There, cultural interactions and hybridity can flourish better. Otherwise, periphery may turn out to be ghettos where migrants live densely.

The suburban space also deals with the contemporary issues. Kureishi deals with the life of middle class complacency and mobilization. This middle class complacency is quite apparent in the approach of Haroon's first wife, Margaret, to the lifestyle they pursue. In the novel, it is stated that Margaret comes from a middle class English family. She is content with the life they have. For her, the need to move to the city isn't in her future plans. She displays the complacency of the middle class. Although she doesn't have any pernicious desires or ill manners, her middle-class complacency turns out to be a hurdle for her husband and children. The culturally hybrid prospects of Karim and Haroon expect and urge them to act and move from the margin to the center. For them, the suburbs are the space of banality which they have to get rid of. The role of Haroon's wife doesn't fit with this scenario. Thus, Kureishi presents another character, who is Eva, whose role is to encourage and even compel the mobility of Karim and his father towards the center of the host culture.

The complacency is a great threat to Haroon and Karim. If the complacency of Haroon's first wife became dominant in their life, there wouldn't be a case of transgression of the borders of cultural spheres in their lives. If Margaret were to remain the wife of Haroon, they would not leave the periphery but would be stuck there for good. By contrast, Haroon and Karim are both expected to have a tendency to transgress the borders. The transgressive attitude is completely opposite to the existing complacency in the suburbs. The discontentment of Eva in the suburbs

motivates them to move to the center and transgress the demarcation lines within the host culture. The relentless desire of Eva to escape from the banality of the suburbs is the catalyst for the Karim and Haroon's challenge against the supposed entrenched borders.

Depicting the families of the close migrant friends, Kureishi points out that all the migrant Indian families aren't same. The popular images of most migrant families rely on hostility against the negotiation and adaptation to the host culture. The reason for such prevailing thoughts derives from the common conflicts of those Indian migrant families that they experience in the host culture. Thus, Kureishi adeptly tries to question the existing image of Indian migrant families in the English society.

The flip side of this cultural understanding that Helen's father adopts can be seen in the life of Anwar, Haroon's childhood friend, who migrates to London with him. Anwar opposes any interactions and negotiations with the host English culture as a result of his fear that his 'pure' and 'holy' culture may be tainted and tarnished by the supposed pervasive traditions of the host culture. Thus, he acts warily in order to avoid any interactions. Therefore, Helen's father and Anwar are examples of the defenders of the pedagogical culture approach, not a performative one. Karim, at the very beginning of the novel, mentions two "old histories".

Anwar stands for the authoritarian and patriarchal father figure who maintains the strict family structure in the introspective and isolated world of migrants. The arranged marriages, the submissive characteristics of the women, the iron fist of a stereotypical father characterize the traditional migrant family type in the host culture. What's more, this is the popular image of the Indian migrant family. The reason for such isolation and strict adherence to their tradition arises from their hesitancy and fear of any contact with the host culture. Thus, they live tentatively in order not to be affected, and even not to be 'assimilated' by the host culture. It is for the sake of preserving the supposed 'purity' of their Indian culture. They consider the host culture as a threat that may blemish their pure traditions. They insist on staying in the suburban space and not going farther to the center of the cultures. This results from these anxieties. Even before they arrive in the host culture, Haroon is strictly warned that he shouldn't become a pork-eater. "When leaving India, he had to

promise that he would never become pork-eater" (24). One can argue the fear of assimilation by the host culture in these lines. That's why some migrants adopt very defensive and suspicious attitude towards encounters in the host culture.

Their determination to conserve, preserve, and keep safe and secure from the influence of another culture can be considered as a cultural defensive mechanism. Nevertheless, it brings also the lurking danger of isolation and alienation amidst the host culture. Worse still, this tendency causes the clustering of the migrant population in specific spaces which also bring about the emergence of ghettos and suburbs; thereby they alienate themselves in the margins of the host culture. Therefore, moving from the suburban space to the city also means a move from the margin to the center. Kureishi depicts a life of a common Indian migrant family image including Anwar, his wife Jeeta, and their daughter Jamila. The existence of such a family type demonstrates the fact that the novel touches upon the harsh and grim reality as to the stereotype of these migrant families.

The more vital point is the existence of Haroon's family. The placement of this family in the novel also demonstrates the intention of Kureishi to question the popular and often vilified image of the migrant family. Kureishi strives to open up a new space for a type of a migrant family which challenges the entrenched and deep-rooted family structure. In such a fixed family stereotype, Kureishi deconstructs the tenacious migrant family image which withdraws itself from the host culture and any negotiations. On the contrary, Kureishi brings the Haroon's family into limelight and concentrates on the experiences his family and his son, Karim.

Haroon, and especially his son Karim, don't lead such an isolated life. Anwar doesn't dare to make contact with English culture and insists on avoiding of any transgressing of the demarcation lines in the new host culture. On the other hand, Karim and his father strive to break out of the shell of the peripheral space. Anwar not only keeps himself in an isolated suburban space but also does his best to keep his wife and daughter within the domain of the suburban space and the hegemony of their supposedly homogenous culture in the margin.

As for the role of the women in the migrant families, it is seen that their role in Anwar's family is also a question in terms of social contact and negotiation in the suburban space. Anwar's wife seems to be in line with Anwar's fixed culture understanding. She displays an acquiescent character that is submissive to the prevalent authoritarian and patriarchal family structure. She remains silent in the dominating male hegemony. What's more, she seems to be complacent within the suburban space. It is possible to compare Jeeta to Haroon's first wife in terms of complacency and lack of desire to cross the borders of suburban space. Thus, the reluctance in transgressing out of the suburbs isn't only restricted by race. Haroon's first wife, an English woman from the middle-class background, and Jeeta, an Indian woman from the Indian grassroots, share the same attitude in terms of crossing the thresholds and challenging the borders of the suburban space.

Jamila embodies the complicated characteristics of a migrant family. Unlike her mother, she doesn't display such an acquiescent approach to the rigid family structure in the suburbs. The books Jamila reads also support this view. Simone de Beavour, George Jackson, and Angela Davis are her favorite authors. Unlike her mother, she doesn't obey her father without a hesitation. In the case of the arranged marriage, she stands up for her rights and strives to defend her views and seems to be determined to pursue her own life. She actively opposes the ongoing racist provocations.

As for the arranged marriage issue, Jamila yields to the emotional suppression of her father. Anwar goes on hunger strike to persuade Jamila to accept the suitor he wants. Although it is possible to say that Jamila may reflect the revolutionary spirit of the 70s, she can't keep her determined stance to the end. Thus, Jamila can't find the chance to draw her own path to drive her out of the suburbs. She stays there with her designated husband while her friend Karim leads a life out of the shell of the peripheral space. The role of Haroon and Eva unquestionably plays a vital role in the life he pursues.

Gayatri Spivak touches upon the role and position of the female figures as subalterns in the process of cultural interaction in the colonization period, and one can also argue this view in the aftermath of colonialism and in the life of postcolonial migrants as colonial habits don't end overnight and may linger, in her essay "Can the Subaltern Speak?", she discusses whether a subaltern female can raise her voice in a culture, also within the strict patriarchal family structure of the migrants. Spivak argues that a female as a colonized subject is able to speak for herself. Yet, the male figures surrounding her in her family and in her culture speak for her. McLeod explains the points Spivak argues as to the role of subalterns.

> Their muteness is created by the fact that even when women uttered words, they were still interpreted through conceptual and methodological procedures which were unable to understand their interventions with accuracy. It is not so much that subaltern women did not speak, but rather others *did not know how to listen*, how to enter into a transaction between speaker and listener. The subaltern cannot speak because their words cannot be properly interpreted. Hence, the silence of the female as subaltern is the result of a failure of *interpretation* and not a failure of articulation (McLeod 195).

Despite the protests of Jamila concerning the arranged marriage with Changez, a designated bridegroom who comes from India, Anwar persists in his plan for this arranged marriage. One can see the influences of cultural fundamentalism in Anwar's thoughts. These thoughts cause insistence on the alleged purity, unity and integrity of his Indian identity. Thus, Anwar clutches at straws by trying to make it sure that endogamy will prevail in his family and it will keep away the 'Other'. Although Jamila expresses overtly her decision, Anwar seeks ways to convince her. For Anwar, the only way to persuade her is a hunger strike. Jamila, finally, gives in her father's decision and marries Changez. Although Jamila speaks, and utters her disagreement, her father doesn't know how to listen her. It is interpretation that fails, not the articulation of her words. Jamila represents a suppressed female figure in the migrant family in which a discord is prevalent due to the lack of a healthy equilibrium in the adaptation to the host culture and preservation of the tradition.

No matter how acquiescent and submissive Jamila appears at the end of her conflict with her father, Kureishi's description of Jamila does not entirely fit the model described by Spivak. As a subaltern female subject, Jamila becomes the wife of Changez. Yet, the story doesn't end here. She doesn't lead a normal marital life

with Changez. She never lets Changez touch her or sleep with her. The lack of the sexual intercourse, because of the attitude of Jamila, turns upside down the stereotypical passive female role. Although her words fail to be heard by her father and she gives in her father's authority, she takes control of her family affairs, and she takes on the role of her father in her marriage. This time, interestingly, Changez takes on the subaltern acquiescent and submissive female characteristics.

> When words were not sufficient to convince her, he tried to give her a whack. But Jamila was not whackable. She gave Changez a considerable backhander, across his wobbling chops, which shut his mouth for a fortnight, during which he miserably carried his bruised jaw to his camp-bed and didn't speak (135).

As witnessed in this scene, Changez can't perform the authoritarian and patriarchal male role in his marriage. When he attempts to prove such a traditional husband role, he realizes this role has already been thwarted by the unexpected resistant stance displayed by his wife, Jamila. She isn't a type of a common acquiescent and submissive female figure, any more.

Kureishi, wittily, intends to subvert the classical submissive subaltern female portrayal by enabling Jamila to lead such a family life. This brings into question the validity of the conventional family ties in the second generation migrant families. Although Jamila has to give in to the hegemony of her father, she can make her words speak for her in the space of her own house. One can argue that strict and firm traditions seem to loosen as the descendants of the migrant families build their own space. This demonstrates that changes in the migrant culture are likely to happen as the future generations construct their own marriages and spaces. Subaltern female figures, such as Jamila, yield to Anwar while they are living in their father's home. Yet, she sets her own rules in the space of her own house. Such an attitude of Kureishi in bringing Jamila into such a role, as the novel unfolds, may be a token for the propensity for the positive change on the side of the subaltern female figures. Kureishi doesn't let Jamila choke in the patriarchal space of the culture and lets her speak in due course.

The paradoxical situation of the subaltern female figure before and after the arranged marriage can be considered as a lampooning of this type of marriage. Especially the attitude that Changez takes on in the ensuing of marriage plays a vital role in this point. He leaves the patriarchal husband figure that Anwar expected him to demonstrate. Nevertheless, Changez acts differently, as his name suggests.

> An arranged marriage is featured and criticized as authoritarian insofar as it disregards the bride. Concomitantly, that stereotypical notion of an arranged marriage is itself undermined through Jamila's creativity. She moves into a commune, permitting her husband to join her (Stein 119).

It is argued that Jamila doesn't conform to the conventional bride type in her culture. Although she is forced to marry a suitor she resists, she lives how she desires. She experiences sexual intercourses with different men including Karim.

> As the French imperative of his name would suggest, Changez adapts well, indeed, he becomes the child minder to the communal baby. He develops from would-be patriarch into a "maternal" caring figure. Hence any stereotypical notion of an arranged marriage is made redundant. The effect is a defamiliarization of the signifier 'arranged marriage' – it is hardly recognizable and thus marked as unstable. This is achieved by Jamila's "theatrical" arranged marriage; she acts the willing bride –but to her own ends (119).

It's seen that Jamila pulverizes the traditional patterns that she considers to be straitjacket for her nature. She seems to submit to the dominant male rule in his family, yet it is soon revealed that Jamila takes the reins of her marriage, and ousts the existing male hegemony in the realm of her marriage. She overcomes the entrenched patriarchal traditions as to the migrant female role.

As Jamila avoids any sexual relations with Changez, Changez enters into an extramarital affair with a prostitute, Shinko, a girl from Japan. On the other hand, Jamila also plunges into love affairs with different men, including men from different cultures, and Karim, too. Although Changez appears in the novel in order to preserve the purity, holiness of Indian culture by a designated marriage, he has a heterogeneous affair, ironically. All these relationships, interestingly, take place in the same context. Jamila and Changez are still married, but they are all aware of their extramarital affairs. This communal life reveals complex interactions of different cultures.

Even though such an event could ignite a great conflict and anger from traditional perspective, these characters tolerate these relationships, surprisingly. This demonstrates the changing traditions, customs, and habits despite the obstinacy of some characters like Anwar. He also fails to stand up against this stream. Although Anwar tries to preserve so-called homogenous family structure by insisting on the arranged marriage, it is ironically seen that this marriage doesn't work out.

