

**MATRIX OF DOMINATION IN *QUEEN OF KATWE***

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**Abstract**

The research article intends to explicate the matrix of domination that positions the African girl from Katwe at the crossroads with intersecting power differentials. The intersectional framework explains the inherent complexities in the lives of underprivileged children created by various power differentials posed threats that demanded meticulous planning and outstanding strategies to resolve them. Its not just a single issue that could be easily articulated. Rather they are simultaneously oppressed by race, gender, class, social positioning, religion and age. The intersections of power differentials may not be necessarily oppressive in nature. It may position an individual on a vantage of privilege. The Matrix of domination eventually helps an individual to articulate the pros and cons of one's social positioning. This article undertakes an exploratory research to explicate and articulate the social positioning of the protagonist Phiona in the movie *Queen of Katwe*. The authenticity of the experience of the protagonist is directly proportional to the real characters whose lives bear testimony to it. The protagonists are privileged in one sphere while they are oppressed for the same aspect of their identity at a different social sphere.

**Key words:** Matrix of Domination, Intersectionality, Race, Gender, Institutionalised discrimination

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The theory of Matrix of Domination or oppression was introduced by Patricia Hill Collins in her work *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. It explains that all social classifications like race, class, gender, sexual orientation, religion, age and ethnicity are interconnected to each other and create sites of discrimination and privilege. People may be subjected to oppression from different planes based on the social classifications listed above. The oppressions may overlap with other power differentials and intersect with each other and influence individuals on different levels.

The intersections of power differentials may not be necessarily oppressive in nature. It may position an individual on a vantage of privilege. The Matrix of domination eventually helps an individual to articulate the pros and cons of one's social positioning. This article undertakes an exploratory research to explicate and articulate the social positioning of the protagonist Phiona in the movie *Queen of Katwe*. The authenticity of the experience of the protagonist is directly proportional to the real characters whose lives bear testimony to it. The protagonists are privileged in one sphere while they are oppressed for the same aspect of their identity at a different social sphere.

Patricia Hill Collins' initial propaganda behind her matrix of domination was to liberate the black women in America from the institutionalised discrimination based on race and gender. One facet about the matrix of domination is that it lets the power differentials be evaluated as separate entities rather than in combinations. So Collins focused on the intersectional position of individuals who were female and black. The economic position of the individuals amounted to the intersection of oppression rather than being calculated as additive forces. Other power differentials like sexual orientation, age, ethnicity and nationality intersect with the other oppressive social classifications and

## HIDDEN FIGURES AT THE INTERSECTIONS

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### Abstract

The research article aims to revisit history and view the strategies evolved by African American women amidst an all white work space in America from an intersectional vantage. The movie *Hidden Figures* is a movie adaptation of the book *Hidden Figures* by Margot Lee Shetterly. She believes that history is what people do on a daily basis. The power relations of race, class, gender, etc., in a given society at a given time are not discrete and mutually exclusive entities rather they perpetuate one another and work in tandem. It identifies the position of African American women in the movie through an intersectional lens and how they emerge successful using diplomatic strategies that avoids riots and protests.

Key words: Intersectionality, Gender and Race, Intersectional feminism, Everyday living experience, Identity, Coloured women.

The research article aims to revisit history and view the strategies evolved by African American women amidst an all white work space in America from an intersectional vantage. The movie *Hidden Figures* is a movie adaptation of the book *Hidden Figures* by Margot Lee Shetterly. She believes that history is what people do on a daily basis. In short everyday experiences of individuals when they are documented, they become history; “We think of capital ‘H’ history as being these huge figures—George Washington, Alexander Hamilton and Martin Luther King” (Wei-Hass). History has remained silent of those who have revamped the landscape of power struggles through their everyday living experience like women-of-colour. They battle against intersectional oppressive forces on an everyday basis. The power relations of race, class, gender, etc., in a given society at a given time are not discrete and mutually exclusive entities rather they perpetuate one another and work in tandem. Toni Cade Bambara, black feminist author and essayist in the year 1970 edited collection of essays entitled the Black women, “...how black Women would never gain their freedom without attending to oppressions of race and class and gender” (Collins and Bilge, ch.3).

Anna Julia Cooper in 1892 in her book, *A voice from the South: by a Black Woman of the South* analyzed black women’s experiences and how they intersected with oppressing forces like race, class, gender, and sexuality but she “lacked the resources to make her voice heard” (Collins and Bilge, ch.3). Women do not get to experience the world in a linear and compartmentalized fashion, but in a simultaneous manner. The super imposed oppressions were experienced by Women at different levels of their lives. Intersectionality initiates its critical inquiry from the point of convergence of different oppressive power differentials.

Crenshaw’s concept of intersectionality was “tangible, spatial relations of everyday life” (Collins, *Intersectionality* 27). For the idea of an intersection where two paths meet each other is a familiar phenomenon in physical and geographical spaces. Every culture has intersection where different kinds of people cross each other; “Being in an intersection or moving through one is a familiar experience” (Collins, *Intersectionality* 27).

The movie encapsulates the life of a young African American girl in her 6<sup>th</sup> grade is found to be extremely good at mathematics and her school authorities suggest her parents to put her in a best school. Her parents were elated on hearing their daughter's talent for mathematics and wondered what she would become in the future. With so much hope they left the countryside because they believed that it would

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# Cultural Conflict and Fusion: An Analysis of Bapsi Sidhwa's "An American Brat"

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## Abstract

*Culture encompasses all life and social experiences. Culture evolves. English colonisation changed Subcontinental culture. Post-colonial literature is named after this. Post-colonial thought includes cross-culturalism. It analyses the morphological organisation that leads to conception. Culturalism is the capacity to perceive and respond to verbal and written signals. Cross-culturalism is bridging the slightest obstacles between cultures. It shows boundaries expanding. Migrants adopt the culture of their new home but struggle with language and culture. Considering Sidhwa's "An American Brat" the study seeks to demonstrate cross-cultural experiences. Feroza, in Sidhwa (1994), contrasts East and West civilizations. Pakistani Feroza lives in America. Her native culture differs from American culture. Feroza represents cultural heterogeneity and hybridity in this study.*

**Keywords:** *Culture, Morphological Organisation, Postcolonialism, Differences, Jurisdiction, Culturalism, Boundaries*

## Introduction

Throughout human history, culture has improved civilizations and their people. It drives war and peace. Its dynamism inspires good and evil. It fosters personal dedication and fidelity. When a person sees another person of a certain culture speaking his language and intonation, he is drawn to him and feels a feeling of connection. Shenkar (2008) claims that cultures may be bridged, but not threatened. Culture also shapes individuals. Its dominance affects everyone, everywhere.

Cultures mould individuals better than any other force. It effectively passes on one generation's beliefs, customs, and values, making it more potent than regular schooling. To comprehend their duties, individuals must understand culture. Because civilizations develop and share culture, there is a complicated relationship between them. Isolated people cannot create civilizations. Cultures are created by people working and communicating. Speech and politics are meaningless without people.

Everyone has a culture. Culture is described in numerous ways because people see it differently. Hofstede believes that culture may divide communities via mental conditioning. Culture represents global ideals and human achievement. It encompasses mental and creative effort that elaborates people's thoughts and experiences. Culture describes a life's way, which is expressed in learning, art, institutions, and common behaviour. A culture that encompasses life and society is a way of living. People impact and create civilizations. People transform civilizations. The English colonised the subcontinent, changing its culture. After independence from the English, the locals retain colonial culture and authority.

Colonialism influences politics, business, culture, and the global market. Said claims that imperialism persists in culture, politics, philosophy, economics, and social traditions where it dominated. Thus, culture's linguistic dominance allows imperialism to exist beyond a territory, reinforcing the image of the settlement without might.

Lineal imperial meddling is one of several factors of cultural change. Post-colonial societies struggle with cross-culturalism, hybridity, identity crises, and alienation. Post-colonialism emphasises cross-culturality. Culturalism is the ability to recognise and respond to verbal and non-lexical cues. Cross-culturalism is crossing one person's excessive barriers for another. It indicates boundary expansion. Zubair (2012) finds that immigrants only face hybridity and identity issues. Especially immigrants from colonised countries endure Diaspora, but Feroza enjoys this modern country and its freedom and liberal culture, which is not permitted in her origin community.

Interaction or conversation crosses views and thinking, showing that culture is fluid. New transcultural patterns promote hybridity in the contact zone, according to Ashcroft et al. In a varied society, various cultures communicate their issues in different ways.

Language is inseparable from culture. It follows culturally-influenced language and social norms. Language and non-linguistic acts that generate discursive context need good perception. Common understanding may maintain cross-cultural awareness. Several authors articulate such discourse. Cross-culture covers more than language. Living in another culture may inspire someone. He/she adapts to that culture by forgetting his/her own culture. Thus, this study explores Sidhwa's 'An American Brat'. Famous Pakistani writer.

'Culture' may mean several things. Matsumoto (1996) defines culture as the mix of behaviours, customs, ideas, and norms that a community shares yet is distinct for everyone, passed down from generation to generation. Some say admiring excellent music, cuisine, literature, and art shows culture. Biologists believe culture is bacterial settlement. Anthropologists and other behaviourists believe culture is knowing human behaviour, practises, and understanding. Culture and tradition define a society. Italy, Samoa, and Japan share cultures, beliefs, and language that keep them apart. Culture unites and distinguishes communities. Eliot (1948) proposes three ways to examine culture: individual, class, and society. He argues that a group's culture relies on its members and the society to which it belongs. Thus, society's culture is essential.

Sidhwa explores cultural tensions. 'An American Brat' is about cultural shock, according to Sidhwa. In "An American Brat," Hussain discusses cultural shock. She adds subcontinental students in western nations experience culture shock. Culture conflicts create hybridity. Imtiaz explains that Diasporic societies strive to share and distinguish from their host cultures. It causes hybridity and syncretism. South Asian students and workers in the West experience cultural shock. Bhaba examines the cultural differences that create hybridity as "in-between" or "interspaces".

This tale shows how Western culture and traditions differ from Eastern culture. Khan considers multiculturalism nonexistent. Asians are considered ignorant and backward. When these individuals come to Western nations, they have two options: stay ignorant or modernise by adopting western culture. The narrative follows a little girl who encounters three cultures: Parsi, her community's culture, Pakistani Muslim, her home nation, and American, where she goes to school. Kumar (2016) discusses "An American Brat" and thinks that cultural difference is the writing's curse, which skillfully differentiates Parsee and Jewish civilizations. He depicts Feroza's witting shift from traditional to international and from religious clannishness to the belief that everyone would be rescued.

Feroza, a young Parsi girl, knows various cultures in An American Brat. The book focuses on her travel to the US, her schooling, and her maturation. Mishra claims that cultural conflicts cause identity crisis, displacement, hybridity, and other challenges among a small group of individuals regardless of where they reside. The tale shows Feroza's life changes in the US.

The study shows East-West contrasts. In a globalised world, all cultures, languages, fashions, and civilizations influence one other. Hybridity follows. The researcher studies hybridity's issues.

Everyone has a culture. Culture impacts home-preserved people. After moving, individuals must adapt to a new culture. Acclimatisation creates hybridity. Transcultural hybridity creates unique people. They create hybrid identities. Jackson finds that hybridity notions illuminate cultural derivation. Crossbred people must blend in and recognise the varied cultural institutions where they

operate, yet they often accidentally adopt cultural features that form part of their hybrid identity.

