Abstract

Taking theoretical insights from the works of Stuart Hall (1993), Bhabha (1994), Pennycook (2007) and others, my paper problematizes the complex notion of identity(ies) with regard to the construction of identity(ies) in two postcolonial novels by Pakistani authors: Hamid’s The Reluctant Fundamentalist (TRF) and Sidhwa’s An American Brat (AAB). A common thread running through these novels is the juxtapositioning and co-construction of America and Pakistan to capture the essence of transnational and transcultural struggles over issues of identity(ies) in terms of race, class, nationality, gender, and sexuality(ies). I contend that identity is a process, constantly being refashioned and redesigned in contemporary discourses and illustrate the concept by showing some vignettes from the two novels. In each, the protagonist is torn between two cultures, nationalities and the struggles to come to terms with their mutable and fragmented identities. In each, the hero travels to America in quest of their American dream, but while pursuing that dream is caught unawares with the primeval question of their own cultural roots and identity. The titles and the endings of the novels capture the essence of identity as fluid, never complete, always in process owing to transnational and transcultural flows in today’s globalized world.

Keywords: Transculturality; Identity; Postcolonial; Hybridity; English; Pakistan

I. Introduction

The question of cultural identity lies at the heart of current debates in cultural studies and social theory. At issue is whether those identities which defined the social and cultural world of modern societies for so long - distinctive identities of gender, sexuality, race, class and nationality - are in decline, giving rise to new forms of identification and fragmenting the modern individual as a unified subject. Hall (1993) illustrates this through referring to the postcolonial conditions in the Caribbean, where three presences African, European and American illustrate the idea of ‘traces’ in identity. In TRF, Hamid writes an eloquent and moving tale of one man’s search between two worlds for his elusive identity. Changan would never have truly known who he was if he had not gone to America and experienced the feelings of being an outsider trying to fit in, of his surprising reactions to the world around him, and of his love and loss. The end of the story does little to bind up loose ends suggesting that Changez is still a work in process, or perhaps because the readers are to start from this point and begin examining their own identities. In AAB, during her time in America, Feroza is fighting against the boundaries
that once comforted her, trying to find her true self. Sidhwa uses the metaphor of a dark stairwell for America where Feroza is seemingly trapped. The feeling of being trapped and unable to break free of the boundaries restricts her from finding who she is and where she fits in. America is not only a land of individual freedom for Feroza, it is an emblem of a new identity, but does taking on a new identity erase her Pakistani identity? By raising these dichotomies and crucial questions, the novelists tend to highlight the complexity of searching for a stable and unified identity in a transcultural, postcolonial world.

This paper explores some major issues with regard to Pakistani fiction in English published for international market in this age of globalization. The main theme in postcolonial fiction—as these novels neatly fall under the rubric—is the quest(ions) of forging distinct cultural and national identity(ies) in the wake of independence from a colonial power. Taken literally the term ‘postcolonial literature’ would seem to label the literatures written by people living in countries formerly colonized by other nations. This is what the term originally meant, but it is not unproblematic. Literal colonization is not the exclusive object of postcolonial study. Lenin’s classic analysis of imperialism led to the Gramscian concept of ‘hegemony’ which distinguishes between literal political dominance and dominance through ideas and culture (what some critics of the American influence call the ‘Coca-colanization’ of the world). Sixties thinkers developed the concept of neo-imperialism to label relationships between the US and many Latin American countries, which, like Pakistan, while nominally independent had economies dominated by American interests, often backed by American military forces. Banana Republic was originally a sarcastic label for such subjugated countries ruled more by the US foreign policy than by their own indigenous governments (adapted from Brians 1998).

These two works of fiction capture the essence of complex and competing identities of Third World immigrant communities in the First World symbolized by the United States of America. The construction of America as a land of opportunity, power and wealth is juxtaposed against the appalling poverty, absence of infrastructure and lack of funding for educational institutions, health and sanitation in Pakistan. The protagonists are stranded between two worlds not knowing where they stand—displaced in both cultures they struggle to find an alternative space, and to create alternative discourses to articulate their experiences of transculturality.

II. Theoretical Perspectives on Postcoloniality

The emergence of non-native Englishes and Literatures has often been seen as the cultural write back to resist the hegemony of the dominant culture and the imperialist discourses. It has been argued by cultural theorists and literary critics like Bhabha, Hall and Ashcroft et. al. that since texts (and languages) played a central role in the construction of the discourses of the empire, to ensure the smooth running of the administration in former European colonies, therefore texts, language (in our case English) and literary fiction are central too in the historical reconstruction of national narratives and identities among the formerly colonized peoples.