The reason why Anwar insists on this arranged marriage is his overwhelming attachment to his homeland. Although Anwar abandoned India physically, he is still stuck in the imaginary homeland in his mind. He believes that the imaginary homeland remains unchanging and 'pure'. "Our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indians of mind" (Rushdie, *Imaginary Homelands* 10). Nevertheless, it's only what is in his mind. The bridegroom that he relies on is the name of the *change*. 'Changez', which is pronounced in French, means a change in the imperative form. One can infer that the sense of home in Anwar's mind is imaginary. One can also infer that Changez, as a figure in the novel, is also a call to reality. Yet, Anwar resists against this call to change and reality and dies tragically while he wants to intervene into the interracial relationship of Changez with a Japanese girl in the changing life of Changez. "Changez defends himself from Anwar's attack using a dildo, and that Anwar succumbs to this attack, indicates that the older 'type' of Indian man, with his old—world values, has been vanquished by the new" (Alghamdi 95). While Anwar resorts to arranged marriage for her daughter in order to preserve the 'purity' of his supposed homogenous family and cultural values by means of a suitor from India, this attempt about actually a calamity that costs him life and leads to further interracial and heterogeneous relationships. Anwar fails in his attempts to resist against hybridity and transformation of cultural values. It brings about his tragic death. Anwar's Pyrrhic victory which means that he strives to reject cultural adulteration in the host culture at all costs for the sake of his supposed fixed and pure cultural values cost him a life.

While Helen's father wants to forbid any relationships between Karim and Helen, they keep their friendship. Similarly, Anwar's attempts don't bring any relief to him but a distress. One can argue that Kureishi demonstrates that the binary thinking of old histories can still be a threatening reality but heterogeneity and hybridity can resist the supposedly homogenous and holistic cultural identifications.

Furthermore, interracial relationships, which are one of the vital components of hybridity, replace this supposed desired homogenous marriage. As Stein clearly indicates, Jamila breaks the fixed and essentialist understanding of marriage although she seems to obey his father's decree. In this way, Kureishi displays the change in the subaltern female characters in the process of the social adaptation. Thus, Kureishi points out that Jamila's effort to draw her own path may be a sign for cultural transformation in the new space beyond the fixed borders set by the authoritarian and patriarchal cultural values.

The move from the margin to the center plays a substantial role in the life of migrants. The move from the suburbs to the city brings the characters a broader view and a challenge of negotiating and exploring the other cultures. Haroon, Karim and Eva are a case in this point. The state of being stuck in the suburbs seems to smother the characters and make their lives monotonous and unproductive. The lives of Anwar, Jeeta, and Jamila demonstrate this argument. Such a striking difference between mobility and stability in the terms of space becomes more obvious also in the chapter headings Kureishi employs. *The Buddha of Suburbia* consists of two parts: "In The Suburbs" and "In The City". Such a division brings the importance of space into focus more strikingly. These oppositions by which Kureishi builds the novel lay forth the comparison of two spaces and their influences on the migrant characters.

Although these migrant characters may have to put up with the entrenched thoughts of some characters in the host culture defending supposed purity of their cultures and the borders between center and periphery, it's seen that these migrant characters challenge this old status-quos. "The distinction between center and margin has been forcefully challenged in practice by migrants and the children of migrants living in the metropolitan cities" (Hawley 87). Hawley explains the problematic situation happening in the novel. The migrant characters (Haroon) and their children

(Karim) challenge the distinction between center and margin in the host culture. As they determinedly move towards the center, the supposed borders between margin and center are blurring. In other words, it is type of destabilizing and deconstructing the colonial discourse and legacy.

In terms of the role of space in the cultural engagement of the characters in the novel, Kureishi depicts the suburban space as mundane, mediocre and boring. The shadow of the suburban space can also be observed in the disposition of the characters. The whole life of Margaret, Karim's mother, seems to be restricted to the shoe store she works in and her house. She spends most of her time in the house and she is watching television and doing the housework. She is stuck in the suburbs. The interesting point is that she doesn't feel any discontentment in the life she leads. She doesn't dream of stepping beyond the demarcation lines that border her life. She typically represents the monotone life in which any change isn't attempted. "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). Therefore, she isn't a fluid character. For this reason, the name of Margaret appears primarily in the suburbs section of the novel. It is Eva who steals her role and comes to foreground in the novel. It is Eva whose name is mentioned in the first section and is more spoken in the second section, as well. Eva displays completely different attitude compared to Margaret and Karim says that "She wanted to scour that suburban stigma" (134).

Karim considers suburban space a space of boredom. Due to his fluid and hybrid identity, he seeks a way out of the suburban space. He openly expresses his discontentment and desire to step beyond the suburban space, saying "I was looking for trouble, any kind of movement, action and sexual interest I could find, because things were so gloomy, so slow and heavy, in our family" (3). The gloomy atmosphere of the family and the suburban space are in parallel, demonstrating the effect of the space on the lifestyles people and families lead.

Relentlessly, Karim voices his intention to leave the suburban space behind him and escape to a life in London in the very first pages of the novel. "It would be years before I could get away to the city, London, where life would be bottomless in its temptations" (8). He openly expresses the shallowness and dullness of the

suburban space and praises the mobility and tantalizing excitement of the urban space of London. The reader can observe tangibly the dullness of people's lives that is associated with the suburban space from which Karim wants to escape. He believes strictly that he belongs to the urban space of the metropolitan city center, not to the margin and the suburban space. Karim expresses this fact overtly in the last paragraph of the first part of the novel, "In the Suburbs". He dreams of the city center and envisages his future life there "In bed before I went to sleep I fantasized about London and what I'd do there when the city belonged to me" (121). Thus, Karim announces that he belongs to hybridity and the city. " I know it did me good to be reminded of how much I loathed the suburbs, and that I had to continue my journey into London and a new life, ensuring I got away from people and streets like this" (101). What makes Karim to flee from the suburban space to the city is the underlying idea that he will be happy there and resolve his problems, most notably those related to his identity. It is possible to read the lines in which Karim compares the suburbs and the city "...going to dinners and parties with all kinds of (fairly) important people – not the sort we knew in the suburbs, but the real thing: people who really did write and direct plays and not just talk about it" (113). The city hosts more cultural activities than suburban space.

As seen clearly, the mesmerizing features of the urban space seem to captivate the attention of Karim. The active urban life, access to the opportunities to lead an intellectual life, is the major motivations for such a desire to move to the center. The question whether his desire to move from the suburban space to the urban space, from the margin/periphery to the center will reach a successful conclusion finds an answer at the end of the novel: "And so I sat in the centre of this old city that I loved, which itself sat at the bottom of a tiny island. I was surrounded by people I loved, and I felt happy and miserable at the same time" (284). It is overtly seen that Karim's journey justifies both his initial motives and the necessity of the change of location. Transgressing over the borders between the margin and the center is emphasized at the end of the hazardous adventure of Karim.

Through the triumph of Karim, Kureishi also emphasizes the ability of the migrants to attain their goals no matter what kind of problems they have to face. Karim's success isn't only restricted to the individual realm, rather it spurs the others to cling to their goals. Although the host culture seems to impose their entrenched thoughts upon them, they can tolerate these and keep their determination to find an opportunity.

> In the mid-1960s, Pakistanis were a risible subject in England, derided on television and exploited by politicians. They had the worst jobs .... they were despised and out of place. From the start I tried to deny my Pakistani self. I was ashamed. It was a curse and I wanted to be rid of it. I wanted to be like everyone else. .... At school, one teacher always spoke to me in a 'Peter Sellers' Indian accent. Another refused to call me by my name, calling me Pakistani Pete instead (Kureishi, *My Beautiful Laundrette* 25-26).

Kureishi acknowledges the problematic encounter between the Pakistani migrant with the host culture. Yet, he attempts to alter this image by introducing Karim, a second generation British citizen, who can represent the changing face of the migrants. Karim isn't willing to do the worst jobs. Rather, his purpose is to involve in the intellectual atmosphere of in the center of the host culture.

The way in which Kureishi presents suburban space in the novel reveals the image of the suburbs which is a space from which they want to escape. On the contrary, the city appears as a space in which excitement and freedom are dominant. The idea of moving to the city leads the characters to the mood of mobility and they can transgress to the other side of the border. Furthermore, the idea of moving to the city overshadows the dullness in the suburban space.

The suburban space apparently is portrayed as a space which the characters such as Karim deplore. Their desire to abandon the space is also related to the lower class professions in the suburbs. When one takes the professions of Karim's parents into consideration, this argument becomes more explicit. Haroon works as a civil service clerk and his mother works in a shoe shop in the High Street. The urge to abandon the suburban space is also the desire to leave the restricted options of lower middle class professions. Karim's dream isn't to be a civil servant clerk or an ordinary worker in a shoe shop. Being a salaried employee, such as a technician, clerk or secretary, which require a settled and stable lifestyle, in the lower middle class is not compatible with Karim's fluid identity. Instead, he dreams of being the

first black player in the national football team or a well-known actor. Thus, the professions his parents pursue as a means to make their living are out of question for Karim. What he needs is a less space limited profession which won't set a hurdle on his road to his mobility and his obscure but motivating goal of 'going somewhere'. Karim wouldn't perform his mobility from the margin to the center and wouldn't achieve his goal that is to find a place in the host culture in the urban space if he worked as a civil clerk like his father and was confined to a bordered living space in which this profession would urge him to spend whole his life.

The vision of London becomes more appealing and meaningful for him as the disadvantages of the suburban space are displayed in the first part of the novel. Transition from the suburban space to the urban space means also a transition from the traditional entrenched and stable professions to the new more promising professions. Such clerical professions bring with them a predictable income and a monotonous lifestyle. But, the professions in the city such as being an actor provide people with the opportunity to reach an unexpected income in parallel with their efforts. Thus, the future of these professions is unpredictable. Therefore, in the first chapter of the novel under the title of 'In the Suburbs', one can see the professions such as clerical works and shop-keeping. In the second part of the novel under the title of 'In the City', professions such as being an actor or an artist, replace the conventional professions of the first chapter.

These professions and social mobility are two issues that go in parallel with the issue of space. The stable professions in the suburbs don't promise any mobility; furthermore they hold the characters back in terms of progress both in financial and social terms. This fact causes the suburbs to be a deplorable space in the eyes of the hybrid and fluid characters such as Karim. One of the allures of the city is its promise for a better and wealthier life. The life the city offers is also filled with adventures, unlike the monotone lives in the suburbs. Karim's life is more active in the city while his cousin Jamila leads a monotone life in the suburbs. When Karim's family moves towards a city life, they step into a space in which they participate in a more mobile and excited social life. They attend cocktail parties and befriend people with higher intellectual backgrounds. Their friends in the suburban space lead the same monotone lives as they used to do before.

In *The Buddha of Suburbia*, Kureishi creates an image of a central urban space which is totally opposite of the suburban space. It is beyond any uniform social class. Unlike the suburbs, London is described to present opportunities to climb the social ladder and self-realization. The social restriction in the suburban space is no longer a case in London. The people whom Karim and his parents encounter and come across in London belong to the higher social section of the intellectuals and educated figures. The heterogeneity in London is what the suburban space doesn't have.

Another reason that drives Haroon to the center leaving the suburban space behind is the fact that the suburbs don't live up to his expectations to some extent. Interestingly, this fact is narrated by the protagonist of the novel, Karim. The suburbs are also a deplorable space in that they provide lower standards for the migrants compared to their standards at their homeland in India. The suburbs are the first location where they inhabit in England following their migration to the island. Kureishi points out that the fathers of Karim and Jamila used to lead a wealthy lifestyle in India. In their homeland in India, they were part of a wealthy family of the upper middle class. Haroon's father was a doctor.

> It was only later, when he came to England that Dad realized how complicated practical life could be. He'd never cooked before, never washed up, never cleaned his own shoes or made a bed. Servants did that. Dad told us that when he tried to remember the house in Bombay he could never visualize the kitchen: he had never been in it (23).

The space Haroon and Anwar used to belong to in India was an elitist class. More strikingly, Kureishi accentuates the class difference between their homeland and the suburbs by focusing on these characters' prosperity in India. They went to school in a horse-drawn carriage. It is also stated that they used to play tennis and cricket on their family courts. It is seen that they belonged to an aristocratic family in India. Now, they are casual figures in the suburbs among the lower middle class families. Thus, their migration from India to Britain is a downward mobility in terms of living standards. Thus, the suburban space is a disillusion for those migrants. Haroon and Anwar state openly such a downward mobility and their disappointment in the first chapter. Thus, the suburbs turn out to be a deplorable space to be escaped. The route, therefore, is to the wealthier space. It is the center of the city.

The aristocratic past of Haroon leads to disappointment. Their arrival and settling in the suburban space isn't a success for him. "He has ended up in a cage of umbrellas and steely regularity" (26). The words 'steely regularity' is completely opposite to the fluid and plaint characteristics of the hybrid identity. The more striking point is that all these words are the observations of Karim.. It is exactly the view of his father that Karim observes. He witnesses the status of his father stuck in the suburban space. While Karim describes himself as an easily-bored and flexible character, he sees his father on a totally opposite track. Karim sees himself 'going somewhere' which is a strong token of his mobility and transgressive identity on the way to leave the suburbs. Yet, he sees his father 'going nowhere' in the suburbs. "His life, once a cool river of balmy distraction, of beaches and cricket, of mocking the English...was now a cage of umbrellas and steely regularity" (26). The difference between Karim and Haroon is mainly about the fact that Haroon comes from an Indian family; Karim is a descendant of an Indian father and English mother.

Karim's hybridity enables him to have a wider perspective on the issues surrounding him. He clearly diagnoses the 'going nowhere' status of his father and his 'going somewhere' route. The future of Karim doesn't necessarily include the steely regularity in which his father seems to be stuck. Karim draws the reader's attention to his father's dull life in an English service. The only possibility for escaping from the given conditions in his life is to change the location in which he dwells. The focal point of the contention is the conflict between the suburban and urban space in terms of the opportunities they offer.