Hybrid identity may affect immigrants' first and second generations differently. Because the second generation is more influenced by new culture, the first generation acquires more ancient culture. Cultural diversity may cause conflict. Immigrants encounter foreign customs and culture, according to Nedumchira. Here, they risk losing themselves. Globalisation has popularised cultural conflict and hybridity. Globalisation, a fast-growing network of linkages and interdependencies, represents contemporary social life, according to Tomlinson (1999). Many post-colonial writers depict mixed identities and cultural tensions. Most post-colonial authors address this issue.

Pakistani writer Hamid. He studied in America after graduating from Lahore, Pakistan. Princeton University graduate and consultant. He writes. He wrote several novels. He has struggled in America as a foreigner. He writes on these issues. "The Reluctant Fundamentalist" (2007) addresses cultural conflict and hybridity. Hamid (2007) elegantly addresses cultural conflict and hybridity.

Hamid uses neo-colonialism to show American-Pakistani connections. After independence, emerging countries are continually impacted by American neo-colonialism, which impacts their people, traditions, and identities. He represents civilizations and cultures with people. Hamid (2007) uses Changez to illustrate cultural conflict and hybridity. Pakistani Muslim Changez studies in America. He totally immerses himself in American neo-colonial society. His attempts to absorb American culture fail because he cannot become an American. He loves Erica, a white woman who still mourns Chris. His death impacts Erica's identity. Erica wearing her deceased boyfriend's T-shirt displays the deep cultural bond. Erica and her parents reject Changez as a boyfriend because of his culture.

He examines East-West cultural tensions. He thinks Changez and Erica's relationship fails because they're different ethnicities and cultures. Culture divides them. Changez attempts to woo her. Quitting his name, culture, and identity makes him Chris. The white woman accepts him when he acts like Chris. Hamid (2007) implies that Americans welcome non-Americans only if they give up

their culture and identity and embrace American culture as better.

He knows they must domesticate and incorporate their colonial heritage into their culture. According to Kane (2004), cultural confrontations promote variety, which is witnessed worldwide. African novelist Kane argues today's globe is separated into tribes. Modern and traditional groups exist. The extremist group believes in cultural conflicts, whereas the contemporary group believes in universality. He discovers that variety is natural and true.

It is stated that no society's culture is pure and the globe is growing multicultural. Despite their cultural differences, individuals go to other countries and live there. Varner and Beamer argue that culture is a group's wealth and ownership as well as its qualities. Culture shapes society. Life events and their interpretation influence it. Culture examines mental reality. It teaches us about diverse concerns from childhood and advises us on which to adopt. Society creates culture and gives it meaning.

When a person moves from one nation or culture to another, Yoseph (2005) states that it is not only a physical but also a mental difficulty. Different settings and experiences create unique memories. Remembrance helps establish uniqueness. Migration creates cultural hybridization.

In "An American Brat," Sidhwa contrasts Pakistani with American culture and civilisation. Feroza is the novel's main character, while Manek is her uncle. Zareen's short US visit highlights cultural disparities. Sidhwa (1994) describes the cultures of both nations and how they collide. Today, the globe is borderless and enlarged. Globalisation has increased migration. Language, culture, and lineage are causing migration. Literature is used to examine these people's hardships in the context of the modern world. Literature depicts their struggles and how they choose their homeland and host country. Sidhwa (1994) examined immigration issues using the same method. Her art brilliantly depicts hybridity and cultural tensions. Feroza leads this book. This book contrasts eastern and western civilizations. Feroza straddles two civilizations.

Sidhwa examines Pakistani culture. The book takes place in Pakistan and America. Pakistan is growing Islamic

fanaticism and Zulfikar Ali Bhutto is in jail. Feroza's mother wishes to avoid Islamic influences. Zia Islamized Feroza. She worries about her middle-class Parsee mother's clothes. Feroza is a conservative adolescent. Her backwardness stems from Pakistan's Islamic regime. Feroza's backwardness makes her not answer the phone. Her mother's fashion irks her. Muslim women dress modestly. Feroza's mother dresses like her culture. She adores her old-fashioned grandma and advises her mother to wear the outfit more modestly. Feroza strongly opposes to her mother's attire when she picks her up from school and begs her to dress properly. She protests to her mother's sleeveless sari-blouse, but her mother is surprised and claims they are Parsee and everyone knows they dress differently. This shows that every religion and caste has its own culture and traditions. Zareen worries about Feroza's backwardness in criticising her mother's clothes.

Due to her third-world status, she is harassed at the airport. She's new and dislikes this place. As a third-world citizen, she is humiliated at the airport and degraded. She cries "To hell with you and your damn country" in disbelief. "I'll go back." (58 1994). Her parents send her to her uncle, Manek, who is studying in America. He knows America and its culture well and guides her niece based on his experiment. As a third-world citizen, he faces humiliation and disgrace in America. His constant comments about Feroza's "desi behaviour and third world attitude" show this.

"He had weathered the trauma of cultural shock after cultural shock, the new world had buffeted him with emerged toughness." (119, 1994)

Sidhwa (1994) argues that the family system is very influential in Pakistani culture and civilization and parents' orders are considered to be authorized and children are bound to obey their parents. Zareen is answerable in front of her mother Kuttibai regarding her decision to send Feroza abroad. She enquires Zareen about her decision in a very satirical manner. Kuttibai is against sending her USA and she gets angry with Zareen about this matter. She says that she does not bother to consult with other relatives and elders. But now nothing can be done. So, she instructs Feroza how to behave in America. Feroza is

advised by Kuttibai to follow the values of the Parsee community strictly and never get corrupted in the USA. Feroza acts upon the instruction of her grandmother during traveling but her personality is altered inwardly and outwardly as her feet touch the land of opportunity. When she arrives at Kennedy Airport, she feels herself successful and her face glows with happiness. By seeing the organized flow of traffic, the crowd of people, the lights, gigantic building, outstanding neat and clean environment, and well-polished floors, she becomes astounded.

According to Sidhwa, sexual freedom is not allowed in Pakistani culture openly. In Pakistani society, parents want to stay away from their children from sexual perversion. Kuttibai is worried because Feroza is going to a country where sexual freedom is common, and children can enjoy sexual freedom easily. She discusses with Zareen that the USA is a dangerous place for girls as far as their honor and lives are concerned. Girls are killed after molestation. Sidhwa (1994) shares with us many examples of the exploitation of women in a developed country, the USA. Kuttibai wants that parents should get married to their daughter as soon as possible. She is of the view that parents should not focus on the education of their daughter. That is why she is against the decision of sending Feroza to the USA for studying. She expresses her fear that the USA is harmful to girls. She keeps on saying that she will be liberal, bold and may enjoy the company of drunkard, bad persons, and marry any person regardless of religion. The following lines of the text reveal her fear.

According to Sidhwa, Pakistani youngsters must follow their parents and relatives. Children must obey adults. After experiencing American independence, Feroza dislikes Pakistan's family structure and responding to parents and relatives. In Pakistani culture, children are advised whether they are Hindus, Muslims, or Parsees, according to Sidhwa. Feroza closely monitors this and believes American culture is exempt from it.

Pakistani society values religion and governs many aspects of life, whereas Americans are less religious. American religion is private. That's why David's parents let him marry a non-Jewish lady. Their kid marrying a Parsee girl does not bother them. Feroza needs family approval to

marry David. She writes and provides David's picture. Zareen wants her back from the US since her family was bombed. David calls Feroza "ZAP" (Zoroastrians) and she calls him "JAP" (Jewish). Zareen flies to the US to thwart Feroza's marriage to a non-Parsee since her parents won't allow it. Feroza's family reacts erratically to her marriage. David's Jewish marriage upsets Feroza's family in Pakistan. The old react strongly, but the youth attempt to persuade them that it's not a huge deal since conditions have changed. They want their elders will abandon outdated ideas. They urge their elders to let their children marry beyond the caste and religion and discard archaic ideas.

She illuminates Subcontinental women's activities. They must serve their family at home. Feroza and Jo decide to waitress. She altered her lifestyle and became a modernist spokeswoman despite her eastern roots. American families vary from Pakistani ones, according to Sidhwa (1994). Broken families. Families seldom live together. Parental obedience is not required. Miller's family illuminates American families in Sidhwa. Miller fathers Jo. His children live elsewhere, yet he manages a restaurant. Feroza enjoys meeting Miller's family and admires their lifestyle.

When she learns about foresting and childrearing, another cultural conflict arises. It differs from Pakistani. She finds American parenting quite different. She learns that rural farms charge for child care: Sidhwa believes politics affects Americans less than Pakistanis. Pakistani politics affects everyone. Pakistani politics is shaky. Politics don't bother Americans since it's well-run. Feroza notices little change in Jo's life since political change does not effect Americans and they don't care about politics, but she stays informed about Pakistan's politics while in America. Bhutto's hanging shocks her. Her family doesn't inform her about Pakistan's politics, which upsets her. Feroza finds that Americans focus on work rather than politics.

American traditions, morals, fashion, and methods of living, speaking, behaving, and eating vary, according to Sidhwa. Feroza has trouble adapting to American culture. She imitates Americans. She eats like them and interacts with salespeople. After a while, she learns to gaze at the

lovmaking pair. Feroza thoroughly adopts American culture. She dresses, speaks, and acts American. She learns driving, drinking, dancing, and American language. Feroza goes from bashful to forceful. She tells the salesgirl she wants this, but she can't since it's not a charity home. She insists on buying stuff. Decision-making is liberated. No one can influence their choices, not even religion. David marries Parsee Feroza without parental consent or religious advice. Feroza, a Pakistani, needs permission for everything. She eventually grows autonomous and makes her own decisions.

Sidhwa feels America offers equal opportunities for success. Nobody denies rights. American culture encourages equitable advancement. America has no suppression or regression. Intelligence may yield money in America. When Feroza visits her family in Pakistan, she tells them about America. She says America has poverty, but it's incredible that impoverished immigrants have electricity, water, and cars. She believes Pakistan's impoverished lack bathrooms. Sidhwa (1994) via Feroza notes that diversity in America gives everyone equal possibilities. Cross-cultural influences make Feroza independent, brave, powerful, and non-religious. Feroza's thinking is changed by two civilizations. She advances liberally. David reflects her freedom and mental growth. David's touch shows her freedom. She often doubts what she's doing, as the novel's ending shows:

"Once when she was sneaking back into her room at three o'clock in the morning with her shoes in her hand, she wondered if she was the same girl who had lived in Lahore and gone to the Convent of the sacred heart." (264, 1994)

She speaks artificially when she first gets in the US. Due to her speech and word choice, some find her weird and unnatural. Her buddy Jo helps her polish her local accent. Jo alters Feroza's mannerisms and accent. Jo guides Feroza's life. Feroza learns "Gimme a lemonade" from Jo. "Gimme a drink" (p.154) instead of "May I have this—may I have that?" (p.154). According to Lacan (1994), copying causes camouflage, hence Feroza is speckled. It opposes dappled light but not background harmony.