However, the category culture has been questioned by social theorists since it often implies fixed categories of deterministic behavior; various new terminologies and conceptualizations of culture have been proposed. Street (1993) in his seminal article
“Culture is a Verb” argues that we tend to essentialise the categories and definitions we construct, and, goes on to argue that it is more useful to understand what culture does instead of trying to define what culture is. Further, he suggests that culture is an active process of meaning-making and contest over definitions including its own definition. The job of studying culture is not of finding and then accepting its definitions but of discovering how and what definitions are made, under what circumstances and for what reasons (adapted from Street 1993). Bhabha (1994) has developed the notions of ‘third space’ and ‘hybridity’, where difference is neither One nor the Other but something else besides, in-between (p. 129). Although, according to Pennycook (2007) the term hybridity reeks of colonial overtones of mixed breeding. In colonial discourses hybridity is a term of abuse for mixed breeds implying impurity.

Bhabha poses the question: should we use only words with a pure and inoffensive history, or should we challenge essentialist models of identity by taking on and then subverting their own vocabulary. According to Bhabha, this hybrid third space is an *ambivalent* site where cultural meaning and representation have no ‘primordial unity or fixity’. Thus, hybridity or third space is an ‘interruptive, interrogative, and enunciative’ (Bhabha 1994) space of new forms of cultural meaning and production blurring the limitations of existing boundaries and calling into question the established categorisations of culture and identity. Critiquing the traditional notions of culture for their unificatory principles of social homogenization, Pennycook (2007) introduces and problemmatizes the notion of transculturation or transidiomatic practices.

A move to look at ‘trans ‘ rather than ‘post’ theories, however, shifts the relationship from a temporal to a more spatial domain, from time to movement, shifting dependency away from a former set of theoretical paradigms (modernism, structuralism, colonialism) to a more contemporary array of contexts. This shift from the temporal to the spatial is important for a move towards understanding globalization, movement, flows and linkages (2007: 44).

Pennycook goes on to argue that transgression is not merely an act of going beyond the accepted, of testing the possibilities of difference, but is also an exploration of boundaries of thought. The notion of transgression escapes the limits of dialectical thinking and develops a relation of strategic supplement, pushing us to think of that which has not been thought. This is the third space inhabited by not only Hamid’s and Sidhwa’s heroes but by the authors themselves since both of them live in the West, travelling and dividing their time between America and Pakistan. In the remainder of the paper, I problemmatise the concept of hybridity or third space simultaneously as a position of ambivalence and privilege with regard to the heroes of these texts and their authors.

Notwithstanding the criticisms that they write from a privileged position (socially, economically and linguistically) with an American or anglicized worldview for an international market, the heroes (and sometimes their authors) in both AAB and TRF face the crises of identity—they may have access to the dominant culture, its language and associated values of individual autonomy and freedoms—yet they are reminded of their difference and foreignness time and again.

**a. Appropriating Colonizer’s Language**

TRF and AAB are works in English fiction by two prominent Pakistani authors which engage us in such questions pertaining to our transnational, transcultural and hybrid
identities. Although Ashcroft et. al. (2003) in their pioneering work *The Empire Writes Back*, observe that such writers are writing back to the centre by appropriating and inverting the colonizer’s language, yet such authors who write these works of fiction have been vehemently criticized for a host of reasons since they do not represent Pakistani, Bangladeshi or Indian families or characters living in these countries, nor do they live in their countries of origin and choosing to write in English, they write for and speak to the West. Franz Fanon in *Black Skin White Masks* observes:

> To speak means to be in a position to use a certain syntax, to grasp the morphology of this or that language, but it means above all to assume a culture, to support the weight of a civilization....

> For it is implicit that to speak is to exist absolutely for the other. The black man has two dimensions. One with his fellows, the other with the white man. A Negro behaves differently with another Negro. That this self-division is a direct result of colonialist subjugation is beyond question (cited in Silverman 2006)

Kramsch has taken up this notion in the context of language education, suggesting that the ‘third place’ opened up by cultural exchange is a ‘third culture in its own right’ (1993, p. 7).