The suburbs appear to be an undesirable space in the eyes of Karim. He openly expresses that "things were so gloomy, so slow and heavy, in our family" (3). Thus, the suburban space is associated with gloom, slowness, and heaviness which are personified in his family. The stagnancy in their family isn't only restricted with the family and social life but also with their financial future. Haroon had an affluent past in Bombay. Now, he has to get by with £3 a week that he earns under the English Civil service. Haroon strikingly announces that he can't climb to a higher social class with this amount of money he earns. Not surprisingly, Haroon is also aware of the fact that he can never progress in his work saying "the whites will never promote us.... Not an Indian while there is a white man left on Earth...they still

think they have an Empire when they don't have two pennies to rub together" (14). Haroon argues that colonial discourse as to binary thinking still prevails and he claims that 'the whites' have the privileged status. Therefore, leaving the margin also means a challenge to this prevailing dichotomous understanding. He bluntly demonstrates the existing 'limitations' and 'borders' in his life and in his family's life even in the issue of his profession and income. Thus, leaving the suburban space and moving to the urban space isn't only an attempt to transgress over the social and identity border but also to overcome the financial limitations set in the suburbs. The transition from the suburban space to urban space is, therefore, concerned with living standards, as well.

The professions also vary in the urban space unlike the suburban space. For instance, most of the figures that come into the lives of Karim and his parents in the second part of the novel under the title of "In the City" are artists, and actors. Karim is determined to be a professional actor. Haroon turns his Eastern philosophy practices into a sort of profession from which he can earn more money and social recognition. The move of Haroon from the periphery to the center is his breaking out of the vicious circle dominating his life. He doesn't have to work for £3 a week, any more. He doesn't have to work with the reality that he won't be promoted in his English Civil service. He breaks the hard shell of the suburban space and pursues the opportunities that London presents. Haroon can obtain the chance of getting back his wealthy days once he had in Bombay thanks to the opportunities that the urban space provides.

Though Haroon experienced a disappointment on his arrival in Britain, his move to London can be regarded as a new opportunity to compensate himself for these ruined dreams. In the suburbs, he also bitterly realized that the image of an Englishman that he construed in his mind while he was in India doesn't match the reality. The disillusionment he experienced in the suburbs doesn't repeat itself in London. The intellectual figures he imagined aren't in the suburban space but in the urban space. For instance, Haroon experiences a disappointment in a dialogue in the suburban space upon his arrival. Karim narrates his father's bitter disillusion: "And when Dad tried to discuss Byron in local pubs no one warned him that not every Englishman could read or that they didn't necessarily want tutoring by an Indian on

the poetry of a pervert and a madman" (24). Besides the aforementioned financial disillusions he faces in the margin, it is stated that the socio-cultural level of the margin doesn't suffice Haroon's existing knowledge on the literature and art.

Haroon can now engage with a circle of intellectual figures in London that he can't find in the local pubs in the suburban space. By Eva's encouragement, Haroon attends in the talks of the intellectual groups of artists and actors.

> It is a reality that the city is multiformed, heterogeneous, diasporic. The city suggests a creative disorder, an instructive confusion, an interpolating space in which the imagination carries you in every direction, even towards the previously unthought (Chambers 189).

As it's argued, urban life offers more active lifestyle than the dull suburban life. Thus, the existing discrepancies between the suburban space and the urban space are quite tangible in the novel in the terms of the profession and the intellectual atmosphere. The creative disorder associated with the urban space befits the obscure but motivational goal of Karim: 'going somewhere'. The city has open-ended dreams that can take Karim to these indefinite destinations that he enunciates at the beginning of the novel. What is previously unthought in the peripheral space can occur one by one as an advantage of the central space.

As it is argued above, it should also be noted that Kureishi depicts London of the late 1970s and portrays a realistic observation of the city through the eyes of Karim, a migrant character. Kureishi explores the picture of London with its all charming and raucous atmosphere that it has in the late 1970s. London is a magnet for Karim, like most Asian migrants in the postcolonial era. The superiority of the metropolitan life over the suburban space is the compass for the future of Karim and his father in the urban. The realistic observations of Karim illuminate his reasons and the motives to move from the periphery to the center. While walking in the city, he voices the supremacy of city life over the suburbs. On his return to the suburbs for a brief visit with Ted by train, he witnesses "the slums of Herne Hill and Brixton, places so compelling and unlike anything he was used to seeing that he jumped up, jammed down the window and gazed out at the rows of disintegrating Victorian houses" (43). Furthermore, Ted reinforces Karim's words saying, "That's where the niggers live. Them blacks" (43). Besides the economic discrepancy, it is also stated

that there is a discrepancy of racial attitudes shown in the suburban and urban space. The migrants living in the suburban bear brunt of the ghettozation of their population that pushes them to the margin while these migrants can express themselves and find a place and recognition in the urban space.

In his experiences in the urban space, Karim's focal point is his future. As a second generation Indian – English, Karim doesn't have to deal with the past because it can't be a burden for him. "Whatever fear of the future I had, I would overcome it; it was nothing to my loathing of the past" (145). His past, homogeneity, purity or holisticism of his cultural roots isn't decisive in his life. Karim doesn't have a heap of memories such as the wealthy past of Haroon and Anwar in India. Thus, his life hinges mostly on his own future. Karim acts pragmatically most of time. He behaves in the way which suits his desires most. Therefore, the city and central space outweigh the suburban and marginal space. Though he encounters hardships upon his arrival in the center, he never regrets his move from the margin to the center. For him, "the future shouldn't contain too much of the past" (133). One of the major reasons in Karim's mobility is the fact that he doesn't base his cultural understanding on only a cultural definition. Thus, he doesn't have anxieties; although Anwar builds his life on his past and his efforts to preserve this past.

Karim's fluidity doesn't only cover his move from the suburban space to the urban space. Following his career in London, Karim heads towards New York. As a result of his acting performance in London, he seeks after an opportunity to display his performance in New York.

> When the others went back to London I ripped up my ticket and stayed in New York. There was nothing for me to do in London, and my aimlessnes would be eyeballed by my father, who would use it as evidence that I should have become a doctor; or, at least, that I should visit a doctor. In New York I could be a walking stagnancy without restraint (249).

Once more, Karim expresses openly his boredness and aimlessness that stigmatizes the absence of fixedness in his mind. The very first sentences of Karim at the beginning of the novel are once again revealed as to Karim's fluidity and mobility as well as his hybrid spirit. His "easily-bored" nature is visible in his "aimlessness" here. Although it's possible to describe his journeys in these terms, one can also argue that it's his hybrid, fluid and plaint characteristics that take him

from the suburban space to London and then to New York. He challenges the supposed borders and acts in the liminal space resisting the allegations of the homogenous cultural understanding.

Apart from London, New York is the other city that has a significant role in Karim's life. Both London and New York are cities that Karim aims to conquer. Following his first move from the suburban space to urban space, Karim moves from London to New York. In London, he starts to perform in theatre and has a sort of education and experience there. When Karim sets foot in New York, it is seen that he wants to discover something new and different from what he has seen and explored in London. Karim stays in New York for ten months and returns to London. It demonstrates that he doesn't belong to any fixed place and wants to explore the opportunities that different locations may offer him. That's why his friends go back to London after their performance but Karim rips up his ticket and stays there. One can argue that Karim doesn't have a fixed homeland idea in his mind. It's his future and his performative life that steers his life.

Finally, *The Buddha of Suburbia* narrates the stories of South-Asian migrants and their experiences in London. It's possible to witness different characters whose approach to different cultures and the host culture may vary. Haroon and his son, Karim, move from the margin to the center although they come across with hardships including the biases and prejudices by some characters in the novel. Their attempts to find a place in the urban and transgress the borders are remarkable. On the other hand, it's also possible to see some characters who try to avoid of cultural encounters with different cultures. For instance, Anwar leads an isolated life in the suburbs. Anwar and Helen's father has one thing in common. It's their approaches to the cultural identification. Both of them have an unswerving loyalty to their cultural values that turn into an essentialist, homogeneous, pure and holy cultural understanding. They represent the old histories, English and Indian cultures. Nevertheless, they reject heterogeneity and hybridity of cultures and they firmly believe in the supposed purity of their cultures. They consider their cultures as separate entities. This approach paves the way for the efforts to keep and preserve cultural values uncontaminated. Ignoring the liminal and interstitial spaces, they are strongly convinced that they can prevent the cultural adulteration by banning their

daughters from a relationship with a person from a different culture. What's more, Anwar resorts to an arranged marriage. Nevertheless, their attempts turn out to be futile and self-destructive.

Besides the dissolution of binary thinking as one can witness in the hybridity issue given above, the dichotomies such as the margin and center also dissolve. As a hybrid character in the novel, Karim moves from the margin to the center and realizes his goal being an actor. Although he comes across unexpected and undesired situations stemming from essentialist cultural understanding, he never yields in these temptations. He isn't willing to lead in a monotonous life stuck in the margin. Rather, he wants to transgress the borders and find a place and recognition in the center. The focal point in his life isn't the cultural borders. He neither leads an alienated life behind the supposed borders nor is discouraged by the claims of essentialist and exclusionary cultural definitions. He doesn't have a fixed homeland image in his mind.

Karim represents the changing nature of the culture. His hyphenated identity doesn't comply with the linear progression of Indian or English cultural definitions. Although he's labeled as a wog, he is a fissure in the nation narration. He represents the performative nation narration that one can also see in the stairwell where the old dichotomies such as Black and White, East and West are at the end of the stairs. Thus, his determination to move from the margin to the center is of vital importance. One can also argue that Karim is a product of the performances that take place in the stairwell or interstitial space of cultures. Therefore, the supposed borders between the margin and the center dissolve as he transgresses these borders.

CHAPTER III:
FURY: HYBRIDITY AT THE DAWN OF THE NEW MILLENNIUM

> Give me a name, America, make of me a Buzz or Chip or Spike. Bathe me in amnesia and clothe me in your powerful unknowing (Rushdie, *Fury* 51)

In this chapter, mobility, border-crossing and cultural hybridity issues will be analyzed in *Fury*, written by Salman Rushdie. While cultural hybridity is discussed in the novel, the mixed-race relationships and marriages will also be explored with regard to cultural identification. The motives for the migrations of th characters in the novel will also be unraveled. These motives will also be compared to the reasons that cause the migrations in *The Buddha of Suburbia.* The struggles of these characters in the novel through their attempts to transgress the borders will also be discussed.

In the age of dissemination, the characters in the novel coming from different cultures with disparate personal stories encounter each other in New York, which is one of the cosmopolitan cities on the Earth. The novel not only narrates the stories of the displaced individuals but also the back-stories of these characters. The chapter also analyzes the mixed-race marriages, which are a vital issue for hybridity. The issues mentioned above and interracial relationships will also be analyzed in relation to the experiences of the migrant characters in *The Buddha of Suburbia.*

Fury explores the experiences of migrant characters in America who strive to find a place and recognition in the host culture comprised of different cultures. "Fury is a novel of the here-and-now, where the 'now' is the first summer of the third millennium, and here is 'new' York, a city of immigration and contamination, of races fused, and confused, of intermingled peoples and intertwined narratives" (Ghosh, Alexander 206). *Fury* delves into the cultural encounters of migrants from different cultures flooding to United States. Malik Solanka, the protagonist of the novel, is an Indian born and British bred scholar. As an inevitable and debilitative result of his never-ending pathetic problems that bring him to the verge of killing his wife, he seeks a solution to his problems by fleeing to New York. Through his sojourn in New York, issues such as cultural hybridity, border-crossing and liminal

space are presented. Solanka considers New York as a haven in which he hopes to get rid of his tribulations. "America, to which he had come to erase himself. To be free of attachment and so also of anger, fear, and pain. Eat me, Professor Solanka silently prayed. Eat me, America, and give me peace" (44). It's clearly stated that Solanka, as a migrant figure in the novel, seeks after an escape from his attachments of all sorts. He wants to leave every kind of cultural fixity behind. Thus, mobility becomes an important issue in parallel with the migration which uproots and liberates the character from the attachments. Solanka overtly expresses the hope that he may find peace in the hybrid cultural structure of America. America emerges as a multicultural space in which many different cultures come together. The rationale behind his fleeing to New York is the conviction that he may leave behind the attachments of the 'old histories' and find peace there.

It's Solanka's second displacement in his life. The first one is from Bombay to London, and the latter takes place when he flies to New York. "He had come to America as so many before him to receive the benison of being Ellis Islanded, of starting over" (51). Like many migrant characters, Solanka's goal is to start over a new life. Being Ellis Islanded refers to America's heterogeneous and hybrid culture.

> For Bhabha, living at the border, at the edge, requires a new 'art of the present'. This depends upon embracing the contrary logic of the border and using it to rethink the dominant ways we represent things like history, identity and community. Borders are important thresholds, full of contradictions and ambivalence. They both separate and join different places. They are intermediate locations where one contemplates moving beyond a barrier (McLeod 217).

As McLeod argues, migrants consider the supposed cultural borders a threshold. Similarly, Solanka and the other migrant characters in the novel have a single aim, that is to say, to pass through Ellis Island. McLeod argues that the postcolonial period inevitably brings about the inevitable debate on the certainty of the borders which were considered strict and impermeable in the colonial period. The fact that the certainty of the borders is brought into question compels us to re-think the logic of the border. As masses of people from different cultures encounter each other in the postcolonial period, borders turn out to be crossroads of interaction, ambivalence and controversies. While passing the borders enables the characters to have the

opportunity to negotiate, some also fail. They strive to get inside of the different space or they face the reality of being kept outside of that space.