Sidhwa portrays Feroza's efforts to blend into American society. She learns American culture through flirting with males. This type of activity on the part of women is unknown in Pakistani culture but is common in American culture. Feroza's endeavor of reconciliation with the background is explored through flirting boys. Bhabha (1994) shows that mimicking reflects rejection's difference.

### Conclusion

Sidhwa tries to highlight the differences between Pakistani and American cultures. Zareen's two comments end Sidhwa (1994)'s exploration of different civilizations. Zareen believes that the cultures of Pakistan and America are not perfect and flawless. These cultures show opposition against each other and Feroza's personality is fully transfigured because of this fact as is highlighted by the text:

"I should have listened. I should never have let you go so far away. Look what it's done to you — you've become an American brat!" (279, 1994)

Sidhwa exposes the confusing picture of the cultural mixture by introducing the character of Feroza while staying in the west. In post-colonial discourse, Diaspora and Hybridity are the two main notions that occupy a great place in post-colonial discourse and they also pave the ground for the dilemma of identity in which Sidhwa's (1994) Feroza is suffered. Bhabha (1994) defines hybridity as a "in-between" space between two cultures, which is Feroza's condition because she doesn't belong anywhere.

While living in the USA, she notices changes in her conduct. Her speaking and living style undergoes a great change. She starts drinking and dancing at parties. Feroza starts facing identity issues from the time when she goes to the USA. The two main features of postcolonialism namely hybridity and Diaspora are reflected through her migration. Does she want to keep hold of one identity by losing others or does she satisfy with perplexed identities? It is an important question to investigate. Her resolution of staying in the USA permanently provides the answer to that question. When she comes to Pakistan to meet her family, she feels that she is a misfit in this country and feels herself a stranger in her birth country. Feroza's mother does not allow her to absorb the culture which is

opposite to their culture and religion regardless of the fact; she has sent her USA to stay away from the effects of fundamentalists. Zareen does not assist her daughter when she tries to marry David, a Jewish boy. Finally, Zareen says that she has become 'An American Brat' and she regrets her decision to send her to the USA. In this connection, it is argued that whatever situations experienced by Feroza, Feroza's uncle, Manek, and Zareen reflect the impacts of post-colonialism on the people of South Asia especially on the people of the Subcontinent. It is quite clear that in this global world, the cultural and religious disparity occupy a significant place but for settling in developed countries, it is necessary to throw away the array of narrow-mindedness to be modern and to keep pace with the world.

The present research beautifully describes the issues that are faced by immigrants in Western countries especially the immigrants who belong to third world countries. They find differences in cultures that are different from the culture of their native country. Sidhwa beautifully highlights the culture of America and Pakistan and elaborates on the differences.

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## Scrutinization of Characters and Silhouette in Zadie Smith's *N/W*

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### Abstract

*The motive of this paper is to look at NW, Zadie Smith's fourth novel, through the notion of crossings, which maybe considered as moral connections among characters however also as geographical trips throughout London, actions alongside the social scale, multicultural encounters, weavings of numerous literary traditions and lineages, in addition to intertwining of high and famous culture. In every of those areas, the query this is raised in relation to Smith's novel is whether or not it's far viable to step throughout the traces that strictly divide people, districts, races, social lessons and cultural items into separate classes and are available up with an invigorating mélange, or if inflexible traces of separation nonetheless persist. The argument will draw from David Lodge's metaphor of the crossroads (whilst he puzzled which directions the novelist of the second one 1/2 of the 20th century should take), in addition to from Deleuze and Guattari's principles of traces of "segmentarity" and features of flight, alongside which individual and collective lives are ordered or fractured. The purpose might be to try to delineate the contours of British modern society and identification as depicted.*

**Keywords:** *ethics, identity, multiculturalism, popular culture, postmodernism, social class.*

### Introduction

NW (2012) is Zadie Smith's fourth novel after *White Teeth* (2000), *The Autograph Man* (2002) and *On Beauty* (2005). Back in 2000, Smith changed into hailed as the image of multicultural, multiracial London and her first novel constituted a crucial landmark in British literature, within side the identical manner as Salman Rushdie's *Midnight's Children* had inaugurated a brand new sort of writing in 1984 in each Indian and British literary production. *White Teeth* additionally holds a primary location in what has been called "London Black British writing", collectively with Hanif Kureishi's *Buddha of Suburbia* (1990) and *Black Album* (1995), however additionally Monica Ali's *Brick Lane* (2003) and Andrea Levi's *Small Island* (2004). Talking to an American audience in Philadelphia, Smith jokingly defined herself as "an English creator of third-man or woman comedian fiction, a scribbler of epic narratives populated via way of means of a colourful crowd of zany characters fighting with a number cultural issues, all speak

me in the ponderous dialects of a international a long way eliminated out of your own" (2001).<sup>1</sup>The multicultural measurement is a primary and chronic feature in Smith's four novels, and even though her writing ought to now no longer be decreased to that unique perspective,

NW maintains to Characteristics multiracial groups in London. Other recurrent subject matters and worries in her paintings also can be determined in NW such as the difficulty of social class, the experience of location, as well as questions of identity, authenticity and self- invention. Smith can pay close attention to various her narrative Strategies and strives to make sure a faithful transcription of discussion and neighborhood slang, a component that specially inspired her in Zola Neale Hurston's *Their Eyes were watching God* (1937), which she examine at the age of fourteen. Finally, Smith develops an entire array of modes and technique which might be partially indebted to realist, modernist and post modernist practices.

NW is split into 5 sections, every specializing in characters whose lives sometimes cross, and every written in a particular narrative mode and literary tradition. All of the 4 fundamental characters come from the identical fictional district of North West London, Caldwell: Leah Hanwell<sup>2</sup> and Keisha Blake — who renames herself Natalie whilst at university<sup>3</sup> — are formative years buddies who attended the same college as Nathan Bogle, now a homeless junkie, who will homicide the former drug addict and alcoholic Felix Cooper whom not one of the others knows. While the primary part (“visitation”) specializing in Leah from April to August 2010 is mainly written in a stream-of-cognition method acquainted to readers of Virginia Woolf and James Joyce, the second one part (“guest”) is a greater conventional third-individual narration, an analepsis throughout which we comply with Felix’s wanderings in London over the path of 1 day, August 27th, 2010, on the quit of which he is killed.

This method of a one-day narrative bears apparent echoes of Ulysses and Mrs Dalloway however additionally of Ian McEwan’s Saturday (2005). The 0.33 part (“host”) dedicated to Keisha/Natalie’s existence from her formative years withinside the overdue Seventies and Nineteen Eighties to August 27th, 2010, is split into 185 quick numbered and titled sections, the fragments perhaps reflecting the fragmentation of her identification and normal of a morepostmodernist vein — or greater simply, performing because the elements of the “scaffolding” that Smith says she desires to keep her novels up (2009b, 105). The fourth part (“crossing”) takes area at the identical day, after the homicide, as Nathan and Natalie are cris crossing North West London collectively and taking drugs, Nathan hiding from the police, Natalie having momentarily misplaced manage of her existence. The final part and coda (“visitation”) is a quick, pretty traditional narrative that takes area two days after the homicide and ends with Natalie and Leah phoning the police to denounce Nathan. Natalie’s final words — “I were given some thing to inform you” (294) — surprisingly echo the name of Hanif Kureishi’s novel *Something to Tell You* (2008). In addition, NW because the chronicle of a dying foretold (that of Felix, introduced in

partone) is packed with a feel of doom now no longer alien to a number of McEwan’s novels, and the last pages wherein Natalie falls right into a panic as she fears her kids have

The analysis of Smith’s novel shows that many of the theoretical concepts proposed by Bourdieu for the better understanding of how social divisions are created and maintained in Society can rather successfully be applied to literary analysis as they help to elucidate the divergent social trajectories of the characters. Using Bourdieu’s theoretical framework enabled to achieve a clearer understanding of how class boundaries are created in the fictional context and why some characters remain underprivileged while others thrive. Bourdieu’s insistence on the relational nature of the different types of capital is also exemplified in the social reality of the characters as their chances depend not only on economic resources but also on cultural and social resources.

There is no single reality for society as a whole, only specific ways of seeing it and the way we see it depends on our location in social space. Bourdieu’s theory helps to understand the relative nature of reality and explain the characters’ diverging life trajectories as the creation of individual social positions depends not only on economic resources but also on cultural and social resources. Differences are created between individuals by their different capital portfolios. Bourdieu’s theory also helps to understand why class is still a relevant concept in British society where social inequalities persist. Bourdieu explains the persistence of inequalities though the prism of inherited privilege — not only economic but also cultural and social inherited privilege result in closure of ranks and enduring social divisions, which is one of the main reasons why working-class people struggle when they attempt to achieve greater social mobility. Therefore, class matters because it precludes us from being the sole authors of our lives as privilege is reproduced.

In the novel, economic privilege intersects with cultural and social privilege, for instance, in the creation of Natalie and Frank’s lifestyle, and for the lack of access to the same high amounts of all of those types of capital, Michel and Leah cannot reproduce their lifestyle. Low amounts of embodied cultural capital also result in the characters feeling uncomfortable in the university environment. Both

Leah and Natalie feel as if they do not belong while studying at university, a phenomenon Bourdieu explains through the lower levels of cultural capital possessed by working-class children entering university.

The issue the characters have with figuring out with the lives of these individuals who belong to a socioeconomic magnificence exceptional from their personal is likewise supported with the aid of using Bourdieu's belief that an individual's monetary function is probable to blind them to the cloth situations of lifestyles skilled with the aid of using different individuals of society. Not most effective do the rich have issue with figuring out with the situations of the terrible, however the terrible additionally battle to apprehend the situations wherein the economically higher off stay.

While Natalie has forgot what it seems like to be terrible with the aid of using the stop of the unconventional as she has emerge as so conversant in her present day situations of lifestyles, Felix unearths it hard to apprehend how each person may even stay in an area like Pimlico, suggesting that monetary instances lead to social alienation among exceptional companies of individuals. Smith regularly makes use of implicit markers of sophistication belonging to suggest the differing social positions of the characters and counting on Bourdieu's theoretical framework can assist to decipher the hidden that means in the back of such implicit references. For instance, a informal remark approximately the first-class of training presented at a positive faculty exhibits Leah's neighbours as center-magnificence dad and mom with out the writer explicitly citing their magnificence heritage since the center training placed more emphasis on their children's training as a method to keep and strengthen

their social function. Smith additionally makes use of adjectival markers along with poshto suggest a character's magnificence belonging. She additionally makes use of references to region in geographical area as markers of sophist.

It's able to conclude that in contrast to the bulk of literary works produced in Britain Smith's novel does now no longer have middle-magnificence awareness as the radical centres on people occupying very exclusive factors on the social spectrum not withstanding dwelling in such near quarters, displaying hoe plenty individual live scan vary even inside an unmarried small area. In the fictitious context of the radical, magnificence may be visible as an implicit however pernicious phenomenon which can significantly have an effect on the characters existence chances, depriving them of the possibility to end up the only authors of the dictionaries that outline them.

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REPPRESSED VOICES OF MIGRATION: DISPLACEMENT AS A SYMBOLIC  
 REPRESENTATION OF EXPLOITATION OF NATURE AND WOMEN IN RAJAM  
 KRISHNAN'S *WHEN THE KURUNCHI BLOOMS*.