The willingness to use the language of human rights on the global level to frame local linguistic demands vis-a-vis global English may merely be affirming the global vision projected by American liberal democracy. Unless we can escape these frameworks for thinking about English, we run the risk of constantly remaking precisely those conditions we aim to critique (imperialism and anglo-centrism) (adapted from Kramsch (1993) cited in Pennycooke 2007). Elaborating upon Gramsci’s concept of hegemony in the context of American neo-colonialism Loomba (2001) observes that hegemony is achieved through coercion and consent. Hence, the economic motive is supported by military force and propaganda; the system functions through the intelligence and military of the US: high interest rates, conditional aid, multilaterals, IMF, ideological and cultural tools. The consent is achieved through media, education, texts.

Hence, there is ambivalence pertaining to this linguistic hybridity, as suggested earlier, it reeks of linguistic imperialism and the discourses of colonialism associated with the widespread use of English as a global lingua franca. Language is inextricably linked with culture; with the use of English as the language of education, and literary expression, the imperial white culture is all-pervasive in that we cannot rid ourselves of the alien culture even after gaining independence from the colonizers. Said (1994) rightly says: imperialism lingers where it has always been, in a kind of general cultural sphere as well as in specific political, ideological, economic and social practices. Hence, the cultural forces--including linguistic hegemony--enable imperialism to exist beyond territorial or geographical boundaries by shaping the worldview of the colonized without force.

In regard to voices from the margins writing back to the empire, Khan (2006) observes that multiculturism is not multiculturism at all. Asians living in Asia are portrayed as reactionary dullards, while those who go west have two roads to choose from: the backward path home, or the forward path of assimilation. Changez sporting a beard post 9/11, faces everyday acts of discrimination, Erica mysteriously disappears, he decides to return home and turns into a political activist, while Feroza assimilates in the
American way of life by choosing to stay on, as America—Sidhwa seems to suggest—offers more options to Third World women. Although not too sure of the outcome or the future, by choosing to stay on in the US Feroza makes a political statement about the predicament of women in Pakistani society. Sidhwa seems to be reinforcing the Western perspective of Pakistani women as oppressed, having no legal or political rights or freedoms, but this is a highly reductionist representation of Pakistani women. If being a Pakistani woman, Sidhwa can—like many others—carve a niche for herself on the international literary horizon, there are endless possibilities with regard to reinventing our roles and identities. Haeri (2002) and Zubair (2006) have shown through their ethnographic work on the lives of educated, professional Pakistani women that within Pakistan there is diversity in women’s social roles across the board, that women are visible in the public domains in spite of the socio-cultural constraints even in educationally less developed areas like Southern Punjab.

Sidhwa equates Western feminism with sexual freedom when Feroza rejects the idea of marriage as too constraining and toys with the idea of independence and experimentation as liberating. The ending seems too contrived offering a rather narrow and reductive interpretation of Western feminist movement which sought women’s political, legal and reproductive rights.

III. Pak/US Relations: Identity Politics

This politics of identity is played out against the backdrop of American imperialism and Pak-US relations fraught with mistrust and suspicion. Two excerpts are reproduced below which throw light on the current and past Pak-US relations. The first one is from TRF, where the protagonist is talking to the American he bumps into at Anarkali, Lahore and ends up having dinner with and spending the evening together:

I had always resented the manner in which America conducted itself in the world; your country’s constant interference in the affairs of others was insufferable. Vietnam, Korea, the straits of Taiwan, the Middle East, and now Afghanistan: in each of the major conflicts and standoffs that ringed my mother continent of Asia, America played a central role. Moreover I knew from my experience as a Pakistani—of alternating periods of American aid and sanctions—that finance was a primary means by which the American empire exercised its power.

The second excerpt is from AAB, halfway through the novel when Feroza’a mother encounters the American diplomat at a high society party—the nuanced discourse depicts not only the issue of racialized relations between a Pakistani and an American but also highlights the interference of the United States in Pakistani politics with regard to the assassination of Prime Minister Bhutto.