Passing Ellis Island here symbolizes the liminal space and threshold through which people from different ethnicities, races, and cultures encounter in a hybrid society. The movement from suburban space to urban space, the movement from the margin to the center, the movement from Ellis Island to New York is a matter which will decide the future of migrants, whether they be the Karim who actualizes this movement and escapes from the entrapment in the margin or the Jamila who can't perform the movement and is stuck in the margin. As Bhabha places an emphasis on the function of the liminal, interstitial, and threshold spaces, the cultures can delve into an interaction and negotiation passing through these spaces. Thus, they are of vital importance for cultural hybridity. In *Fury*, Solanka speaks of Ellis Island when he moves to start over a new life in New York.

Being Ellis Islanded, Solanka is one of those migrants seeking after a place in the center. New York, for this reason, is in transition and transformation. "The definitive history of the center is thus made up by the sum of the stories of millions of peripheral human beings, and by their often quite different descriptions of central cities" (Ghosh-Schellhorn 206). New York is being re-defined. One can also compare New York to London in *The Buddha of Suburbia*. In the latter work, London is re-defined as migrants and their children move towards center. These stories of peripheral beings force us to re-describe the center. This, inevitably, challenges the purist and essentialist cultural understanding that is built on the supposed homogeneity of the center. As for New York, Solanka refers the city to the entity which is in "the highest hour of its hybrid omnivorous power" (44). What promotes the city to this title is the fact that differences which want to leave their past in the old continents behind seek a shelter in the city.

In the novel, Solanka's migrant spirit is in parallel with the millions of migrants who are uprooted from their homelands. This demonstrates their fractured and partial identity, which is in transformation. As the novel unfolds, it is revealed that the migrant condition of Solanka is influenced by the migrant conditions of the figures around him during his childhood. No matter how local it may be, the migrant and fractured condition of Mr. Venkat seems to be influential upon him.

> A memory from forbidden Bombay peremptorily insisted on his attention: the memory of the day in 1955 when Mr. Venkat—the big-deal banker whose son Chandra was the ten-year-old Malik's best friend—became a sanyasi on his sixtieth birthday and abandoned his family forever, wearing no more than a Gandhian loincloth, with a long wooden staff in one hand and a begging bowl in the other. Malik had always liked Mr. Venkat (80).

It is understood that Mr. Venkat has also a sense of imaginary homeland and disbelonging sense without any fixed idea as to homeland. That is to say, he belongs to nowhere. Solanka explains "the *sanyasi*, of a man's decision to give up all possessions and worldly connections, severing himself from life, in order to come closer to the Divine before it was time to die" (81). Although sanyasi is a term used at a local scale and mostly spiritual, it reminds us of the sense and 'urge' not to be fixed to a root or a location, and recalls the necessity to lead a migrant life. The term 'sanyasi' also refers to the term 'imaginary homeland'. The will to abandon fixed roots and take the risk of the displacement in terms of location and culture in the process of being 'sanyasi' can also reflect the destabilized postcolonial experiences. Similarly, Solanka adopts a lifestyle in which he doesn't have an idea of fixed homeland. Rather, Solanka seems to be homeless everywhere. Solanka sets out "to forget ... the idea of home in general" (70). The novel, indeed, is his own story of sanyasi without any ground beneath his feet. That's why it's said that Solanka always loved Mr. Venkat.

The migrations in Solanka's life are on a large scale when compared with Mr. Venkat's sanyasi. Solanka migrates first to London and then to New York. The cities have one thing in common, which is the fact that they are cosmopolitan cities. Cosmopolitanism is an expression used for the allegiance of different ethnic groups and cultures in a single community. New York offers a cosmopolitan life to people from different continents, religions and ethnicities, that is to say, a shared citizenship. One can also argue that cosmopolitanism can transcend ethnicities. Thus, cosmopolitan cities in the 21st century are the junctions and interstices for people from different cultures. Comprised of different cultures, these cosmopolitan cities such as New York and London promise a shared citizenship to migrants. These spots on the Earth reject cultural purism and promise egalitarian rights. These expectations and promises may not be realized as a result of the supposed dichotomous thinking, legacies and cultural understanding of the colonial age and the characters from

different backgrounds may face problems as a result of the alleged homogenous cultural aspirations of the host culture.

One can compare "sanyasi" to diaspora, a term often used in postcolonial debate. These terms mentioned above present a counter-narrative which highlights the changing and dynamic characteristics of culture. Such a counter-narrative also points out the weak consistency of historical narratives. Displacement, migration, relocation indicate the cultural engagements produced performatively. One can also refer this situation to the performative nation narration. In New York, one can clearly witness the ambivalence of nation narration which is re-written as migrant characters reach the continent and become a part of this hybrid power. Such a dissemination of cultures necessarily challenges the essentialist and exclusionary cultural understanding of histories in the 'old continents'. Bhabha also raises doubts as to the content of historical narratives that hinge on the boundaries that they strive to surround and define themselves. Emphasizing the mutual construction of cultures, Bhabha focuses on cultural hybridity which is a way of liberation of a person from the rooted dominations dictated by the cultural narratives. Thus, Mr. Venkat's sanyasi and Solanka's diaspora and displacement are a tool to liberate themselves from the dictations of the historical narratives.

When people leave their homes and migrate to different places, terms such as transcultural values can emerge. It's also possible to call these terms as hybrid entities which don't belong to a certain culture. As a result of uprooting and resettlement, a transnational ethnoscape can come out. Hence, the alleged function of borders and frontiers alter.

> In contrast with homogenizing analysis of territorial containment, in which borders are depicted merely as places through which goods and people pass, border zones must be theorized as highly contested and dynamic areas of ideological, cultural and physical turmoil (Mitchell 6).

It's argued that these concepts which appear more tangible in the age of dissemination alter our understanding of borders in an unprecedented way. Being Ellis Islanded not only gives the migrant characters an opportunity to start over a new life and get rid of old attachments but also it turns out to be a dynamic area and a border zone for a cultural turmoil that questions the stabilized border and culture understanding.

> Heterogeneity, hybridity, mixing and fusion are the only normatively acceptable options of our present. If immigration and exile have contributed to shaping and transforming the world and our societies, they have done so by erasing the frontiers that first defined nations with territories (Rocco 174).

As Rocco argues, self-exiles like Solanka challenges the borders which once defined nations within certain territories. Ellis Island, thus, refers to the fusion of differences. Therefore, in *Fury*, Solanka moves in a city where millions of people from different cultures can have the chance of transcending the cultural borders. During his sojourn in New York, he witnesses a global community in which migrants such as Neela and Mila can meet in a liminal space and interact with each other without the demands of their individual and cultural past. Rebecca Walkowitz described cosmopolitanism as a "detachment from local tradition and the interests of the nation which emphasizes multiple or flexible attachments to more than one nation or community, resisting of allegiance that presuppose consistency" (9). It's inferred that global communities celebrate intermingling of different cultures and hybridity. Thus, these transnational communities, particularly New York, are not concerned with preserving the purity of the culture. Rather, they enjoy the impurity of the community in which migrants at least attempt to trespass the borders and pass over the bridges. Therefore, the supposed *contamination* that may happen as a result of transcending the borders and interaction isn't conceived as a threat in these cities. Both novels celebrate cosmopolitanism and the characters that reject absolute purism of a culture appear in these novels. Cosmopolitan cities are places where displaced characters want to start over a new life. It's the image of New York as a cosmopolitan city that these migrants have in their minds. "The great World-City could heal him, a city child, if only he could find the gateway to its magic, invisible, hybrid heart" (Rushdie, *Fury* 86). Solanka demonstrates his expectations as to the cosmopolitan features of New York, a World-City, which lures him into this space that could him.

Both Rushdie and Kureishi write about migrant characters that don't have continuity in their lives. They migrate from one place to another and their past doesn't rule their lives. Rather, characters such as Solanka and Karim don't want to deal with their past. Their main concern is the moment that they live in and the city where they lead their lives. Solanka expresses his intention to leave the past behind explicitly saying "Give me a name, America, make of me a Buzz or Chip or Spike. Bathe me in amnesia and clothe me in your powerful unknowing" (51). Individual or ethnic nostalgia doesn't play a decisive role in the lives of these migrant characters. Solanka is seeking a cure for his past traumas. As the novel unfolds, it's unearthed that he was abandoned by his father and molested by his step father. That's why Solanka turns to London and New York for a solace. His life doesn't hinge on his ethnicity or his past. Nostalgia doesn't bring him any comfort, rather a distress. Furthermore, Solanka is visibly in pursuit of amnesia in America, as he states above, to such an extent that he is willing to adopt and speak its language. "I'll rip my lying mother tongue out of my throat and speak your broken English instead. Scan me, digitise me, beam me up. If the past is the sick old Earth, then, America, be my flying saucer" (51). As it's argued, America is conceived to be a haven to escape from the attachments of old continents of the old Earth.

Like Solanka, Karim refuses to build his life on a past and ethnicity. Instead, his life is an example of inconsistency in terms of individual and cultural issues. Karim doesn't lead a fixed life and displacement prevails in his life. He moves from the suburbs to the city center of London. Then, he travels to New York and comes back to London. Nostalgic aspirations don't have a decisive role in his life. It's clearly understood that he is going somewhere and he has a fluid identity, that is to say, a state of flux. Karim also rejects the decisive influence of nostalgia saying "The future shouldn't contain too much of the past" (133). It isn't a coincidence that Solanka speaks of his past as a "useless baggage of blood and tribe" (51). Both Solanka and Karim have stories that transcend cultural borders. Their stories also take place in cosmopolitan and global cities. It's these cities that provide opportunities to lead a cosmopolitan life without being anchored to a fixed cultural or individual past.

As for the vision attained through these migrations, it's possible to say that Solanka's sojourn is a sort of a self-exile as he forces himself to abandon his home and sets out for New York. Edward Said, in *Reflections on Exile: And Other Essays*, expresses that such displacements in one's life may turn out to be an unsettling force because "exile is life led outside habitual order. It is nomadic, decentered, contrapuntal; but no sooner life does one get accustomed to it than its unsettling force erupts anew" (186). Said's analysis of exiled lives accords with the life Solanka leads. For Solanka, literally and figuratively, home is wherever he happens to be. "The most precious book I possess is my passport" (Rushdie, *A Step Across This Line* 91). One can clearly realize that migrant characters have one thing in common; this is the unsettling force in their lives. What makes Solanka leave his house in Bombay, then in London and finally makes him to end his sojourn in New York is this unsettling force in his life. "Home has become such a scattered, damaged, various concept in our present travails" (Rushdie, *East, West* 93). Like other migrant characters, for instance Solanka, leads a nomadic, decentered and destabilized life. Solanka bluntly expresses the urge to leave behind a fixed homeland idea and adopt a trespasing and transgressive attitude against the supposed borders. "We fear this in ourselves, our boundary-breaking, rule-disproving, shape-shifting, transgressive, trespassing shadow-self ... Not in the afterlife ... but here on Earth the spirit escapes the chains of what we know ourselves to be" (128). It's witnessed that such a boundary-breaking nature that Solanka argues is a cultural adulteration which is indeed an antidote to cultural holisticism and purism. Thereby, the performances of the migrants with displaced and decentered identities also challenge the attempted horizontality and stability of a culture. They represent the vertical shifts, which are sutures, disjunctions and displacements that require the re-definition of a culture which is already in a transformation performatively. Thus, one can witness the transformation of these Western capitals as a consequence of the presence of migrant characters.

Solanka's decentered life, however, endows him some certain advantages. Solanka doesn't have fixity in his life in terms of home or culture. Thanks to the unique autonomy that Solanka can experience as a result of being free of attachments in his life, he can perceive what happens in the world differently. "Seeing 'the entire world as a foreign land' makes possible originality of vision" (Said, *Reflections on Exile* 186). That's why Solanka can merge into crowds without being entrapped in

the existing perils prevailing in that society. His vision is tangibly different from those masses in New York that he describes. For Solanka, the whole world is a foreign land as he is never bound to any culture at all. His "sanyasi" allows him to reach a plurality of vision of an outsider while he is in that culture at the same time. Karim and Solanka have a vision of plurality while Helen's father and Anwar in *The Buddha of Suburbia* have a vision of purism.

> Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that – to borrow a phrase from music – is contrapuntal (Said, *Reflections on Exile* 186).

As a cultural hybrid, Solanka doesn't have one setting, one home or one culture. Rather, they are nomads in the modern world. "Rushdie sees people as networks of roots with their feet planted in several places at the same time" (Frank, 272). Their broader visions enable them to differ from the characters that have an unswerving loyalty to their cultures, even to such an extent that they deny and disavow any type of interactions with people from different cultures for the sake of the supposed purism and holisticism of their cultures. Unlike these characters, Karim and Solanka don't adopt an essentialist cultural understanding, and they can dare to transgress the borders as these borders turn out to be blurring and interstitial spaces where cultural hybridity can sprout.

Given the thoughts of Solanka and Karim about border crossing and breaking free of any sort of attachments in their individual and cultural past, it's possible to argue that their lives and other migrant characters' experiences can be discussed in performative narrative in nation-narration. Both Solanka and Karim migrate to London and New York and their mobility, like that of all other migrant characters in postcolonial literature, brings up the question of re-defining cultural identification. As they strive to find a place and recognition in these Western capitals, their presence and experiences de-stabilize the entrenched understanding of the nation. The ambivalence of nation narration in terms of pedagogical and performative narration can be seen in these experiences. The cultural identification goes through a change and it is seen as being in a flux while such mobility takes place. Although some characters in the host cultures may argue that cultural purism and monolithic

cultural understanding is the basis of all the cultural identification, this dichotomous thinking is challenged as the borders turn out to be a blurring and liminal space.