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**Abstract**

Migration has displaced families from its root and has disrupted peaceful living. Men and women share varied perceptions of the need for migration. Men, by their urge to explore, welcome migration as a positive change befitting a convenient life. Whereas Women who are rooted in their culture resist it as a factor of exploitation of women and Nature. The industrial revolution and climate change have initiated displacement and boosted hopefulness for better prospects, but it has hidden the agenda that vulgarize women's freedom and ransacks the resources of Nature. This article analyses and understands the truthfulness of gender issues in migration, shared as a bold voice of women in repression. Rajam Krishnan uses displacement and migration in *When the Kurunchi Blooms*, to symbolically represent the endangerment of the ecoregion and suppression of women in a tribal community.

**Keywords:** Migration, Displacement, Badagas, Tribal Community, Kurunchi

The new age evolution has witnessed Man exploring the various possibilities of advancement in the light of the industrial and green revolution and the initiation of unique and unconventional practices in society that mitigated the change. The scope of Migration has been historically withheld as a rare phenomenon that began as means of finding new habitats due to colossal disasters and invasions of land. The movement of the Homo erectus from Africa, migration to the Americas, Neolithic revolution, Indo-European invasion, Turkic expansion are a few notable instances in early history when the large community moved to new places. Colonialism displaced a more prominent sect of humans either voluntarily or involuntarily. People moved voluntarily to seek better prospects to end poverty and gain financial stability, while the involuntary movement is characterized by refugees, the slave trade, and human trafficking. The UN Migration Agency (IOM) defines a migrant as "any person who is moving or has moved across an international border or within a State away from his/her habitual place of residence, regardless of (1) the person's legal status; (2) whether the movement is voluntary or involuntary; (3) what the causes for the movement are; or (4) what the length of the stay is." The defining factor in migration is in the fundamentality of the initiation, whether it is a voluntary action or enabled by involuntary means.

The early half of the twentieth century witnessed displacement due to world war and post-world war migration birthed by decolonization agreements. India Partition, the Polish movement, and the Potsdam agreement, which displaced twenty million Germans, is the largest in modern history. War, agreements, and peace treaties have politicized the movement of people. The non-politized are mitigated through climatic changes and incompetent governance of natural resources. Industrialization and Urbanization initiated large displacements during the second half of the twentieth century. Post world war quickened the process of displacement by luring the human mind to explore newer frontiers of possibilities. Science and technology required people to displace from their original habitats for higher education and career prospects. Development and economic preference turned people away from their practice of belonging to their native settlements.

Migration can be characterized based on locale and permanence. People begin their movement within states and have continued moving between states and emigrating to other countries. Inter-state and within-country movements are chiefly categorized as a pattern of Urban-Rural movement or Urban to Urban movement. Rural populations move to towns and cities for work, while urban to urban migration happens

## ECOLOGICAL CONCERNS IN THE SELECT WORKS OF AMITAV GHOSH

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### ABSTRACT

The first and foremost concern of ecocriticism is environmentalism. It should be understood as a political and ethical movement that seeks to improve and protect the quality of the environment through the adoption of forms of political, economic, or social organisations that are taught to be necessary for, at least, conducive to the benign treatment of the environment by humans, and through a reassessment of humanity's relationship with nature. Environmentalists known as "eco warriors" try to raise awareness among people that the human race's and other species' lives are in jeopardy if they do not value the biosphere's indispensability.

Environmentalism, Bioregionalism, Deep Ecology, Eco Marxism, and Eco Feminism are some of the subtopics found in ecocriticism in a nutshell. Bioregionalism thinks globally and acts locally. Colonization may also have specific goals such as obtaining cheap new materials, cheap labor, and a captive market for product manufacturing; in this case, colonisation is a growth to the exploitation of the environment. Globalisation has accelerated biodiversity destruction also. It turns all forests and farms into industrial monocultures, which destroy both the biodiversity and the cultural diversity of local communities.

**Keywords:** Ecology, Exploitation, Colonisation of Land and Biodiversity Destruction.

In recent times, literature envisages itself as a multi-disciplinary forum, enabling and incorporating cultural studies as a discipline of social science, such as anthropology, socio-psychology, new historicism, neo-modernism, environmentalism, and so on. The present paper proposes to take up environmental issue represented in the literature.

The term "ecocriticism," which is a combination of two words, "eco" and "critic," is derived from Greek. In Greek, eco and critic mean "house" and "judge," which imply that "a person who judges the merits and faults of writings that debit the effect of culture upon nature, with a view toward celebrating nature, berating its despoilers, and revising their harm through political action" (Glotsfelty, 69). The term was first coined by William Rueckert in his essay "Literature and Ecology, an experiment in Ecocriticism" and terms Ecocriticism as "the application of ecology and ecological concepts to the study of literature" ("Home and Gasmere; ecological Holiness", 112). Ecocriticism is known in different forms as "Ecopoetics", "Ecoterriosm", "Environmental literary criticism", "Green cultural studies", "Landscape criticism". Although ecocriticism is branded as environmentalism, there is a major difference between the terms "Eco" and "Enviro." "Eco" implies interdependent communities, integrated systems and strong connections among constituent parts. "Enviro" is anthropocentric and dualistic, implying that human beings are at the centre, surrounded by everything else that is not human. Ecocriticism thus brings about a radical shift from anthropocentrism to biocentrism.

The first and foremost concern of ecocriticism is environmentalism. It should be understood as a political and ethical movement that seeks to improve and protect the quality of the environment through the adoption of forms of political, economic, or social organisations that are taught to be necessary for, at least, conducive to the benign treatment of the environment by humans, and through a reassessment of humanity's relationship with nature. Garrard defines environmentalists as those "who are concerned with environmental issues such as global warming and pollution, but who wish to maintain or improve



## Fractured Identity in K. A. Gunasekaran's *The Scar*

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**ABSTRACT**

The article entitled "Fractured Identity in K. Gunasekaran's *The Scar*". Focuses on the fractured identity of Dalits through in the fiction *The Scar* by K. Gunasekaran. Dalit Autobiography has turned out to be not only a part of the Dalit history but also an important node of Dalit Literature. It is a true reflection of the Dalit struggle to achieve a sense of identity and mobilize resistance against different forms of oppression. This article seeks to examine the status and sufferings of Dalits and their survival in the caste Hindu society in the K. A. Gunasekaran's Tamil autobiography 'Vadu' which is available in English translation a (2009) by V. Kadamban. By writing his autobiography Gunasekaran thus challenged the tradition of Dalit literature and propagated by mainstream writers. Not only it is a record of his experiences but it is also a reflection of a certain time. It talks about his life up to his graduation. The narrative evokes a mix of Hinduism, Islam and Christianity. This autobiography shows the curse of untouchability through the physical and psychological wounds in the minds of the so-called outcasts. The paper examines how literature could be used for our understanding of their hurdles of faced challenges by the Dalits and the cast

**Keywords:** Dalit, Auto Biography, Fractured Identity, untouchability

Dalit autobiography plays a vital role in the upliftment of Dalits. It brings out the true evidence of discrimination against Dalits in the name of caste and it also highlights the duality of the society in treating Dalits. The author evidences the double standards of Indian villages' cruelty and lack of consciousness towards Dalits. K. A. Gunasekaran duels in the subject casteism which is widespread in every part of Indian village.



**'ECOFEMINISM AND WILDERNESS THERAPY': THE INSEPARABLE BIPARTITE IN  
THE JOURNEY TO SELF-REALIZATION AND ARTICULATION IN AMBAI'S  
"FOREST."**

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**Dr.C.Anita** Assistant Professor Department of English, Thiruvalluvar University, Serkadu, Vellore.

**Abstract**

The need to conquer the fear of self-worth is a mandate in a male-centric society. Women as victims of patriarchal misogyny require a trustworthy therapist to treat and heal. Ecofeminism understands the common source of contention evident in the subjugation of women and exploitation of nature. Wilderness therapy addresses the innate pain of women as they take a journey into the unexplored territories of the deep forest. It is comparable to the journey into the depth of oneself to understand the crux of the issue. The article Ecofeminism and Wilderness Therapy explores the tenets of Wilderness therapy and discusses the journey of Chentiru. Her interaction in the Wilderness provides her clarity. Ambai uses the mythical character Sita as a parallel plot and compares the similarity between Chentiru and Sita in the Wilderness. Sita and Chentiru understand the core of the issue that has structured their life. They acquire the courage to articulate the pain which has been thrust on them. The journey into the Wilderness has brought about a change, making a strong recommendation to every woman in distress.

**Keywords:** Wilderness Therapy, Ecofeminism, Forest, Patriarchal Misogyny

The subaltern voices have chiseled the pre and post-independent Indian history. This voice of the oppressed arose out of their dire need to claim their prominence as natives and compatriots. The consequence of British hegemony incarcerated the Indian nationals. Imperialism enslaved the Indians under British supremacy, while casteism subdued them under class dominancy. Among the vast majority of the subaltern lies the marginalized subset of womanhood. The voice of Indian women is ever considered an abomination in a patriarchal community. The Indian subcontinent in a totalitarian front has lost its roots and relevance in the realm of colonization under the British Raj, and women lost their equitable position to the egregious practice of patriarchy and anarchy together. Subjugation is a forced ordeal thrust upon women. The decline of the status of women in society began when the ideology of equal share in labour diversified into a commodity, asset, and claim over private property.

The subservience of women began with stereotyping. They held roles that made a lesser contribution to economic upliftment. Women's roles are characterized by childcare and homemaking. In class, caste, and imperialistic sovereignty, the subordination of women has permitted oppressive and toxic practices such as child marriage, illiteracy, juvenile pregnancy, partiality in law and governance, polygamy, and economic dependency. These venomous doctrines silenced women's voices, causing detrimental social stratification against equality and compatibility. In India, humanity stooped to its lowest point with the acceptance of systems like Sati, female infanticide, the Devadasi system, dowry harassment, and honour killing.

## Narrative- A blend of Modern and Traditional: A Study of Ben

### Okri's Select Novels

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India.

#### Abstract:

Okri employs a narrative style a mixture of reality and imaginary. He uses African oral tradition and bond with modern technique 'Magical Realism'. Though Okri's works deal with magical realism, he refuses to be called him as pure magical realist writer. The reason for Okri, to adopt magical realism in his works, is the inadequacy of narrative techniques to express the neo-colonial aspects in African literature. He employs the narrative technique in his *Abiku Trilogy*.

**Key words:** Ben Okri, narrative style, magical realism, Abiku Trilogy, African oral tradition

Okri's narrative style is a mixture of reality with the imaginary facts. He utilises African oral tradition with magical realism. Critics state that Okri as a magical realist but in an interview he strongly declines to be categorized as clean magical realist writer. The chapter focuses only on the narrative style with the merge of magical elements and oral tradition found in Okri's select novels. The narrative techniques uses by Okri illustrate the life and the consequences faced by people in post independent Nigeria.