What do you think will happen if this hero is hanged tomorrow? Will there be a lot of trouble? Riots? People making trouble on the streets? Killing?
The question was weighted with the conceit of a man who already has the answers.
The people here lie a lot. I don’t know what to believe. He raised a shoulder in a disparaging shrug. Maybe we Americans have to stop being so naïve.
Naïve? He did not strike her as naïve. She felt he had come with preconceived notions of Pakistan and intended only to reinforce them. Nor were some of the other Americans she had met naïve...
The man did not think of me as a person, as somebody. I was not Zareen, just some third rate Third-Worlder, too contemptible to be of the same species’...
This racism stems from American pride. In fact, America is like Erica who is stunningly regal—a lioness, strong, sleek and invariably surrounded by her pride. But 9/11 hurts that pride and makes America mad. As (Am) Erica’s waters become murky and old thoughts reverberate in her mind, America is also in a state of upheaval. This racism which stems from pride is manifested in interference. The US foreign policies interfere in the affairs of the weak and dependent states. The American tourist in Anarkali has senses as acute as those of a fox in the wild, and his identity is dubious though he sounds a CIA man: your demeanor all but precludes the possibility that you are a tourist wandering aimlessly through this part of the world.

In the wake of 9/11, Changez is visibly perturbed at the Indian threats to Pakistan. This is weird since Pakistan has extended logistic and intelligence support to America in its invasion of Afghanistan.

Surely with American bases already established in Pakistan, .... all America would have to do would be to inform India that an attack on Pakistan would be treated as an attack on any American ally and would be responded to by the overwhelming force of America’s military might.

IV. Sexual Politics

Feroza’s coming of age in America and her experimentation with her sexuality and ultimately her decision to stay in the US for good because gender bias was appalling in Pakistan (p.237)

Her exploration of her sexuality through her relationships with Shashi, David and others is a departure from traditional Pakistani values. Sidhwa has politicized Feroza’s choices and decisions by citing the discriminatory laws against women based on Hudood Ordinance during Zia’s regime. Although Sidhwa takes a bold feminist stance in transforming her hero from an over-protected middle-class girl to a young woman aware of her budding sexuality, making decisions and taking charge of her life, her decision to stay in the United States because she would not have options or freedoms in Pakistan, is certainly ambivalent: it can be seen a way too simplistic and reductionist or transgressive, pushing the boundaries of established gendered norms. Will she ever be able to uproot her Pakistani self? Is it so easy to assimilate? Or perhaps she will reside on the borderland, the third space as after her transgression of Pakistani values and norms, there is no going back. The ending in AAB is a political statement about the position of women in Pakistan from a pro-American perspective. Overlooking the diversity of roles and range of subject-positions that are available to the contemporary Pakistani women, the American media discourses construct Pakistani women as backward, controlled and domesticated. But there could be other possibilities and options. What if Feroza would have been raped and killed by a white man? What if she would have contracted HIV through one of her relationships? And what if she found a Pakistani boyfriend or husband with who she could have a committed and happy relationship.

V. Diaspora Identities

Hall (1993) identifies two kinds of identity, identity as being (which offers a sense of unity and commonality) and identity as becoming (process of identification) which shows discontinuity in our identity formation. He uses the Carribbean identities including his own to explain how the first one is necessary but the second one is truer to
postcolonial conditions. Using Derrida’s theory as support he sees the temporary positioning of identity as strategic and arbitrary; referring to three presences—African, European and American—in the Carribbean to illustrate the idea of traces in our identity; finally defines the Carribbean identity as diaspora identity.

The story in AAB is engrossing, as also showing the impact of America on ‘desis’. However, the portrayal of the ‘desis’ as stupid may only bemuse the American readers, as she tends to portray the behavior of ‘desis’ from an American lens. Her depiction of international student’s behavior in America is certainly distasteful: Shashi disguises annually as a starving beggar appealing to the sympathy and guilt of Americans to give him money: Manek routinely goes to expensive restaurants to pinch a free meal, by refusing to pay the bills making up one excuse or the other. She even makes her hero Feroza initially appear ludicrous. As a newcomer to the US, Feroza typically behaves like a Third World moron: dressing inappropriately for college, struggling with can and tin openers; Manek makes fun of her ‘desi’ accent and mannerisms, asks her not to stare at people. Soon after her arrival in New York, when she encounters filth on the streets, she is utterly flabbergasted as she could not have imagined that she would see filth in America: yet it was an alien filth, with which she fails to identify. This finely nuanced language reminds the reader of the American footprints and fault lines in that the legal aliens in the US tantamount to alien filth! When she gets trapped in the staircase, Sidhwa uses a very powerful and potent metaphor for the Third World people living in the diaspora. Engulfed by darkness, fear and uncertainty this episode epitomizes the immigrant’s experience in the land of opportunity—caught in-between cultures—there is neither going back nor forward which encapsulates the postcolonial experience; so deep-rooted is the impact of the colonial experience on the psyche, the collective unconscious of the colonized nation that it cannot be erased, there is no going back to the pre-colonial psyche or state.