Solanka's reasons for migration to America are similar to those of other migrant characters in the novel as well. While Solanka seeks a psychological shelter in New York, Mila Milo, his Serbo-Croatian girlfriend, flees also to New York in order to leave her past behind and start over a new life. It is actually one of the motives for Milo to migrate to America in order to "stay away from Milosevic and his killers, not to mention bombs" (98). One can also refer it to the desire to abandon the old labels in the old continent and its aspirations for a homogenous culture. Hybridity in America, therefore, emerges also as a panacea for the essentialist dichotomies and homogenous cultural identifications that threaten the heterogeneity of cultures. It's the result of 'othering' which is a consequence of a dichotomy self/other and aims to glorify the culture over the 'others', which are supposedly at the *lower* part of the stairs. This dichotomous thinking simply ignores the performances in the stairwell. After having lost her father in a tragic assassination as a result of the aforementioned bombs, Mila Milo flees to America. They both share the same reason for their journeys to America to start over a new life. Similarly, Neela, a girl of Indian descent, openly explains the role of America as a promising tabernacle of freedom and haven:

> Her own father was a big boozer, and she had been glad to escape him. There were very few scholarships to America available in Lilliput-Blefuscu, but she won one of them, and fell for New York at once, as did everybody who needed, and found here, a home away from home among other wanderers who needed exactly the same thing: a haven in which to spread their wings (157).

It's clearly stated that Neela is only one of those wanderers who are in pursuit of the happiness that this haven explicitly promises. Thus, people from different cultures envisage America a haven in which they may start over a new life. America is a symbol of starting over a new life and also individual amnesia to leave the past behind.

Fury also explores the role of the mixed-race relationships of these migrant characters that come from different cultures in relation to cultural coherence and hybridity described in the novel. Through mixed-race marriages, intercultural relationships have a pivotal role in heterogeneous cultures. The borders can be

transgressed through miscegenation of the differences, thereby creating new ethnicities. The novel also focuses on marriages and relationships between people from different races and cultures. It is an undeniable fact that integration of different cultures and interaction of differences are required for a healthy heterogeneous society. Nevertheless, heterogeneity doesn't necessarily mean that the encounter of differences is enough for mutual recognition and exchange of cultural values. Mixed-race marriages and intermingling of different cultures can ease the process of interaction of differences. This sort of marriage is valued and hybrid characters may come out from these marriages such as Karim who is born from an Indian father and English mother.

It is argued that mixed-race marriages and miscegenation which are a popular theme in postcolonial literature and relationships play a pivotal role in the formation of conditions for cultural interactions. It is how cultural barriers can be overcome. The mixed-race relationships can create an opportunity to challenge the discrimination and the mutual hatred of the different skin colors. The biased, essential and fixed culture understanding that is closely bound to the biological inheritances is challenged by these types of marriages. The states or groups that ban such marriages seek to maintain the supposed purity and holiness of a culture. Worse still, this paves the way for the white supremacy that seeks to preserve the supposed biological inborn superiority of one race over the others. The children of mixed-race marriages are also endowed with a vision that has the potential to transgress into the spaces of the both cultures. And, they are seen more adept in initiating cultural negotiations and interactions.

In *The Buddha of Suburbia*, Haroon has two interracial marriages, the second of which (that is with Eva) takes his and his son out of the suburbs and leads them to centre. Nevertheless, the course of these relationships can result in ups and downs. The protagonist of the novel, Malik Solanka is married to Eleanor, an English woman. However, this interracial marriage seems to fall asunder. Solanka finds himself hovering over his wife with a knife at night. He leaves his home and Britain in order to save his family from a tragedy. He can't lead a healthy family life. He avoids contacting with his wife, Eleanor, and his son, Asmaan. Although it seems that there isn't an explicit reason for such a break-up, the mystery of the broken

relationship between Solanka and Eleanor is explored through their discussion of a famous broken mixed-race marriage, that is, the tragic story of Othello and Desdemona.

While Solanka lays awake late at night alone in his flat in New York, he recalls her extraordinary answer as to the problem of Othello. Eleanor argues that it wasn't the motiveless malignity of Iago but rather the Moor's lack of emotional intelligence. "Othello's incredible stupidity about love, the moronic scale of the jealousy which leads him to murder his allegedly beloved wife on the flimsiest of evidence" (11). Interestingly, Eleanor adopts a dismissive attitude to denigrate the role of Othello. She bluntly blames Othello for the failure of marriage. Eleanor's explanation of this tragedy is simple: Othello's unable to love. Worse still, her expression can be interpreted as a pejorative remark concerning the race of Othello: 'the Moor's lack of emotional intelligence'.

One can infer from this expression that Othello can't develop the sense of a deep love because he innately lacks the capacity to love (emotional intelligence). Eleanor also is suspicious whether Othello really loves his wife, saying 'his *allegedly* beloved love'. Eleanor's criticism of the marriage of Othello and Desdemona arouses concrete doubts concerning the possibility of the formation of an ideal couple from different races. One can understand from the explanations of Eleanor that the 'Moor' side of such a mixed-race marriage may be under suspicion. More interestingly, the reason why Solanka recalls Eleanor's thoughts in the middle of the night among his unceasing psychological traumas may be his self-questioning that demonstrates that he may actually be the 'Othello' part of this broken apart marriage.

Perhaps, he is "the Moor" side that comes from Bombay. More strikingly, he also has some thoughts that threaten his wife's life, and he could murder her just as Othello killed Desdemona. All these factors may indicate that Solanka feels that he is unable to live with Eleanor. That's why the male figures from Orient in these two marriages seem to devastate their families. Othello kills Desdemona as a result of his jealousy. Solanka abandons Eleanor as a consequence of his delusions and never-ending thoughts that menace her life.

Eleanor takes the argument to a higher scale to that of the alleged borders between two realms of values. She succinctly bases her argument on a binary opposition, that of the Christian West and the Muslim Orient. "Othello, himself, is not a black man, but a 'Moor': an Arab, a Muslim ... So he isn't a creature of the Christian world of sin and redemption but rather of the Islamic moral universe, whose polarities are honor and shame" (11). It's clearly seen that Eleanor adopts a Eurocentric view and talks of the cultures as totally separate entities whose values are completely opposite and any interaction in the abyss between them seems implausible. Eleanor copies the colonial theories that the Orient and the Occident are based on the opposite and polarized values. That's why this mixed-race marriage is pulverized. Furthermore, Eleanor argues that "Desdemona's death is an 'honor killing" (11). Although Bhabha opposes such a binary thinking, Eleanor is of the opinion that the Orient and the Occident have essentially different values that inevitably interfere with their judgments in their marriage. Strikingly, she argues that it is the Muslim Orient side that fails to observe the values of the Christian Occident. One can understand this result from her accusations to Othello. One can infer from the arguments mentioned above that Eleanor adopts a dichotomous way of thinking with regard to interracial marriages. As a consequence of her binary thinking, it gets more and more difficult to cross the cultural borders and reach a cultural hybridity. Dichotomies such as 'Orient' and 'Occident' not only build barriers between spaces but also denigrate the 'other'. It's possible to argue that the broken marriage and the views expressed hint at the untenable possibility of hybridity in the novel. Cultural encounters and interracial marriages, therefore, aren't a playground for multiculturalism. Although the novel highlights the phenomenon of mobility and hybridity in the age of dissemination, it also makes clear that there are still some entrenched problems related to cultural identification.

As for mutual cultural interactions and negotiations, Solanka also observes that American culture has itself become a mechanism of power. Hybridity, which is celebrated as a haven against the old dichotomies of the colonial legacy at the beginning of the new novel, turns into a prevailing power. Although it doesn't try to impose the notion of an integrated, holistic or essential identity, the hybrid culture in America has a great potency. "Everyone was an American now, or at least Americanized: Indians, Iranians, Uzbeks, Japanese, Lilliputians, all. America was the

world's playing field, its rule book, umpire, and ball" (87). On the one hand, the hybrid power challenges the monolithic and pure cultural understanding, and supposed binary oppositions such as 'East' and 'West', 'White' and 'Black' are defied. On the other hand, the hybrid power in America, which is consolidated highly by the commodity-driven culture, has an enormous influence on all the cultures on the Earth. "Even anti-Americanism was Americanism in disguise, conceding, as it did, that America was the only game in town and the matter of America the only business at hand" (88). Solanka reiterates the overwhelming and unprecedented potency of American hybridity. One can also argue that the exceptional welfare that America promises is a key in this trend. "Everywhere on Earth—in Britain, in India, in distant Lilliput people were obsessed by the subject of success in America. Neela was a celebrity back home simply because she had gotten herself a good job – 'made it big'—in the American media" (224). Equipped with the blessings of globalization such as technological developments including the internet, hybridity in America can propagandize and influence very distant local ethnicities.

Cultural hybridity and border crossing are emphasized by the migrant characters although it is also explicit that the disturbing memories of the colonial legacy are also stalking in their minds. Neela presents two different cases of hybridity and cultural encounters issues that happen in her life.

First, when Solanka and his other migrant friends, Rhinehart, and Neela watch the football game between the Netherlands and Yugoslavia, they support the Netherlands. It is then revealed that the reason why they are on the side of the Netherlands is because the squad of Netherlands consists of black players from the country's ex-colonies. The Dutch national team includes those who have crossed frontiers.

> More goals came: six in all for the Netherlands, a late, irrelevant consolation strike for Yugoslavia. Neela, too, was glad the Dutch had done well. ... "The Surinamese," ... "are the living proof of the value of mixing up the races. Look at them. Edgar Davids, Kluivert, Rijkaard in the dugout, and, in the good old days, Ruud. The great Gullit. All of them, *metegues*. Stir all the races together and you get the most beautiful people in the world (63).

The players mentioned above, such as Davids, Kluivert, Gullit and Rijkaard symbolize migrants who transgress the liminal spaces and pass through the cultural interactions successfully, to such a degree that they represent the host nation in the national team. These black players trespass the borders of the host culture and different cultures meet together in this example. Two races, Black and White, which have been presumed to be separate and contrary entities in the prevailing dichotomous thinking, are integrated in this example mentioned above. As Neela argues, one can get the most beautiful people by stirring the races. Besides cultural hybridity, Neela here concentrates on the racial hybridity, which is also analyzed in the interracial marriages in the present thesis. Rushdie also adopts a positive approach to the emergence of hybridity. Rushdie considers these terms as "Hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, and songs" (Rushdie, *Imaginary Homelands* 394). Rushdie emphasizes the importance of cultural coalescence and fusion which challenge binarism and aims to overturn both dichotomous thinking and alleged purity of cultures. Furthermore, one can't ascribe a fixed identity to a certain place or a culture as intermingling takes place.

Quite interestingly, Bhabha, in *The Location of Culture*, mentions the Serbian nationalism that reminds us of the ethnic-cleansing in the Civil-War in the Balkans.

> The hideous extremity of Serbian nationalism proves that the very idea of a pure, 'ethnically cleansed' national identity can only be achieved though the death, literal and figurative, of the complex interweavings of history, and culturally contingent borderlines of modern nationhood (7).

Bhabha argues that Serbia wanted to achieve a supposed purity through massacres during the Civil-War. Nevertheless, Bhabha points out the reality that such an aspiration for a homogenous culture is destructive. Milo calls them "Milosevic and his killers" (98). Thus, one can clearly argue that the football game that Solanka, Neela and Rhinehart watch isn't only a game but also a rivalry between two cultural understandings in this context figuratively. While the Serbian side (in the novel, Yugoslavia is used because Serbians used this name even after the break-up of Yugoslavia for a few years, before they began to call the county Serbia) is known for its aspirations to homogenous, pure and holisticism, the Dutch side is famous for hybrid players. "The principal 'philosophy' in Rushdie's perception of human

identity celebrates hybridity, metamorphosis, and processuality" (Frank 272). That's why they celebrate the landslide victory of Dutch team.

Second, Neela's past suspicions concerning cultural interaction and negotiation in terms of hybridity resurface while she narrates her childhood; although Neela celebrates hybridity in the football game in the novel.

> My childhood bogeyman was the Coolumber, who was big and white and spoke not in words but in numbers. .. As I grew up I learned that the 'coolumbers' were the sugarcane laborers' overseers. The particular one in my family's story was a white man called Mr. Huge-Hughes, really, I suppose—who was 'a devil from Tasmania,' and to whom my great-grandfather and great-uncles were no more than numbers on the list he read out every morning. My ancestors were numbers, the children of numbers (156).

Neela's cultural encounter at an early age is an example for the troublesome relations in the colonial era. The interaction of these different cultures is far away from an egalitarian encounter in this period of Neela's life. The essentialist attitude that Mr. Hughes takes on typically symbolizes the division between the ruler and the ruled, the colonized and the colonizer in the colonial age. It's possible to see here a clear dichotomous thinking adopted by Mr. Hughes. For him, there is no need to know the names of the natives or to interact with them. He conceives of himself as the colonizer on the other side of the border. Thus, he is othering these people. Othering is, therefore, a process of "establishing the binary separation of the colonizer and the colonized and asserting the naturalness and primacy of the colonizing culture and world view" (Ashcroft, Griffiths, Tiffin 155). It's argued that primacy refers to the power that the colonized possessed. Neela, her people and Mr. Hughes stand at the opposite sides of the borders and they don't have any intentions to transgress these borders.