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**Abstract:**

The biggest challenge women faced in Indian social history is patriarchy. India has age old rigidly built patriarchal structure. In a male chauvinist society, the power of decision making is handed to men and women are same. A woman born in a patriarchal society tend to suffer because of the ruling rules. Rabindranath Tagore's play *The King and the Queen* the theme placed in one such society. The protagonist Sumitra is seen struggling against the male-dominated society. Tagore message to the society through Sumitra's role is that women are the grip of social ills such as fear, injustice and gender discrimination. Protagonist Sumitra is dead against that. The dramatist ends the play by making Sumitra a fierce rebel fighting against her own husband for the sake of her country and its people.

**Key Words:** Political Identity, Right for Equality, Pre Independent India.

Tagore defines the Indian philosophy of *Rajdharm* in the play *The King and the Queen*. *Rajdharm* means the king does his duties and helps the poor who are in the emperor. King Vikram does not recognise his *Rajdharm* as his emperor. He neglects his royal duties because of his passionate attachment with the queen "VIKRAM. No more vain words, queen. The bird's nests are silent with love. Lips keep guard upon lips and allow no word to clamour" (*KQ*, 94). Sumitra requests Vikram to do his kingly duties. She advises the people of the kingdom are dying by the hunger for his negligence. She pleads with him to save the people from dicots. Vikram gets infuriated by Sumitra's words and he replies to his wife, he knows when and what to do for the people. He says that to keep silent like birds always living silently in their nest. Psychologically he has a mentality of nothing to do if a woman accuses him, even if he refused to fight with foes. She worries that he is not able to understand his relationship and responsibilities. He acted as a sensuous man.

Tagore suited the title of the play *Raja O Rani* published in Bengali 1889. He translated the play into English with the title *The King and the Queen*. He has written the play during the early twentieth century scenario — political and social upheavals in colonial India. The period the Bengal partition is the backdrop of the play. He opposed the British Raj and split off Bengal. In the play, he places Sumitra's role during the political upheavals were going on in pre-independence India. He represents the period Indian women participated in freedom fighting. Through the play, he mentioned Indian men and their sacrifice occupy a foremost place in Indian freedom history.

Queen Sumitra discomforts and restlessness gets echoed in the play. Tagore's king Vikram represents his authority over the country, sensible duties and also how he lived a self-centred life:

VIKRAM. Why have you delayed in coming to me for so long, my love?

SUMITRA. Do you not know, my king that I am utterly yours wherever I am? It was your house and its service that kept me away from your presence, but not from you.  
 (*The King and the Queen*, 93)

The scene opens with the husband questioning his wife. Vikram enquires his wife Sumitra for being late at the king's court. She replies that wherever she may be her mind contemplates on him. She says that the palace is not her palace; it is the King's palace. She expresses her feelings that she maintains distance from the King to do his kingly duties because she understands the role of personal space in a relationship. She keeps him at a distance but she takes care of him. Vikram treats his wife as inferior. His behaviour resembles, he is a ruling master of Sumitra that she lives in the shackled condition of a palace.

The traditional duty of a married woman through Sumitra dialogue is understood. She is a woman of a country but is dependent on the King. She cannot realise her wish without her husband.

## Subverting the Gender Stereotype in Mahesh Dattani's Select plays

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### Abstract

*Subverting the Gender Stereotype* examine the issues of feminism in the urban context, the complex relationship between men and women in the modern urban family and their trials and tribulations and gender inequalities through the plays *Bravely Fought the Queen* and *Clearing the Rubble*. The modern life, families and their trials and tribulations often form the crux of Mahesh Dattani's works. Urban issues are dealt with at most sincerity and close to reality.

**Keywords:** Stereotype, Gender, Feminism, Urban, Modern, Mahesh Dattani,

Patriarchal

The eminent theatre director Erin Mee observes, "Mahesh Dattani frequentl takes as his subject the complicated dynamic of the modern urban world." (Note 3) But even though the setting of his plays is mainly urban, the issues he deals with a varied. Mahesh Dattani, through his themes and characters, almost defies gender categorization. But it can be said without a doubt that he is a writer who depicts the oppress and the marginalised and the stereotyped. Gender stereotyping and its consequent

SELF-CONFINEMENT OF MASHA IN CHEKHOV'S *THREE SISTERS*

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Anton Pavlovich Chekhov is a cardinal literary figure in Russia. He is known to Russia through his short stories and became popular very much with his plays. He has written many plays among them a few plays became very popular they are *Three Sisters* and *The Cherry Orchard*. This article analyses the character of Masha in *Three Sisters*. This play has published in the year 1901.

The book *Nineteenth century Russian literature* has written by a famous British historian of medieval Russian history and of Russian literature John Fennell. He points out that the common purports of Chekhov stories and dramas in the following lines.

It is to a study of the state of man's consciousness that the whole of Chekhov's nature work, including the drama is devoted, indeed the majority of the Chekhov stories may, in retrospect, be seen as falling within the same pattern. His subject is contemporary Russia, his meaning is universal. (323)

According to Fennell the concept of Chekhov's short stories and dramas reflect the life style of Russians. A century back Russians lived a life of much emotions and turbulence. The beginning of twentieth century Russians were suffered by civil war and Industrial Development such as high taxes, loss of jobs, and rampant hunger. During Industrial Revolution the working class people and peasants suffered more than nobles. This was a traumatic period for the Russians.

Depression occurs in both the genders. Women are affected more comparatively worse than men. Depression impacts in all area in women's life. For an example when a girl is depressed denied higher education she goes to the depression state. A married woman is also depressed when she is bounded with responsibilities such as take care and responsibility for her



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**Abstract:**

Nigeria has an indigenous identity for its natural resources. The forest is attached with the culture and tradition of Nigeria. Ben Okri is a Nigerian writer who illustrates the degeneration of natural forest in his novel *The Flowers and Shadows*. He brings out the negative faces of globalization and modernization. The process of globalization gradually destructs the natural resources by means of expanding the civilization and industries. Okri focuses on forest's ecological value by highlighting the significant role of the forest in African culture and financial system. Okri tries to create awareness to regenerate the forest for future generation.

**Keywords:** Ben Okri, Nigeria, natural resources, forest, tradition, globalization, modernization,

Forest is the basis of the environment. Forest sticks to great values in every group of people. The world without trees, plants and shrubs become bare land with stones and mountains. The beauty of natural landscape is lost and cause impairment to the health of human being and other creatures. African continent is widely known for its vast spreading forest which is filled with thousands of species ranging from trees, shrubs, parasites, animals, humans. Forest affords food resources, habitats for inhabitation for humans and other animals. The forest plays a vital role in regulating climate and prevents erosion. The African forest has precious resources. In the Westerners point of view, the African forest has valuable resources to be exploited by the European colonisers. Writers from Africa signify the importance of preserving forests in their works. Chinua Achebe in his *Things Fall Apart* has "given the alarming statistics on the current state of forests in Nigeria" (Gillian Gane 40). Ben Okri's *The Famished Road* depicts the devastating effects of development on forest. In moving further into the research, a brief explanation of Ben Okri is essential. Okri was born in 1959 in northern Nigeria to an Urhobo father and Igbo mother. His father decided to study law so his family left for London. Okri spent his childhood in England. At the age of seven Okri returned to Nigeria in 1968 at the time of Biafra War. Okri returned to England for his university degree B.A. in creative literature. He was working as a journalist and began writing essays and short stories. His earlier works focus on life in modern day Nigeria. Okri, being a diasporic writer, wrote about the problems which beset his homeland. His writings depict poverty, famine and political corruption. He combines western literary techniques with the elements of traditional African folklore and myth.

It is imperative to discuss about Chinua Achebe's the theme of forest in his novel *Things Fall Apart*. Achebe uses the term 'Evil Forest' in this novel. He stresses the significant of forest. The forest is essential for the Igbo since it conserves Igbo's social and religious order. In *Things Fall Apart*, Achebe's reference to the forest is given as "Evil Forest" where the disgraced people are buried after death.

In it were buried all those who died of the really evil diseases, like leprosy and smallpox. It was also the dumping ground for the potent fetishes of great medicine men when they died. An 'evil forest' was, therefore, alive with sinister forces and powers of darkness (Achebe 148).

The forest is a region where contaminants of leprosy and smallpox are buried. Evil forest serves as a safety regulator to remove the noxious elements that are hazardous to the society. In the context of neocolonial and globalization manipulation, shows how human being is a threatening force to natural resources. Okri focuses on forest's ecological value by highlighting the significant role of the forest in African culture and financial system. In *The Famished Road* the forest is a reminder of the steady disappearance of both natural resources and traditional credence it

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# Cultural Conflict and Fusion: An Analysis of Bapsi Sidhwa's "An American Brat"

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# Cultural Conflict and Fusion: An Analysis of Bapsi Sidhwa's "An American Brat"

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## Abstract

Culture encompasses all life and social experiences. Culture evolves. English colonisation changed Subcontinental culture. Post-colonial literature is named after this. Post-colonial thought includes cross-culturalism. It analyses the morphological organisation that leads to conception. Culturalism is the capacity to perceive and respond to verbal and written signals. Cross-culturalism is bridging the slightest obstacles between cultures. It shows boundaries expanding. Migrants adopt the culture of their new home but struggle with language and culture. Considering Sidhwa's "An American Brat" the study seeks to demonstrate cross-cultural experiences. Feroza, in Sidhwa (1994), contrasts East and West civilizations. Pakistani Feroza lives in America. Her native culture differs from American culture. Feroza represents cultural heterogeneity and hybridity in this study.

**Keywords:** Culture, Morphological Organisation, Postcolonialism, Differences, Jurisdiction, Culturalism, Boundaries

## Introduction

Throughout human history, culture has improved civilizations and their people. It drives war and peace. Its dynamism inspires good and evil. It fosters personal dedication and fidelity. When a person sees another person of a certain culture speaking his language and intonation, he is drawn to him and feels a feeling of connection. Shenkar (2008) claims that cultures may be bridged, but not threatened. Culture also shapes individuals. Its dominance affects everyone, everywhere.

Cultures mould individuals better than any other force. It effectively passes on one generation's beliefs, customs, and values, making it more potent than regular schooling. To comprehend their duties, individuals must understand culture. Because civilizations develop and share culture, there is a complicated relationship between them. Isolated people cannot create civilizations. Cultures are created by people working and communicating. Speech and politics are meaningless without people.

Everyone has a culture. Culture is described in numerous ways because people see it differently. Hofstede believes that culture may divide communities via mental conditioning. Culture represents global ideals and human achievement. It encompasses mental and creative effort that elaborates people's thoughts and experiences. Culture describes a life's way, which is expressed in learning, art, institutions, and common behaviour. A culture that encompasses life and society is a way of living. People impact and create civilizations. People transform civilizations. The English colonised the subcontinent, changing its culture. After independence from the English, the locals retain colonial culture and authority.

Colonialism influences politics, business, culture, and the global market. Said claims that imperialism persists in culture, politics, philosophy, economics, and social traditions where it dominated. Thus, culture's linguistic dominance allows imperialism to exist beyond a territory, reinforcing the image of the settlement without might.

Lineal imperial meddling is one of several factors of cultural change. Post-colonial societies struggle with cross-culturalism, hybridity, identity crises, and alienation. Post-colonialism emphasises cross-culturality. Culturalism is the ability to recognise and respond to verbal and non-lexical cues. Cross-culturalism is crossing one person's excessive barriers for another. It indicates boundary expansion. Zubair (2012) finds that immigrants only face hybridity and identity issues. Especially immigrants from colonised countries endure Diaspora, but Feroza enjoys this modern country and its freedom and liberal culture, which is not permitted in her origin community.

Interaction or conversation crosses views and thinking, showing that culture is fluid. New transcultural patterns promote hybridity in the contact zone, according to Ashcroft et al. In a varied society, various cultures communicate their issues in different ways.

Language is inseparable from culture. It follows culturally-influenced language and social norms. Language and non-linguistic acts that generate discursive context need good perception. Common understanding may maintain cross-cultural awareness. Several authors articulate such discourse. Cross-culture covers more than language. Living in another culture may inspire someone. He/she adapts to that culture by forgetting his/her own culture. Thus, this study explores Sidhwa's 'An American Brat'. Famous Pakistani writer.

'Culture' may mean several things. Matsumoto (1996) defines culture as the mix of behaviours, customs, ideas, and norms that a community shares yet is distinct for everyone, passed down from generation to generation. Some say admiring excellent music, cuisine, literature, and art shows culture. Biologists believe culture is bacterial settlement. Anthropologists and other behaviourists believe culture is knowing human behaviour, practises, and understanding. Culture and tradition define a society. Italy, Samoa, and Japan share cultures, beliefs, and language that keep them apart. Culture unites and distinguishes communities. Eliot (1948) proposes three ways to examine culture: individual, class, and society. He argues that a group's culture relies on its members and the society to which it belongs. Thus, society's culture is essential.

Sidhwa explores cultural tensions. 'An American Brat' is about cultural shock, according to Sidhwa. In "An American Brat," Hussain discusses cultural shock. She adds subcontinental students in western nations experience culture shock. Culture conflicts create hybridity. Imtiaz explains that Diasporic societies strive to share and distinguish from their host cultures. It causes hybridity and syncretism. South Asian students and workers in the West experience cultural shock. Bhaba examines the cultural differences that create hybridity as "in-between" or "interspaces".

This tale shows how Western culture and traditions differ from Eastern culture. Khan considers multiculturalism nonexistent. Asians are considered ignorant and backward. When these individuals come to Western nations, they have two options: stay ignorant or modernise by adopting western culture. The narrative follows a little girl who encounters three cultures: Parsi, her community's culture, Pakistani Muslim, her home nation, and American, where she goes to school. Kumar (2016) discusses "An American Brat" and thinks that cultural difference is the writing's curse, which skillfully differentiates Parsee and Jewish civilizations. He depicts Feroza's witting shift from traditional to international and from religious clannishness to the belief that everyone would be rescued.

Feroza, a young Parsi girl, knows various cultures in An American Brat. The book focuses on her travel to the US, her schooling, and her maturation. Mishra claims that cultural conflicts cause identity crisis, displacement, hybridity, and other challenges among a small group of individuals regardless of where they reside. The tale shows Feroza's life changes in the US.

The study shows East-West contrasts. In a globalised world, all cultures, languages, fashions, and civilizations influence one other. Hybridity follows. The researcher studies hybridity's issues.

Everyone has a culture. Culture impacts home-preserved people. After moving, individuals must adapt to a new culture. Acclimatisation creates hybridity. Transcultural hybridity creates unique people. They create hybrid identities. Jackson finds that hybridity notions illuminate cultural derivation. Crossbred people must blend in and recognise the varied cultural institutions where they

operate, yet they often accidentally adopt cultural features that form part of their hybrid identity.

Hybrid identity may affect immigrants' first and second generations differently. Because the second generation is more influenced by new culture, the first generation acquires more ancient culture. Cultural diversity may cause conflict. Immigrants encounter foreign customs and culture, according to Nedumchira. Here, they risk losing themselves. Globalisation has popularised cultural conflict and hybridity. Globalisation, a fast-growing network of linkages and interdependencies, represents contemporary social life, according to Tomlinson (1999). Many post-colonial writers depict mixed identities and cultural tensions. Most post-colonial authors address this issue.

Pakistani writer Hamid. He studied in America after graduating from Lahore, Pakistan. Princeton University graduate and consultant. He writes. He wrote several novels. He has struggled in America as a foreigner. He writes on these issues. "The Reluctant Fundamentalist" (2007) addresses cultural conflict and hybridity. Hamid (2007) elegantly addresses cultural conflict and hybridity.

Hamid uses neo-colonialism to show American-Pakistani connections. After independence, emerging countries are continually impacted by American neo-colonialism, which impacts their people, traditions, and identities. He represents civilizations and cultures with people. Hamid (2007) uses Changez to illustrate cultural conflict and hybridity. Pakistani Muslim Changez studies in America. He totally immerses himself in American neo-colonial society. His attempts to absorb American culture fail because he cannot become an American. He loves Erica, a white woman who still mourns Chris. His death impacts Erica's identity. Erica wearing her deceased boyfriend's T-shirt displays the deep cultural bond. Erica and her parents reject Changez as a boyfriend because of his culture.

He examines East-West cultural tensions. He thinks Changez and Erica's relationship fails because they're different ethnicities and cultures. Culture divides them. Changez attempts to woo her. Quitting his name, culture, and identity makes him Chris. The white woman accepts him when he acts like Chris. Hamid (2007) implies that Americans welcome non-Americans only if they give up

their culture and identity and embrace American culture as better.

He knows they must domesticate and incorporate their colonial heritage into their culture. According to Kane (2004), cultural confrontations promote variety, which is witnessed worldwide. African novelist Kane argues today's globe is separated into tribes. Modern and traditional groups exist. The extremist group believes in cultural conflicts, whereas the contemporary group believes in universality. He discovers that variety is natural and true.

It is stated that no society's culture is pure and the globe is growing multicultural. Despite their cultural differences, individuals go to other countries and live there. Varner and Beamer argue that culture is a group's wealth and ownership as well as its qualities. Culture shapes society. Life events and their interpretation influence it. Culture examines mental reality. It teaches us about diverse concerns from childhood and advises us on which to adopt. Society creates culture and gives it meaning.

When a person moves from one nation or culture to another, Yoseph (2005) states that it is not only a physical but also a mental difficulty. Different settings and experiences create unique memories. Remembrance helps establish uniqueness. Migration creates cultural hybridization.

In "An American Brat," Sidhwa contrasts Pakistani with American culture and civilisation. Feroza is the novel's main character, while Manek is her uncle. Zareen's short US visit highlights cultural disparities. Sidhwa (1994) describes the cultures of both nations and how they collide. Today, the globe is borderless and enlarged. Globalisation has increased migration. Language, culture, and lineage are causing migration. Literature is used to examine these people's hardships in the context of the modern world. Literature depicts their struggles and how they choose their homeland and host country. Sidhwa (1994) examined immigration issues using the same method. Her art brilliantly depicts hybridity and cultural tensions. Feroza leads this book. This book contrasts eastern and western civilizations. Feroza straddles two civilizations.

Sidhwa examines Pakistani culture. The book takes place in Pakistan and America. Pakistan is growing Islamic

fanaticism and Zulfikar Ali Bhutto is in jail. Feroza's mother wishes to avoid Islamic influences. Zia Islamized Feroza. She worries about her middle-class Parsee mother's clothes. Feroza is a conservative adolescent. Her backwardness stems from Pakistan's Islamic regime. Feroza's backwardness makes her not answer the phone. Her mother's fashion irks her. Muslim women dress modestly. Feroza's mother dresses like her culture. She adores her old-fashioned grandma and advises her mother to wear the outfit more modestly. Feroza strongly opposes to her mother's attire when she picks her up from school and begs her to dress properly. She protests to her mother's sleeveless sari-blouse, but her mother is surprised and claims they are Parsee and everyone knows they dress differently. This shows that every religion and caste has its own culture and traditions. Zareen worries about Feroza's backwardness in criticising her mother's clothes.

Due to her third-world status, she is harassed at the airport. She's new and dislikes this place. As a third-world citizen, she is humiliated at the airport and degraded. She cries "To hell with you and your damn country" in disbelief. "I'll go back." (58 1994). Her parents send her to her uncle, Manek, who is studying in America. He knows America and its culture well and guides her niece based on his experiment. As a third-world citizen, he faces humiliation and disgrace in America. His constant comments about Feroza's "desi behaviour and third world attitude" show this.

"He had weathered the trauma of cultural shock after cultural shock, the new world had buffeted him with emerged toughness." (119, 1994)

Sidhwa (1994) argues that the family system is very influential in Pakistani culture and civilization and parents' orders are considered to be authorized and children are bound to obey their parents. Zareen is answerable in front of her mother Kuttibai regarding her decision to send Feroza abroad. She enquires Zareen about her decision in a very satirical manner. Kuttibai is against sending her USA and she gets angry with Zareen about this matter. She says that she does not bother to consult with other relatives and elders. But now nothing can be done. So, she instructs Feroza how to behave in America. Feroza is

advised by Kuttibai to follow the values of the Parsee community strictly and never get corrupted in the USA. Feroza acts upon the instruction of her grandmother during traveling but her personality is altered inwardly and outwardly as her feet touch the land of opportunity. When she arrives at Kennedy Airport, she feels herself successful and her face glows with happiness. By seeing the organized flow of traffic, the crowd of people, the lights, gigantic building, outstanding neat and clean environment, and well-polished floors, she becomes astounded.

According to Sidhwa, sexual freedom is not allowed in Pakistani culture openly. In Pakistani society, parents want to stay away from their children from sexual perversion. Kuttibai is worried because Feroza is going to a country where sexual freedom is common, and children can enjoy sexual freedom easily. She discusses with Zareen that the USA is a dangerous place for girls as far as their honor and lives are concerned. Girls are killed after molestation. Sidhwa (1994) shares with us many examples of the exploitation of women in a developed country, the USA. Kuttibai wants that parents should get married to their daughter as soon as possible. She is of the view that parents should not focus on the education of their daughter. That is why she is against the decision of sending Feroza to the USA for studying. She expresses her fear that the USA is harmful to girls. She keeps on saying that she will be liberal, bold and may enjoy the company of drunkard, bad persons, and marry any person regardless of religion. The following lines of the text reveal her fear.

According to Sidhwa, Pakistani youngsters must follow their parents and relatives. Children must obey adults. After experiencing American independence, Feroza dislikes Pakistan's family structure and responding to parents and relatives. In Pakistani culture, children are advised whether they are Hindus, Muslims, or Parsees, according to Sidhwa. Feroza closely monitors this and believes American culture is exempt from it.

Pakistani society values religion and governs many aspects of life, whereas Americans are less religious. American religion is private. That's why David's parents let him marry a non-Jewish lady. Their kid marrying a Parsee girl does not bother them. Feroza needs family approval to

marry David. She writes and provides David's picture. Zareen wants her back from the US since her family was bombed. David calls Feroza "ZAP" (Zoroastrians) and she calls him "JAP" (Jewish). Zareen flies to the US to thwart Feroza's marriage to a non-Parsee since her parents won't allow it. Feroza's family reacts erratically to her marriage. David's Jewish marriage upsets Feroza's family in Pakistan. The old react strongly, but the youth attempt to persuade them that it's not a huge deal since conditions have changed. They want their elders will abandon outdated ideas. They urge their elders to let their children marry beyond the caste and religion and discard archaic ideas.