In the colonial discourse, one can argue that Neela's memory reflects binarism in terms of a master and slave relationship. Mr. Hughes is the master, colonizer and civilized, while the 'other' side is the slave, colonized and uncivilized. Furthermore, Mr. Hughes is a character that represents the center, while the others represent the margin. These are common dichotomies that prevail in the colonial discourse. Nevertheless, it's also seen that Neela's move to New York is an example of moving from the margin to the center in the postcolonial era. One can, therefore,

argue that these migrations destabilize the colonial legacy and re-make the definition of the center.

Rather, Neela considers Mr. Hughes as a boogeyman, and Mr. Hughes doesn't have enough respect for these people to know their names. As is argued by Kumaravadivelu in his analysis of the binary thinking in terms of West and East in the theoretical background of this present work, the East is presented as something negative, and the West is presented as something positive. Nevertheless, it's also seen in the events taking place in the novel that binary thinking is challenged. One can also see the tangible shift from these colonial childhood boogeyman depictions to post-colonial observations such as in the example of heterogeneous the Dutch national football team.

According to the vision held by Mr. Hughes, one can argue that there is a supposed strict demarcation line between cultures. The role and place of the members of these different cultures are already determined and fixed. Any transgression seems impossible. It is worth focusing on the fact that Neela's people are called by numbers. One might argue that such an approach refutes the existence of any other different culture deemed worthy of interaction in the eye of Mr. Hughes. Considering the fact that Neela and his friends were no more than laborers without any distinctive and different features, Mr. Hughes doesn't acknowledge them as a counterpart with whom he can interact and negotiate. For Mr. Hughes, knowing their names or interacting with the local people isn't important. It would be futile and unnecessary approach for him.

As Rushdie openly expresses above the insidious threats of the understanding that cultures exist as pure and separate entities, the experiences of Rhinehart, a former war-correspondent consolidates the statement made by Rushdie. What Rhinehart describes attempts at ethnic cleansing reveals once again the fact that the alleged pure cultures set out to cleanse the alien contamination. Therefore, one can come to conclusion once again that hybrid and interstitial spaces have a vital role for people.

> In the years that followed, however, Jack witnessed, over and over again, the tragic gift of his species for ignoring the notion of ethnic solidarity: the brutalities of blacks against blacks, Arabs against Arabs, Serbs against Bosnians and Croats. ExYugo, Iran-Iraq, Rwanda, Eritrea, Afghanistan. The exterminations in Timor, the communal massacres in Meerut and Assam, the endless color-blind cataclysm of the Earth (57).

The testimonials of Rhinehart reveal how hazardous holistic and essential identity understanding may be. The conflicts Rhinehart mentions ranging from the Balkans to the Middle East, central Asia, and Africa demonstrate the smoldering fire which can be ignited within the same culture, even before the issue of inter-cultural movements and migrations. Rhinehart's memories also display the feeble side of the alleged pure identity.

These massacres display the dangers posed by those cultures that want to maintain a monolithic identity. As Rhinehart expresses, it's a prevailing endless color-blind cataclysm on the Earth. It is stressed that the discrimination against race differences on the Earth continues incessantly. The 'color-blind cataclysm' symbolizes also the homogenous and essentialist culture notion which doesn't allow any transgression of the 'alien contamination'. It is emphasized that differences are not accommodated through color-blind vision of the nation. The possibility of any disjunction and fissure that may come about through transgression over the cultural borders distresses these people. They strictly adhere to the cultural definition of pedagogical nation narration and want to erase any performative issues within the culture.

Besides the observations of Rhinehart concerning events during his employment abroad as a journalist, he also reveals the same holistic and the alleged homogenous identity understanding which persists inside the American society although it appears as a hybrid haven for the *casualties* of the old Earth. As an Afro-American figure in the novel, Rhinehart also reveals his desire to be accepted in a white group, named S&M (Single and Male) and to enter in this circle. Solanka observes that "his desire to be accepted into this white man's club was the dark secret he could not confess to anyone, perhaps not even to himself" (58). Rhinehart expresses that there are existing factions in America. These are the race-driven and essentialist isolated groups that inherit the supposed colonial legacy concerning the superiority of their culture and skin color. Rhinehart hankers after admittance in white society, and this leads Rhinehart to an impasse. He finds himself in a cul-de-sac, which brings about his tragic death. It is seen that he has unresolved problems concerning racial issues.

Rhinehart is aware of the "gilded milieu with waspish venom" (58) of the white supremacist group which is almost associated with the unprecedented welfare in America and he admits that he is seduced by this world that is a product of a homogenous, pure and essentialist cultural understanding.

> But the invitations from the Warren Redstones and Ross Buffetts, from the Schuylers and Muybridges and Van Burens and Kleins, from Ivana Opalberg-Speedvogel and Marlalee Booken Caudell, just kept on coming, because the guy was hooked and they knew it (57).

The way this white group treats Rhinehart is a sign that hybridity isn't an easy process in American society. Solanka witnesses this situation and argues that "He was their house nigger and it suited them to keep him around, as, Solanka suspected, a sort of pet" (58). The case of intermingling and commingling of different races and cultures are fraught with pitfalls as one can witness the tragic life of Rhinehart. Thus, it may be implausible to speak of new identities in such an environment in which identity hinges merely on skin color and the wealth that these supremacist sections of the society possess. No matter how willing Rhinehart seems to transgress the borders and to be admitted to the group, they don't consider him suitable for admittance. Rather, the group adopts the role of the colonial period as the ruler and treats Rhinehart merely as a 'sort of pet', or the laborers in the memory of Neela.

In the colonial era, the colonizers strived to dictate colonial discourse on the colonized population in order to make it sure that they accept them as their masters. The colonial discourse imposed by the colonizers coerces them to think in a dichotomous way. The dichotomies here are master and slave. The binary thinking here offers the West as master and the East as slave. It's also possible to trace it back to the Kipling's poem "The White Man's Burden" as discussed in the previous chapters within the colonial discourse. The relationships between the colonizer and the colonized seem to be a relationship between a master and a slave. Although these dichotomies argue that they are separate entities within their realms, it's possible to witness the ambivalence occurring in this process.

One can also see such a legacy and ambivalence in the case of Rhinehart and the Single & Male group. Although the event takes place in the postcolonial era, the S&M group adopts the legacy of the colonial era and it acts on the dichotomies. S&M group consists of white members in a supposed homogenous structure and they consider Rhinehart a sort of pet. While they are acting like a master, they regard Rhinehart as a slave. Nevertheless, Rhinehart demonstrates an example of ambivalence. Although he feels repulsion towards to the white supremacist group, he feels simultaneously an irresistible attraction to the group. One can see the ambivalent process of cultural identification.

While the conflicts threaten the emergence of cultural hybridity and social interaction in the aforementioned cases, America itself harbors the hatred of people from different cultures. The Urdu-speaking taxi-driver in Manhattan reveals fragility and pessimism in the issue of hybridity in America. Ali Majnu rejects any cultural interactions and overtly voices his anger at all who aren't Muslim. As he drives in one of the most densely populated space of Manhattan, the Tenth Avenue, in which people from different background come together, he becomes the voice of homogenous and totalizing culture.

> 'Islam will cleanse this street of godless motherfucker bad drivers,' the taxi driver screamed at a rival motorist. 'Islam will purify this whole city of Jew pimp assholes like you and your whore roadhog of a Jew wife too.' All the way up Tenth Avenue the curses continued. "Infidel fucker of your underage sister, the inferno of Allah awaits you and your unholy wreck of a motorcar as well. ... Unclean offspring of a shit-eating pig, try that again and the victorious jihad will crush your balls in its unforgiving fist (65).

Ali Majnu defies the heterogeneity and hybridity of culture. Not surprisingly, he uses the word 'cleanse' and 'purify' in expressing his anger at a motor rider. Cleansing the 'other' has the same ground with the ethnic wars that Rhinehart narrates. Like in many cases stated above as to the cultural hybridity, Majnu adopts a dichotomous thinking. For him, people are either Muslim and non-Muslim. Just as Eurocentric worldview is based on the notion of the West as something positive, and the East as something negative, Majnu rejects cultural hybridity and insists on Muslim and non-Muslim dichotomies.

The prevailing rationale in a 'cleansing' operation is the attempt to keep and preserve the supposed purity of a culture. The act of cleansing is required for the good of culture which hinges on the alleged homogeneity and purity. That's how this understanding is built. Majnu has dedicated himself to homogeneity and purity of his culture. Majnu hopes that God will cleanse these infidels. Iran, Iraq, Rwanda, Erithra have the same goal, that's to *cleanse,* and restore the supposed cultural purism and holisticism. This is the mentality that can be seen in the totalitarian and dictatorship sovereignties. The differences and minorities are seen as a virus in the system of the existing nation that depends on the notion of a glorious cultural legacy.

Ali Majnu suddenly and dramatically steps back when Solanka warns him. "It means nothing, sahib. Me, I don't even go to the mosque. God bless America, okay? It's just words" (66). Nevertheless, it is seen that these words don't reflect his genuine thoughts at all. When Solanka encounters Majnu later, Solanka hears him cursing the drivers: "Hey! American man! You are a godless homosexual rapist of your grandmother's pet goat" (175). It is obviously seen that Majnu doesn't have a coherence sense to the host culture and a mentality to respect different cultures. It demonstrates that hybridity has still some certain and tangible problems.

As McLeod argues, "this space is *not* some kind of postmodern playground of 'anything goes', where all kinds of identities are equally valuable and available as if in a 'multicultural supermarket'" (McLeod 225). Solanka's observation and interpretation as to the words spoken by Ali Majnu are in parallel with McLeod's expressions. The fact that American society is comprised of different cultures and ethnic origins doesn't necessarily mean that it is a multicultural supermarket in which differences are in harmony with each other. Rather, Solanka expresses that these migrant characters feel uneasy. This uneasiness turns out to be a discernible problem.

Solanka warns that American society may have problems as to the coherence of different identities. The reason why migrants, such as Ali Majnu, live in America is to earn more than anywhere else. This is why he ostensibly tolerates people from different cultures. That's why Ali Majnu, a taxi driver of South Asian descent, makes up his mind in order not to conflict with customers from different spaces of culture. After the phone call from his uncle, Majnu alters his stance and tone towards the people from different religions. "In between curses, he spoke to his mother's brother on the radio—'Yes, Uncle. Yes, carefully, of course, Uncle. Yes, the car costs

money. No, Uncle. Yes, courteously, always, Uncle, trust me. Yes, best policy. I know'—and also asked Solanka, sheepishly, for directions" (66). The single and only reason for such a momentous but a superficial change in the attitude of Majnu is the fear of losing the 'infidel' customers. The thought of transgressing the cultural borders and creating a space in which they can interact, negotiate and exchange their values doesn't play in his motives to live in America. It seems that only capital and money what seems to hold people from different backgrounds together on the surface.

At the end of the novel, Solanka is still seen to be far from developing a sense of belonging to a fixed place. As a migrant character, he leaves New York without settling there. His relationships don't last long. Mila is married and Neela dies. Then, he returns to London after his sojourn in New York. It's also seen at the end of the novel that Eleanor leaves him and their divorce is almost imminent. "Once again he had withdrawn from the world" (258). Furthermore, "He contacted no friends, made no business calls, bought no newspapers" (258). Although he is again in London, it's observed that his sense of non-belongingness is tangible. He acts like a nomad, a globe-trotter without a fixed address and he spends his days in a hotel in London.

Fury brings up the issue of cultural identification in the age of dissemination and presents the encounter of characters with different personal stories and from different cultural backgrounds. The novel touches upon the heterogeneous and hybrid culture in New York, one of the cosmopolitan cities on the Earth. At the dawn of the new millennium, New York emerges as a hybrid entity in its zenith. America's hybrid feature is bolstered by the fact that it presents an opportunity to the migrant characters in the novel to start over a new life. The migrant characters that want to mark a new beginning in their lives hope to leave their attachments as to their cultural identifications in the old continents. They are migrant characters who take anti-gravity pills which liberate them from the cultural fixity figuratively.

The heterogeneous cultural structure in New York challenges the homogenous, essentialist cultural understanding. Therefore, New York takes on the characteristics of a stairwell where differences can come together, interact and intermingle. The colonial legacy that considers the cultures as a separate entity and positions them in a

hierarchical order is challenged in the hybrid structure in the city. The old labels that position cultures at the end of the stairs merge into the stairwell space where the borders are blurring. It's where the cultural identifications are in a transformation and a change. It's what America promises the migrant characters that want to pass through Ellis Island and receive the benison of this hybrid power. While *The Buddha of Suburbia* takes place in the 70s when the colonial legacy and exclusionary, essentialist and homogenous cultural dichotomies are tangibly felt in English society, *Fury* happens at the beginning of the new millennium when America's hybrid power can reach even to the farthest spots on the Earth and demonstrates the dissemination of cultures at a dizzying rate.

Thanks to his broader vision, which is a result of being a migrant character, Solanka can be inside and outside in the American society at the same time. This grants him a critical view as to the nature of cosmopolitanism and cultural interactions in New York. It's understood from his observations that migrant characters which account for a remarkable part of American society want to start over a new life and leave their painful stories behind. This transforms America into the nature of a haven. It's indeed a haven for these migrant characters who escape from the old histories in Europe and Asia. They envisage America as a story being written and being made.

Although hybridity is a celebrated notion in the postcolonial era and in the novel, as one can witness between the symbolic clash between Dutch and Yugoslavian national teams, it's still observed that the hybrid culture in America has still some ominous signs as to the future of this adulteration. Single and Male Group, Ali Majnu and Rhinehart's memories reveal the fact that homogenous aspirations never end overnight.