She illuminates Subcontinental women's activities. They must serve their family at home. Feroza and Jo decide to waitress. She altered her lifestyle and became a modernist spokeswoman despite her eastern roots. American families vary from Pakistani ones, according to Sidhwa (1994). Broken families. Families seldom live together. Parental obedience is not required. Miller's family illuminates American families in Sidhwa. Miller fathers Jo. His children live elsewhere, yet he manages a restaurant. Feroza enjoys meeting Miller's family and admires their lifestyle.

When she learns about foresting and childrearing, another cultural conflict arises. It differs from Pakistani. She finds American parenting quite different. She learns that rural farms charge for child care: Sidhwa believes politics affects Americans less than Pakistanis. Pakistani politics affects everyone. Pakistani politics is shaky. Politics don't bother Americans since it's well-run. Feroza notices little change in Jo's life since political change does not effect Americans and they don't care about politics, but she stays informed about Pakistan's politics while in America. Bhutto's hanging shocks her. Her family doesn't inform her about Pakistan's politics, which upsets her. Feroza finds that Americans focus on work rather than politics.

American traditions, morals, fashion, and methods of living, speaking, behaving, and eating vary, according to Sidhwa. Feroza has trouble adapting to American culture. She imitates Americans. She eats like them and interacts with salespeople. After a while, she learns to gaze at the

lovmaking pair. Feroza thoroughly adopts American culture. She dresses, speaks, and acts American. She learns driving, drinking, dancing, and American language. Feroza goes from bashful to forceful. She tells the salesgirl she wants this, but she can't since it's not a charity home. She insists on buying stuff. Decision-making is liberated. No one can influence their choices, not even religion. David marries Parsee Feroza without parental consent or religious advice. Feroza, a Pakistani, needs permission for everything. She eventually grows autonomous and makes her own decisions.

Sidhwa feels America offers equal opportunities for success. Nobody denies rights. American culture encourages equitable advancement. America has no suppression or regression. Intelligence may yield money in America. When Feroza visits her family in Pakistan, she tells them about America. She says America has poverty, but it's incredible that impoverished immigrants have electricity, water, and cars. She believes Pakistan's impoverished lack bathrooms. Sidhwa (1994) via Feroza notes that diversity in America gives everyone equal possibilities. Cross-cultural influences make Feroza independent, brave, powerful, and non-religious. Feroza's thinking is changed by two civilizations. She advances liberally. David reflects her freedom and mental growth. David's touch shows her freedom. She often doubts what she's doing, as the novel's ending shows:

"Once when she was sneaking back into her room at three o'clock in the morning with her shoes in her hand, she wondered if she was the same girl who had lived in Lahore and gone to the Convent of the sacred heart." (264, 1994)

She speaks artificially when she first gets in the US. Due to her speech and word choice, some find her weird and unnatural. Her buddy Jo helps her polish her local accent. Jo alters Feroza's mannerisms and accent. Jo guides Feroza's life. Feroza learns "Gimme a lemonade" from Jo. "Gimme a drink" (p.154) instead of "May I have this—may I have that?" (p.154). According to Lacan (1994), copying causes camouflage, hence Feroza is speckled. It opposes dappled light but not background harmony.

Sidhwa portrays Feroza's efforts to blend into American society. She learns American culture through flirting with males. This type of activity on the part of women is unknown in Pakistani culture but is common in American culture. Feroza's endeavor of reconciliation with the background is explored through flirting boys. Bhabha (1994) shows that mimicking reflects rejection's difference.

### Conclusion

Sidhwa tries to highlight the differences between Pakistani and American cultures. Zareen's two comments end Sidhwa (1994)'s exploration of different civilizations. Zareen believes that the cultures of Pakistan and America are not perfect and flawless. These cultures show opposition against each other and Feroza's personality is fully transfigured because of this fact as is highlighted by the text:

"I should have listened. I should never have let you go so far away. Look what it's done to you — you've become an American brat!" (279, 1994)

Sidhwa exposes the confusing picture of the cultural mixture by introducing the character of Feroza while staying in the west. In post-colonial discourse, Diaspora and Hybridity are the two main notions that occupy a great place in post-colonial discourse and they also pave the ground for the dilemma of identity in which Sidhwa's (1994) Feroza is suffered. Bhabha (1994) defines hybridity as a "in-between" space between two cultures, which is Feroza's condition because she doesn't belong anywhere.

While living in the USA, she notices changes in her conduct. Her speaking and living style undergoes a great change. She starts drinking and dancing at parties. Feroza starts facing identity issues from the time when she goes to the USA. The two main features of postcolonialism namely hybridity and Diaspora are reflected through her migration. Does she want to keep hold of one identity by losing others or does she satisfy with perplexed identities? It is an important question to investigate. Her resolution of staying in the USA permanently provides the answer to that question. When she comes to Pakistan to meet her family, she feels that she is a misfit in this country and feels herself a stranger in her birth country. Feroza's mother does not allow her to absorb the culture which is

opposite to their culture and religion regardless of the fact; she has sent her USA to stay away from the effects of fundamentalists. Zareen does not assist her daughter when she tries to marry David, a Jewish boy. Finally, Zareen says that she has become 'An American Brat' and she regrets her decision to send her to the USA. In this connection, it is argued that whatever situations experienced by Feroza, Feroza's uncle, Manek, and Zareen reflect the impacts of post-colonialism on the people of South Asia especially on the people of the Subcontinent. It is quite clear that in this global world, the cultural and religious disparity occupy a significant place but for settling in developed countries, it is necessary to throw away the array of narrow-mindedness to be modern and to keep pace with the world.

The present research beautifully describes the issues that are faced by immigrants in Western countries especially the immigrants who belong to third world countries. They find differences in cultures that are different from the culture of their native country. Sidhwa beautifully highlights the culture of America and Pakistan and elaborates on the differences.

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## Scrutinization of Characters and Silhouette in Zadie Smith's *N/W*

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### Abstract

*The motive of this paper is to look at NW, Zadie Smith's fourth novel, through the notion of crossings, which maybe considered as moral connections among characters however also as geographical trips throughout London, actions alongside the social scale, multicultural encounters, weavings of numerous literary traditions and lineages, in addition to intertwining of high and famous culture. In every of those areas, the query this is raised in relation to Smith's novel is whether or not it's far viable to step throughout the traces that strictly divide people, districts, races, social lessons and cultural items into separate classes and are available up with an invigorating mélange, or if inflexible traces of separation nonetheless persist. The argument will draw from David Lodge's metaphor of the crossroads (whilst he puzzled which directions the novelist of the second one 1/2 of the 20th century should take), in addition to from Deleuze and Guattari's principles of traces of "segmentarity" and features of flight, alongside which individual and collective lives are ordered or fractured. The purpose might be to try to delineate the contours of British modern society and identification as depicted.*

**Keywords:** *ethics, identity, multiculturalism, popular culture, postmodernism, social class.*

### Introduction

NW (2012) is Zadie Smith's fourth novel after *White Teeth* (2000), *The Autograph Man* (2002) and *On Beauty* (2005). Back in 2000, Smith changed into hailed as the image of multicultural, multiracial London and her first novel constituted a crucial landmark in British literature, within side the identical manner as Salman Rushdie's *Midnight's Children* had inaugurated a brand new sort of writing in 1984 in each Indian and British literary production. *White Teeth* additionally holds a primary location in what has been called "London Black British writing", collectively with Hanif Kureishi's *Buddha of Suburbia* (1990) and *Black Album* (1995), however additionally Monica Ali's *Brick Lane* (2003) and Andrea Levi's *Small Island* (2004). Talking to an American audience in Philadelphia, Smith jokingly defined herself as "an English creator of third-man or woman comedian fiction, a scribbler of epic narratives populated via way of means of a colourful crowd of zany characters fighting with a number cultural issues, all speak

me in the ponderous dialects of a international a long way eliminated out of your own" (2001).<sup>1</sup>The multicultural measurement is a primary and chronic feature in Smith's four novels, and even though her writing ought to now no longer be decreased to that unique perspective,

NW maintains to Characteristics multiracial groups in London. Other recurrent subject matters and worries in her paintings also can be determined in NW such as the difficulty of social class, the experience of location, as well as questions of identity, authenticity and self- invention. Smith can pay close attention to various her narrative Strategies and strives to make sure a faithful transcription of discussion and neighborhood slang, a component that specially inspired her in Zola Neale Hurston's *Their Eyes were watching God* (1937), which she examine at the age of fourteen. Finally, Smith develops an entire array of modes and technique which might be partially indebted to realist, modernist and post modernist practices.

NW is split into 5 sections, every specializing in characters whose lives sometimes cross, and every written in a particular narrative mode and literary tradition. All of the 4 fundamental characters come from the identical fictional district of North West London, Caldwell: Leah Hanwell<sup>2</sup> and Keisha Blake — who renames herself Natalie whilst at university<sup>3</sup> — are formative years buddies who attended the same college as Nathan Bogle, now a homeless junkie, who will homicide the former drug addict and alcoholic Felix Cooper whom not one of the others knows. While the primary part (“visitation”) specializing in Leah from April to August 2010 is mainly written in a stream-of cognizance method acquainted to readers of Virginia Woolf and James Joyce, the second one part (“guest”) is a greater conventional third-individual narration, an analepsis throughout which we comply with Felix’s wanderings in London over the path of 1 day, August 27th, 2010, on the quit of which he is killed.

This method of a one-day narrative bears apparent echoes of Ulysses and Mrs Dalloway however additionally of Ian McEwan’s Saturday (2005). The 0.33 part (“host”) dedicated to Keisha/Natalie’s existence from her formative years withinside the overdue Seventies and Nineteen Eighties to August 27th, 2010, is split into 185 quick numbered and titled sections, the fragments perhaps reflecting the fragmentation of her identification and normal of a morepostmodernist vein — or greater simply, performing because the elements of the “scaffolding” that Smith says she desires to keep her novels up (2009b, 105). The fourth part (“crossing”) takes area at the identical day, after the homicide, as Nathan and Natalie are cris crossing North West London collectively and taking drugs, Nathan hiding from the police, Natalie having momentarily misplaced manage of her existence. The final part and coda (“visitation”) is a quick, pretty traditional narrative that takes area twodays after the homicide and ends with Natalie and Leah phoning the police to denounce Nathan. Natalie’s final words — “I were given some thing to inform you” (294) — surprisingly echo the name of Hanif Kureishi’s novel Something to Tell You (2008). In addition, NW because the chronicle of a dying foretold (that of Felix, introduced in

partone) is packed with a feel of doom now no longer alien to a number of McEwan’s novels, and the last pages wherein Natalie falls right into a panic as she fears her kids have

The analysis of Smith’s novel shows that many of the theoretical concepts proposed by Bourdieu for the better understanding of how social divisions are created and maintained in Society can rather successfully be applied to literary analysis as they help to elucidate the divergent social trajectories of the characters. Using Bourdieu’s theoretical framework enabled to achieve a clearer understanding of how class boundaries are created in the fictional context and why some characters remain underprivileged while others thrive. Bourdieu’s insistence on the relational nature of the different types of capital is also exemplified in the social reality of the characters as their chances depend not only on economic resources but also on cultural and social resources.