When compared to *The Buddha of Suburbia*, *Fury* presents migrant characters which strive to find a place in the cosmopolitan cities. In *The Buddha of Suburbia*, Karim and his father Haroon make an effort to move from periphery to center in London. They succeed in finding recognition in the center. The unflinching efforts of Karim are awarded at the end of the novel. Similarly, *Fury* narrates the efforts of migrant characters in another cosmopolitan city. Solanka and his friends Neela, Mila and Jack are some of those migrant characters who want to transgress the borders

and lead a peaceful life without the burden of the past. Nevertheless, not all the migrant characters in *Fury* above can be successful like Karim. In his "sanyasi", Solanka returns London, and he seems to have resolved the traumas that triggered him to escape to New York. Mila is more successful than others, and she succeeds in settling into a new life in New York. A bitter and heart-wrecking end waits for Jack Rhinehart and Neela. Rhinehart's desire to find recognition in a secluded racist group based on white supremacy and wealth brings him a tragic end. Furthermore, Neela leaves New York and returns to her homeland. She dies tragically.

It's possible to argue that both novels underscore the border-crossing and intertwined spaces as a result of the cultural encounters in the postcolonial era. Nevertheless, it's also seen that multicultural space isn't a playground for different cultures. Rather, mutual recognition is required to build a heterogeneous and hybrid culture. Interaction between different cultures and the ensuing interracial marriages have also a vital role in this process. In both of the novels, it's also seen that the legacy of colonialism that hinges on the supposed supremacy, holisticism and purism of a particular culture is also a threatening part of this process. Some characters want to adopt and preserve this legacy against hybridity and view it as a threat to their so-called pure cultural values. One can see such characters and situations in both novels.

CONCLUSION

Binary thinking such as the colonized and the colonizer, white and black, the Occident and the Orient, the center and the periphery constitutes the prevailing discourse in the colonial era. These supposed patterns that seal the colonial era are brought into question by postcolonial theorists. The deep-seated colonial systems are destabilized in the postcolonial era. It's argued by the postcolonial theorists such as Homi Bhabha and Stuart Hall that cultures aren't homogenous and separate entities. Rather, they argue that there are mutual interactions between cultures. No matter how much the colonial discourse wants to impose a facile dichotomous thinking, either or fallacy, with regard to culture, Bhabha argues that intermediate and interstitial spaces challenge the binary thinking. One can see the cultural engagements of migrant characters in postcolonial literature. Cultural encounters that occur at a dizzying rate in the age of dissemination in the postcolonial era also pave the way for challenges that defy the supposed homogeneity of culture.

The belief that nations are based on the purist and essentialist worldview is challenged. The colonial thinking that subsumes the cultures according to the tags that the Western historicist labels have always been inclined to keep the cultures away from each other. The underlying reason for such an adoption is the apparent mentality that the Occident depends on a culture which is holy, pure, and glorious. On the contrary, the Orient is believed to represent the lower status. The evident for such an argument has been the fact that the Occident has reached a level of civilization that cannot be compared to that of other territories. This thought has paved the way for the so-called justifications for the invasion and exploitation of the other spaces of the world. The torch-bearer mission of the Occident, which in was supposedly Hegelian terms believed to be imposed on it by history, has opened the door open for the invasion and the exploitation of the 'other'. From Hegel to Kipling, the Western thinkers and authors have based these arguments on the Western historicism and Eurocentric Weltanschauung. The colonial relations can be succinctly described as a conflict between so-called the educated and the uneducated.

Colonial powers adopted the binary thinking which was a direct result of the belief in the supremacy of the West over the colonized territories on the earth. Due to the scientific developments that triggered the West to explore the unchartered territories on the earth, the West encountered cultures which were less developed compared to the West. Eurocentric worldview based on the dichotomous thinking that the West is developed and the East is underdeveloped was considered as a justification for the expectation that these colonized territories must yield to the Western supremacy. Furthermore, some theorists such as Hegel even argued that it's the mission of the West to enlighten the dark spots on the earth. Kipling compared this mission to the burden laid upon the shoulder of the white man.

Binary thinking, such as Occident and Orient, Civilized and Uncivilized, White and Black, is an inevitable consequence of 'othering'. As the West was convinced in terms of this binary thinking that it is the developed, civilized and enlightened part of these oppositions mentioned above, the first encounters between cultures in the colonial era was imbued with conflicts and antagonism. The relationship between the colonized and the colonizer was considered merely as a relationship between the master and the slave. Therefore, it was firmly believed that there are strict and impermeable borders between cultures. Cultural interaction was an ominous and undesired case for these parts.

As a result of a Eurocentric *Weltanschauung*, the colonial powers had the belief that they needed to preserve their holy and higher cultures from the effects of the colonized cultures. It was for the good of the alleged homogeneity of their cultures. What was expected from the colonized was to submit to the power of the Western power. The exclusionary essentialist cultural understanding that the colonial powers adopted was based on the belief that the supposed purity of their culture should be preserved at all costs.

All these thoughts that forge the colonial thinking, nevertheless, didn't end overnight as postcolonialism emerged. It's possible to mention the colonial legacy which is an extension of binary thinking concerning cultural identification. One can still witness the dichotomous thinking of the colonial era even in the postcolonial period although the decolonization process is tangible. Furthermore, Arif Dirlik straightforwardly criticizes the colonial legacy and says that it is necessary to "abolish all distinctions between center and periphery as well as other binarisms that are allegedly a legacy of colonial(ist) ways of thinking" (329). Destabilization of the

colonial authority and discourse can be observed in the postcolonial era, although it doesn't end overnight.

Postcolonialism refers to the period that exists since the middle of the last century. As the name of the term suggests, it indicates the period after colonialism. While colonial countries attained their independence after a long colonial period, the relationships between the formerly colonized and colonizer entered into a new phase. Besides the political issues concerning the independence efforts, postcolonialism also is also closely related to the conflicts of cultural belonging and identity.

With the dissemination of cultures, hybridity is discussed more than ever in the postcolonial age. It's closely related to the crossing the supposed borders. Hybridity isn't constructed on a constant struggle or conflict but on mobility between spaces. It also offers the opportunity to pass though and between spaces rejecting the dictation of essentialist old labels. Although historical narratives impose borders, cultural changes can take place in interstitial space. These in-between spaces are closely related to hybridity as they challenge these supposed strict and impermeable borders and focus on the blurring state of the borders. As Bhabha argues, it's possible to argue that cultural hybridity is an in-between state. As it offers oscillations between spaces of cultures and implies at the blurring of the borders, it defies the purist argument that cultures are separate entities.

While heterogeneity and hybridity, which mean contamination of the supposed purity of cultures, are detested concepts in the colonial era, these terms have become more and more popular with the dissemination of cultures at a dizzying rate in the postcolonial era. Migrations from the formerly colonized countries to the formerly colonizer areas have brought about the discussion of cultural identification, cross-bordering, hybridity. Although borders were conceived to be strict as a result of dichotomous thinking, these thoughts were challenged by postcolonial writers.

> Terms of cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation (Bhabha 3).

It is argued that cultures aren't fixed identities on the opposite sides of borders. Rather, there are mutual cultural interactions, and borders are merely ambivalent interstices of the ongoing negotiations. Despite the main argument of the colonial age, Bhabha opposes the belief that cultures are separated by the clear borders and any transgressive and trespassing attempt can be prevented. Furthermore, Bhabha uses some key words in order to illustrate the ambivalence of the borders. Bhabha argues that there are liminal and interstitial spaces between the cultures. The presence of these spaces challenges the essentialist cultural understanding that defies heterogeneity and hybridity of cultures.

According to Bhabha, liminal space can be considered a hybrid site witnessing the production of cultural meaning. As Bhabha argues for the hybridity of colonial identity, he also questions the status of the colonial masters, which turns into an ambivalent situation. Thereby, the authority of power is also questioned due to the liminality of hybridity. It's also possible to interpret Bhabha's arguments in terms of the conditions of a migrant in today's cosmopolitan cities. Furthermore, hybridity can be analyzed in terms of the flow and dissemination of cultures and interactions.

Bhabha argues that liminal space can be considered a hybrid site witnessing the production of cultural meaning. As Bhabha argues the hybridity of colonial identity, he also questions the status of the colonial masters, which turns into an ambivalent situation. Thereby, the authority of power is also questioned due to the liminality of hybridity. It's also possible to interpret Bhabha's arguments in terms of the conditions of a migrant in today's cosmopolitan cities. Furthermore, hybridity can be analyzed in terms of the flow and dissemination of cultures and the interactions.

As migrants from the formerly colonized countries reach Western capitals, the definition of nation has also been discussed. Bhabha argues that there is an issue of interdependence between pedagogical nation narration and performative nation narration. While there is a tangible move from the periphery to the center, the definition of center is being re-written and re-made. It's argued that Englishness may not be what it was years ago as cultures are in transformation and in flux. Hybrid identities have a vital role in this point. Hybrid identities are those who challenge and transgress the borders. Thus, their presence in the host culture means that the nation narration also depends on the performances of these in-between identities. Thus, one can see the conflict and antagonism that hybrid identities have to face in

It is argued that cultures aren't fixed identities on the opposite sides of borders. Rather, there are mutual cultural interactions, and borders are merely ambivalent interstices of the ongoing negotiations. Despite the main argument of the colonial age, Bhabha opposes the belief that cultures are separated by the clear borders and any transgressive and trespassing attempt can be prevented. Furthermore, Bhabha uses some key words in order to illustrate the ambivalence of the borders. Bhabha argues that there are liminal and interstitial spaces between the cultures. The presence of these spaces challenges the essentialist cultural understanding that defies heterogeneity and hybridity of cultures.

According to Bhabha, liminal space can be considered a hybrid site witnessing the production of cultural meaning. As Bhabha argues for the hybridity of colonial identity, he also questions the status of the colonial masters, which turns into an ambivalent situation. Thereby, the authority of power is also questioned due to the liminality of hybridity. It's also possible to interpret Bhabha's arguments in terms of the conditions of a migrant in today's cosmopolitan cities. Furthermore, hybridity can be analyzed in terms of the flow and dissemination of cultures and interactions.

Bhabha argues that liminal space can be considered a hybrid site witnessing the production of cultural meaning. As Bhabha argues the hybridity of colonial identity, he also questions the status of the colonial masters, which turns into an ambivalent situation. Thereby, the authority of power is also questioned due to the liminality of hybridity. It's also possible to interpret Bhabha's arguments in terms of the conditions of a migrant in today's cosmopolitan cities. Furthermore, hybridity can be analyzed in terms of the flow and dissemination of cultures and the interactions.

As migrants from the formerly colonized countries reach Western capitals, the definition of nation has also been discussed. Bhabha argues that there is an issue of interdependence between pedagogical nation narration and performative nation narration. While there is a tangible move from the periphery to the center, the definition of center is being re-written and re-made. It's argued that Englishness may not be what it was years ago as cultures are in transformation and in flux. Hybrid identities have a vital role in this point. Hybrid identities are those who challenge and transgress the borders. Thus, their presence in the host culture means that the nation narration also depends on the performances of these in-between identities. Thus, one can see the conflict and antagonism that hybrid identities have to face in

the postcolonial novels. Some characters in the host culture may seek after the colonial power and may adopt the colonial legacy that is bound to binary thinking that asserts that the West is superior while the East is inferior. For such a mentality, any transgressive attempt from the periphery to the center is absolutely obnoxious and intolerable. These characters may stick to the cultural understanding that hinges on hierarchy. Therefore, a migrant character or descendants of a migrant family always pose a threat to the supposed homogeneity and purity of the host culture. On the other hand, the endeavor of migrant characters to find a place in the center in the host culture is an example of destabilization of colonial power understanding. For this reason, migration isn't only a phenomenon of the age but also a driving force in the postcolonial era.

The migrant characters who have fluid and mobile traits defy the old labels of cultures. These characters in postcolonial novels are uprooted identities who don't know their place. They don't have an attachment to a fixed home or a culture. Rather, they have a nomadic lifestyle that enables them to penetrate into different cultures leaving the claims of old cultural labels behind. These characters dare to cross the frontiers and challenge the borders. They are the characters that tread into conflict-ridden areas of the cultures. The reason why these hybrid areas are both productive and also conflict-ridden is that they engender the confidence to challenge the essentialist cultural understanding and they also have to face rejections from the old and entrenched cultural understandings. While these characters in the postcolonial novels step across the line, they are mistreated with a prejudice. These characters are plural and partial. Their fractured identity, which embodies the values of different cultures, stands against the totalizing claims of cultures. These characters are the examples of new-ethnicities, which are a product of different cultures. The hyphenated characters can be considered as evidence of the fact that cultures and identities are in flux.

It's possible to witness different migrant characters in *The Buddha of Suburbia* who display different approaches as to border-crossing and hybridity. Focusing on two childhood friends who migrate from India to London, the novel narrates their experiences in the host culture and their varying attitudes to cultural interaction and negotiation. Karim, who is the hybrid protagonist of the novel and the son of an Indian father and English mother, makes a noteworthy effort to abandon the suburbs and move to the central London. Strikingly, the novel consists of two

parts; the suburbs and the urban space. Karim has a fluid identity and the focal point for his entire life is his uncertain future. It's he who will write his future. Therefore, he doesn't have a fixed and essentialist cultural understanding. Rather, he is an odd mixture of two old histories, India and England. While depicting the raucous atmosphere of the 70s, Hanif Kureishi displays a conventional example of a move from the periphery to the center. Despite the hardships that he has to face, Karim is determined to cross the frontiers and have a place in the center. He achieves his goal and becomes an actor at the end. As a result of his transgressive attitude, Karim demonstrates the importance of a hybrid identity in the postcolonial era. He doesn't give in the attempts of the characters that abide by the supposed purity and homogeneity of English culture.

In both novels, space is considered to be a vital element in the lives of their characters. The conditions of the space in which they live contribute to their vision. In *The Buddha of Suburbia*, Karim and his family demonstrate an example of a move from the margin to the center while they move from the suburban space to the urban space. Though they encounter with the tribulations, they seem determined to keep their fluid and mobile trajectory. Their relatives, Anwar's family, are stuck in the margin.

Karim doesn't have a fixed origin as a second-generation migrant. His identity is in a flux. Thus, it is fragmented and multiple as he announces at the beginning of the novel. As his identity is in a process, it implies the fact that it is an example of the process of becoming. The word 'becoming' refers to mobile, fluid, and plaint characteristics.

> Though they seem invoke an origin in a historical past with which they continue to correspond, actually identities are about questions of using the resources of history, language and culture in the process of becoming rather than being: not 'who we are' or 'where we came from', so much as what we might become, how we have been represented and how that bears on how we might represent ourselves (Hall, "Introduction, who needs Identity" 4).

The fragmented and fractured feature of his identity, as is the case with the millions of the hybrid characters, comprising both Indian and English origin also doesn't comply with the purist understanding of a culture. Displaced and plural traits are the opposite values of the fixed, homogenous, and pure culture concepts. He strives to pass through the liminal space and transgress over the borders.

Hanif Kureishi presents different characters in the novel whose approaches to cultural interactions and understandings vary. While Kureishi presents Karim who has a performative feature in the novel that challenges the entrenched thoughts as to the cultural understanding and wants to be a fissure in the nation narration, Kureishi also presents other characters who reject cultural interactions and hybridity. Anwar, who is the childhood friend of Haroon and migrates to London together with him, leads a completely different life compared to Karim and Haroon. Unlike Karim, Anwar does his best to avoid any sort of cultural interactions with the host culture. His main concern is to preserve his 'unswerving' loyalty to his Indian culture. Although he leaves India behind and migrates to England, he is stuck in his homeland. What's more, Anwar also seems to build a fixed homeland in his mind although he has been in England for long years. Anwar is seen as pursuing to keep the pure homeland thought in his mind which means that cultures are static and they aren't in transformation. Karim's fallacy falls apart upon his life-costing disappointment as to his bridegroom Changez.

The characters in *Fury* mostly are migrant figures who seek a new start and haven in America. Solanka, the protagonist of the novel, narrates his inconsistent life full of ups and downs both psychologically and culturally. It's psychologically because he suffers from the protracted traumas that threaten the lives of his family members, and this is the apparent major reason for his flight to New York. It's culturally because he is an example of a person in a self-exile and sanyasi. Although there isn't any explicit reason for such a break-up in his family, the conversations between Solanka and his wife, Eleanor, unearth the reason which hints at a cultural issue. Solanka seems to adopt the role of Othello in his mixed-race family, while his wife stands for Desdemona. However, Solanka doesn't repeat the tragic end of Shakespeare's play and abandons his wife and his son. The comment of Eleanor on the conflict between Othello and Desdemona is quite striking. She holds Othello responsible for the demise of the marriage as he lacks 'emotional intelligence'.

The failure of the marriage between Othello and Desdemona and the break-up of Solanka and Eleanor are only two examples of the broken mixed-race marriages in the novel. The shattering interracial marriages appear as a distressing side of the transgression of borders. The role of such marriages in a culture harboring different cultures is quintessential. These marriages not only challenge the tendency to the endogamies that supposedly aim to preserve the borders between the cultures to exist but also give birth to prodigies that act more independently as is the case with the performance of Karim.

Besides the celebrated feature of the American society as a hybrid power which has reached an unprecedented level in the history of humankind, Rhinehart's memories, a former war correspondent, reveal the serious threat of homogenizing cultural approaches.

> Do cultures actually exist as separate, pure, defensible entities? Is not mélange, adulteration, impurity, pick'n'mix at the heart of at the idea of the modern, and hasn't it been that way for most of this all-shook-up century? Doesn't the idea of pure cultures, in urgent need of being kept free from alien contamination, lead us inexorably toward apartheid, toward ethnic cleansing, toward gas chamber? (Rushdie, Learning to Love Sam Uncle)

As Rushdie expresses, the idea that cultures are pure and holistic pave the way for ethnic cleansing, which one can witness precisely in the cultures that Rhinehart identifies. These massacres on the scattered territories all over the world demonstrate that homogenizing and essentialist cultural understanding remains as a formidable opponent to the emergence of new ethnicities and hybridity. It unearths the fact that supremacist attitudes in the encounters with different cultures can threaten the cultural coherence. The cultures may adopt a superiority claims over the others that leads to their extermination.

In the problematic relationships in the postcolonial era, it's seen that colonial aspirations may still exist. Both of the novels touch upon the cultural interactions of their characters who strive to find a place in the host culture within a destabilized postcolonial world. While Kureishi and Rushdie, South-Asian authors, emphasize the role of hybridity, they also draw attention to the pitfalls in cultural encounters. Kureishi adopts more optimistic view of the future of cultural interactions. His characters who want to transgress the borders reach a self-realization at the end,

those who reject the cultural intermingling face a tragic en d. On the other hand, Rushdie places a substantial emphasis on both the phenomenon of displacement of cultures in the modern age and the existing antagonistic and conflictual consequences of the meeting of different cultures.

BIBLIOGRAPHY

Primary Sources:

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

Rushdie, Salman. *Fury*. New York: Random House, 2002. Print.

Secondary Sources:

Alghamdi, Alaa. *Transformations of the Liminal Self: Configurations of Home and Identity for Muslim Characters in British Postcolonial Fiction.* Bloomington, Indiana: iUniverse, 2011. Print.

Ashcroft, Bill, Griffiths, Gareth & Tiffin, Hellen. *Post-Colonial Studies: The Key Concepts.* London: Routledge, 2008. Print.

Behdad, Ali. "Global Disjunctures, Diasporic Differences, and the New World (Dis-) Order." *A Companion to Postcolonial Studies*. (2nd ed.) Ed. Henry Schwarz, Sangeeta Ray. Malden: Blackwell Publishers, 2005. 396-410. Print.

Bhabha, Homi. *The Location of Culture*. London: Routledge, 1994. Print.

Bracken, Christopher. *The Potlatch Papers: A Colonial Case History*. Chicago: The University of Chicago Press, 1999. Print.

Bromley, Roger. *Narratives for a New Belonging: Diasporic Cultural Fictions*. Edinburgh: Edinburgh University Press Ltd, 2000. Print.

Chambers, Ian. "Cities without Maps." *Mapping the Futures: Local Cultures, Global Change* Ed. Jon Bird et al. London: Routledge, 1993. Print.

Cook, Rufus. "Place and Displacement in Salman Rushdie's Work." *World Literature Today* Vol. 68, No. 1 (Winter, 1994). 23-28. Print.

Dirlik, Arif. "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism". *Critical Inquiry* Vol. 20, No. 2 (Winter, 1994). 328-356. Print.

Frank, Soren. *Salman Rushdie: A Deleuzian Reading.* Copenhagen: Museum Tusculanum Press, 2011. Print.

Goldberg, David. "Heterogeneity and Hybridity: Colonial Legacy, Postcolonial Heresy." *A Companion to Postcolonial Studies*. (2nd ed.) Ed. Henry Schwarz, Sangeeta Ray. Malden: Blackwell Publishers, 2005. 72-87. Print.

Grossberg, Lawrence. "Identity and Cultural Studies: Is That All There Is?" *Questions of Cultural Identity*. (1st Ed.) Ed. Stuart Hall, Paul du Gay. London: Sage Publications, 1996. 87-108. Print.

Govier, Trudy. *A Practical Study of Argument* Belmont, CA: Wadsworth Cengage Learning, 2010. Print.

Hall, Stuart. "Cultural Identity and Diaspora". *Identity: Community, Culture, Difference*. Ed. Jonathan Rutherford. London: Lawrence & Wishart. 1990, 222-238. Print.

Hall, Stuart. "When was the 'The Postcolonial'? Thinking at the limit." *The Postcolonial Question: Common Skies, Divided Horizons* (1st Ed.) Ed. Iain Chambers, Lidia Curti. London and New York: Routledge, 1996. 242–60. Print.

Hall, Stuart. "Introduction, who needs Identity." *Questions of Cultural Identity* .Ed. Stuart Hall, Paul du Gay. London: Sage Publications, 1996, 1-18. Print.

Head, Dominic. *The Cambridge Introduction to Modern British Fiction. 1950-2000.* Cambridge: Cambridge University Press, 2002. Print.

Hegel, George Wilhelm. *Elements of the Philosophy of Right* ed. Allen W. Wood. Cambridge: Cambridge University Press, 1991. Print.

Hawley, John C. *Encyclopedia of Postcolonial Studies* (First Edition). Westport, CT: Greenword Publishing Group, 2001. Print.

Holla, Alaka. "Postcolonial Residue." Autumn 1997. web. 19.08.2013. http://www.postcolonialweb.org/poldiscourse/holla4.html.

Huddart, David. *Homi. K. Bhabha.* London: Routledge, Print. 2006.

Kureishi, Hanif. *My Beautiful Laundrette and The Rainbow Sign* London: Faber Faber, 1986. Print.

_____. *The Black Album.* London: Faber and Faber, 1995. Print.

Inoue, Miyako. *Vicarious Language: Gender and Linguistic Modernity in Japan.* California: University of California Press, 2006. Print.

McCarthy, Cameron. *The Uses of Culture: Education and the Limits of Ethnic Affiliation.* New York: Routledge, 1998. Print.

McClintock, Anne, Mufti, Aamir & Shohat, Ella. *Dangerous Liaisons: Gender, Nation, and Postcolonial Perspective.* Minnesota: The University of Minnesota Press Minnesota, 2004. Print.

McGillis, Roderick. *Voices of the Other: Children's Literature and the Postcolonial Context.* New York and London: Routledge, 2000. Print.

Kumaravadivelu, Bala. "The other side of Othering." *Independence* 43 (2008): 17 -18. Print.

Leoussi, Athena. S. *Encyclopaedia of Nationalism.* New Jersey: Transactions Publishers, 2001. Print.

Loomba, Ania. *Colonialism/Postcolonialism.* London and New York: Routledge, 1998. Print.

McEwan, Cheryly. *Postcolonialism and Development.* New York: Routledge, 2009. Print.

McLeod, Joseph. *Beginning Postcolonialism* Manchester: Manchester University Press, 2000. Print.

Mitchell, Katharyne. "Transnational Discourse: Bringing Geography Back In." *Antipode*, 29.2 (1997). 101–114. Print.

Pabel, Annemarie. *Indigenous Identity in Witi Ihimaera's "Whale Rider" and Chinua Achebe's Fiction.* Munich: Grin Verlag, 2011. Print.

Papastergiadis, Nikos. *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*. Cambridge: Polity Press, 2000. Print.

Punday, Daniel. *Narrative After Deconstruction.* New York: State University of New York Press, 2003. Print.

Rocco, Rocco. *Transnationalism.* Madrid: Editorial Complutense, S.A, 2006. Print.

Rushdie, Salman. *Imaginary Homelands*. London: Granta Book, 1991. Print.

_____. *East, West*. London: Jonathan Cape, 1994. Print.

_____. *The Ground Beneath Her Feet.* London: Jonathan Cape. 1999, Print

_____. "Learning to Love Uncle Sam", Sydney Morning Herald. 15 March 1999: Print.

_____. *A Step Across This Line Collected Non-fiction 1992-2002.* London: Vintage, 2002. Print.

_____. *Satanic Verses.* London: Random House, 2008. Print.

Said, Edward. *Orientalism.* London: Penguins Book, 1995. Print.

_____. *Reflections on Exile and Other Essays*. Harvard: Harvard University Press, 2000. Print.

Schellhorn, Martina. *Peripheral Centres, Central Peripheries: India and Its Diasporas*. Berlin: LIT Verlag, 2006. Print.

Slemon, Stephen. "The Scramble for Post-colonialism." *The Postcolonial Studies Reader*. Ed. Bill Ashcroft, Gareth Griffiths, Helen Tiffin. London: Routledge, 1995. 45-52. Print.

Spivak, Gayatri. *Other Asias*. Oxford: Blackwell, 2008. Print.

Stein, Mark. *Black British Literature: Novels of Transformation.* Ohio: The Ohio State University, 2004. Print

Walder, Dennis. *Postcolonial Literatures in English: History Language Theory.* Oxford: Blackwell Publishers, 1998. Print.

Walkowitz, Rebecca. *Cosmopolitan Style, Modernism Beyond The Nation.* New York: Columbia University Press, 2006. Print

Weber, Donald. "No Secrets Were Safe From Me: Situating Hanif Kureishi." The Massachusetts Review. 38.1. (spring 1997). 119-135. Print.

Wheeler, David. *The Imperial Nightmare*. Norderstedt: Grin Verlag, 2011. Print

Young, Robert. *Colonial Desire: Hybridity in Theory, Culture, and Race*. New York: Routledge, 1995. Print

Yousaf, Nahem. *Hanif Kureishi's The Buddha of Suburbia.* London: The Continuum International Publishing Group, 2002. Print