There is no single reality for society as a whole, only specific ways of seeing it and the way we see it depends on our location in social space. Bourdieu’s theory helps to understand the relative nature of reality and explain the characters’ diverging life trajectories as the creation of individual social positions depends not only on economic resources but also on cultural and social resources. Differences are created between individuals by their different capital portfolios. Bourdieu’s theory also helps to understand why class is still a relevant concept in British society where social inequalities persist. Bourdieu explains the persistence of inequalities though the prism of inherited privilege — not only economic but also cultural and social inherited privilege result in closure of ranks and enduring social divisions, which is one of the main reasons why working-class people struggle when they attempt to achieve greater social mobility. Therefore, class matters because it precludes us from being the sole authors of our lives as privilege is reproduced.

In the novel, economic privilege intersects with cultural and social privilege, for instance, in the creation of Natalie and Frank’s lifestyle, and for the lack of access to the same high amounts of all of those types of capital, Michel and Leah cannot reproduce their lifestyle. Low amounts of embodied cultural capital also result in the characters feeling uncomfortable in the university environment. Both

Leah and Natalie feel as if they do not belong while studying at university, a phenomenon Bourdieu explains through the lower levels of cultural capital possessed by working-class children entering university.

The issue the characters have with figuring out with the lives of these individuals who belong to a socioeconomic magnificence exceptional from their personal is likewise supported with the aid of using Bourdieu's belief that an individual's monetary function is probable to blind them to the cloth situations of lifestyles skilled with the aid of using different individuals of society. Not most effective do the rich have issue with figuring out with the situations of the terrible, however the terrible additionally battle to apprehend the situations wherein the economically higher off stay.

While Natalie has forgot what it seems like to be terrible with the aid of using the stop of the unconventional as she has emerge as so conversant in her present day situations of lifestyles, Felix unearths it hard to apprehend how each person may even stay in an area like Pimlico, suggesting that monetary instances lead to social alienation among exceptional companies of individuals. Smith regularly makes use of implicit markers of sophistication belonging to suggest the differing social positions of the characters and counting on Bourdieu's theoretical framework can assist to decipher the hidden that means in the back of such implicit references. For instance, a informal remark approximately the first-class of training presented at a positive faculty exhibits Leah's neighbours as center-magnificence dad and mom with out the writer explicitly citing their magnificence heritage since the center training placed more emphasis on their children's training as a method to keep and strengthen

their social function. Smith additionally makes use of adjectival markers along with poshto suggest a character's magnificence belonging. She additionally makes use of references to region in geographical area as markers of sophist.

It's able to conclude that in contrast to the bulk of literary works produced in Britain Smith's novel does now no longer have middle-magnificence awareness as the radical centres on people occupying very exclusive factors on the social spectrum not withstanding dwelling in such near quarters, displaying hoe plenty individual live scan vary even inside an unmarried small area. In the fictitious context of the radical, magnificence may be visible as an implicit however pernicious phenomenon which can significantly have an effect on the characters existence chances, depriving them of the possibility to end up the only authors of the dictionaries that outline them.

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## CHAPTER 9

# THE PORTRAYAL OF WOMEN - AN ANALYSIS OF NADIA HASHIMI'S *THE PEARL THAT BROKE ITS SHELL*

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### ***Abstract***

Feminism is a liberation ideology for women since it is premised on the idea that women are treated unfairly because of their sexual identity. Feminism examines the factors that contribute to female oppression. The depiction of women in Afghanistan is described in this report. Through this study, we can sense the struggle of women in facing the society and to live the day today life.

***Keywords:*** Feminism, Woman, Bacha Posh, Depiction, Dominance

When compared to men, women's existence is not valued nearly as much. Women have been socialised to believe that their status is inferior to that of men. They believe what is happening is a natural occurrence. In practically all civilizations, men hold the

highest positions. Women are denied an equal opportunity to achieve their rights. They are never afforded the same opportunities to develop their capacities and skills as males. Women are constrained by established conventions that define what women can and cannot do in society.

Afghan played a very crucial part in empowering women during the previous fourteen years, and they continue to do so. The role of the media in promoting women's participation in society is critical. It has the ability to disseminate information and raise awareness about the issues that women confront. The media, above all, has given women a voice, allowing them to actively engage with the Afghan government, interest organisations, and society at large. Numerous studies on the media's representation of women have been conducted around the world, guided by media affect theories. The goal of these studies was to figure out how the media portrays women and how that portrayal influences their role and perception in society. Women's representation in women's print media has relevance to make and arguments that can be translated and applied to the current article, according to feminist media theory. The use of themes such as women's empowerment agenda has always been successful in women's media. These are then placed in contexts and meanings that directly communicate the messages to the target audiences.

The "Representation of Women" is discussed in "Pearl that Broke Its Shell." It examines the topic of identity, delves into the bacha posh heritage, examines how men completely disregard women's roles, and tries to make sense of Rahima and Shekiba's life. Rahima and Shekiba are also discovered to live in a patriarchal

society. Tradition and culture bind them to their home, preventing them from emigrating. Because Rahima's family has no boys, the Bacha posh custom exists. Rahima's mother hopes that by following this tradition, bacha posh will improve the family's situation, particularly her husband's. Her husband desires a son for his family because a son is a must for an Afghan family.

Rahima is board independence as a bacha posh, letting her to go to school, run around the streets, and play with her friends. Before Rahima, Shekiba was an Afghan woman who followed the bacha-posh culture. Shekiba, on the other hand, embraces the disparity. She demonstrates her existence by transforming into Shekib. She has the ability to shift into someone other than Asif's wife.

The writer will employ three connected theories in this investigation. The first problem formulation, which is the qualities of the principal character in Nadia Hashimi's *The Pearl that Broke Its Shell*, is analysed using character theory and characterization. All of the descriptions about character and characterization, as well as nine strategies an author utilises to make his characters accessible and come alive for the reader, aid the writer in identifying the key character's qualities.

Rahima is described as a positive person. Despite her terrible circumstances, she strives to expect wonderful things to happen in her life.

I looked at my sisters blankly. Madar-jan returned, drained. I was next. Khala Shaima had not succeeded in saving my sisters from Abdul Khaliq's family. I knew I shouldn't hope for any better, but I did (151).

Rahima appears to be an upbeat woman based on such thought. She is aware that her sisters will eventually marry. Rahima's aunt, Khala Shaima, fails to save Rahima's sisters from Abdul's family, but Rahima does have high hopes for her future. She hopes she will not marry like her sisters, despite the fact that it appears to be a possibility in her life.

Another indication that Rahima is a positive person can be found in her thoughts when she takes action to improve her life. She believes that, like Shekiba, her great-great-grandmother, she will be able to control her own fate. When Shekiba improves her life, Rahima believes she can do the same by opting to travel to Kabul. Rahima appears to be an upbeat woman based on such thought.

Rahima has always been viewed as a second-class citizen to men. She makes courageous decision to separate from her husband. The only way to get away is to flee to a safe haven. She changes her identity to make it simpler for her to flee. She reappears, this time in the form of a boy. She comes to terms with her own power and contentment. She also has a close connection with someone who understands her. She raised an apologetic hand silently thankful that the disguise was functioning without a break in her movement. Rahima's struggle can be observed when she avoids Abdul's presence. She is doing so to avoid getting into trouble with her husband.

Rahima will undoubtedly act in the same manner as Shekiba. Despite her terrible circumstances, she believes that if she works harder to seek out every chance, something good will

come in her life. She believes that her grandma altered her life, and now it is the turn of Rahima to do the same.

Rahima is confronted with inequality in *The Pearl that Broke Its Shell*. She lives in a patriarchal culture where women are treated as second-class citizens. Her father and spouse are the central characters in the novel. Men's dominance in Rahima's family is the basis of her life's oppressions. Her father and spouse have more authority to impose their will on women in any situation. They utilise their power and authority to control her and prevent her from doing what she wants. They make Rahima feel oppressed by imposing severe rules on her.

Rahima is not given the option of making a decision. Her father is the only one who has the authority to choose her marriage, hence she has no right to do so. Unmarried girls living with their parents, according to Rahima's society, is not a positive thing. It appears to be fate that a grown woman, such as Rahima, simply waits for a guy to marry her. Her father no longer wants her to live with him. As a result, her father looks for a suitable suitor for his daughter.

Rahima and her family are reported as being in a terrible financial situation. Rahima's father refuses to accept reality. Abdul Khaliq Khan is forced to marry her by her father. He is portrayed as a wealthy man who can provide her with a respectable life. Women are viewed as reliant on men. Because the arranged marriage is the result of her father's decision, Rahima has no power to stop it. Rahima's father insists on her marrying at a young age.



Rahima is a thirteen-year-old bride. Her father sticks to his decision regardless of what his wife thinks. Her father is the family's decision-maker. He has the power to make all of the decisions in his daughters' lives. In the household, a wife is not included in decision-making positions. As a result, everything concerning his girls is his business. He does not need to ask everyone else, including his wife, again. Because his wife is unable of doing everything, he excludes her from making decisions about their daughter's life. Men are free to choose their companion. Rahima, on the other hand, is compelled by her father to marry with a man who desires a marriage. In fact, it had put her squarely in front of the world war, which was demanding her hand in marriage. She's barely an adolescent, and she has to marry this grey-haired fighter who has bags of money and armed men to do his bidding. Her marriage is regarded as a business transaction. The female body is viewed as a means of exchange based on male relationships, specifically marriage. The body is a subject of control and an object of possession. She was subjected to a forced marriage in exchange for large sums of money. She gets exchanged for a huge bride payment of one million Afghanis.

Parwin has a bleak outlook on life. She was born with a limp leg, but she is always calm and composed. Because of her circumstances, her skills went undetected and buried. Her situation, like that of many Afghan women, becomes untenable. Only after her wedding did Rahima get a chance to meet her. Things were not going well, but all she told Rahima was that everyone was nice to her and that she was doing Absolutely fine. But she couldn't do anything there, so she decided to flee to a

safer place by killing herself. Shahla's life is the only one depicted as relatively satisfying. She has a wonderful relationship with her mother and sister-in-law, and she was given the freedom to name her daughter Parwin.

Rahima has no brothers at home. "If I had a son this would not be happening! Goddamn it! Why do we have a house full of girls! Not one, not two - but five of them!' He would yell" (5) It is clear that her father wants to have a son for his family. It's because having a son is incredibly essential to her family. Every time she and her sisters walk outdoors without the companionship of male relatives, they are harassed by some local lads on the street. Her sisters are in danger when they get home from school. Some local youths chase them down the street. As a result of the local males rushing against their bodies, their skirts are ripped. Rahima's father decides that because his daughters are women, they will not be allowed to attend school. They were also removed from their school. She and her sisters are still not permitted to go outdoors without their men's relatives because it poses a risk to women because there are no men in her family.

The narrative emphasises that it was primarily because Rahima and Shekiba were able to have sons that their lives were changed. If Shekiba had given birth to a daughter, Asif, who married her solely because she told him that every woman in her family conceived sons, would have divorced her. It breaks my heart to read about Shekiba's hardships, such as having to live alone after all of her family members died in a cholera pandemic and having to deal with domestic violence. The rules of the land appear to be in favour of males as well, because they were created by men for the benefit of men.

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