An interesting pattern that emerges in the TRF and AAB is that the Pakis or desis after living in America develop an attitude of pride and superiority. Both Changez and Manek behave like brown sahibs, more Americanised than the Americans. Hamid observes that on returning from America a different way of observing is required, otherwise our own culture, architecture appear foreign and distasteful.

I was struck at first by how shabby our house appeared, with cracks running through its ceiling and dry bubbles of paint flaking off where dampness had entered its walls...I was saddened to find it in such a state—no, more than saddened, I was ashamed. This was where I came from, this was my provenance, and it smacked of lowness.

Later, he realizes that he has changed, and appreciates the enduring grandeur, its unmistakable, personal idiosyncratic charm. Mughal miniatures and ancient carpets...it was far from impoverished: indeed it was rich with history.

In AAB, Manek reprimands Feroza for her bad manners in racist terms:

‘Don’t yell,’ Manek said. ‘Why do you Third World Pakis shout so much? What do you mean Paki? What’re you, some snow-white Englishman? Oh...God...please don’t bring your gora complex with you’

Feroza yells back at him: ‘What do you mean you desis? What’re you? A German?’
only to realize later that this attitude had been fostered by his pent-up hurt within him and the pressures he had been subjected to ….since Manek had arrived in America.

Feroza, on her return to Pakistan could not understand why her family and friends gave her strange looks when she talked about American poverty.

When Feroza talked about the conditions of Blacks and Hispanics, the poverty and the job insecurity prevailing among even the whites in America, her family and friends looked at her with surprised, unsparing eyes. ... After seeing the filthy conditions in the tattered jhuggies that had sprung up on the outskirts ..., Feroza understood their reaction. Poverty had spread like a galloping, disfiguring disease. Every kind of poverty in the United States paled in comparison. Poverty, she realized, was relative.

a. TRF: Fragmentation

In a nutshell, TRF is the story of an immigrant’s experiences of discrimination and ignorance that cause his alienation. The title of the book captures the fragmented and displaced identities of Pakistani immigrants in the United States. The dichotomy and fragmentation, the in-betweenness or hybridity, the borderland identity is captured in the title, the ending and the narrative of Hamid’s fiction. The first person narrative takes place in the form of a dramatic monologue, and it can be argued that the hero is talking to his own divided self—articulating the tensions and the tussle between his Pakistani and American identities. Lasdun (2007) observes:

The novel is his monologue: a quietly told, cleverly constructed fable of infatuation and disenchantment with America, set on the treacherous faultlines of current east/west, relations and finely tuned to the ironies of mutual—but specially American—prejudice and misrepresentation.

Lasdun (2007) goes on to argue that the richest instance of this is the way the title plays upon the idea of fundamentalism. From the title and the increasingly tense atmosphere arising between Changez and his American listener is that Changez is moving—albeit half-heartedly—all the way over to the dark side of Islamic fundamentalism, and even as he speaks, is orchestrating some Daniel Pearl-like execution of his American listener. But the real fundamentalism is at issue here is that of American capitalism, epitomized by the Underwood Samson motto: ‘Focus on the fundamentals”.

b. TRF: Changez’s ambivalent relationship with (Am) Erica:

Changez’s relationship with his American girlfriend Erica is ambivalent. She symbolizes the pursuit and the aftermath of the realization of his American dream. Critics have seen Erica as a metaphor for his love affair with America as the names have phonological affinity. Therefore, his love affair or relationship with (Am) Erica remained to a great extent unrequited as she never really loved Changez. She lived with the memory of her ex-love Chris – symbolic of Christianity or Christian faith—while entering a physical relationship with Changez. It is no co-incidence that Hamid chose the name Changez which has historical overtones for his hero.

The author is exploring through this work of fiction his identity and the ambivalent Pak-US relations through portraying a love affair between his Pakistani hero and an upper class American woman who befriends him, has a physically intimate relationship with him, but is always evasive when it comes to love, falls ill, lands in a hospital and one day disappears, just like his American dream.
Initially, Changez’s dream is fulfilled when he gets admission at Princeton and subsequently after getting a degree is snapped up by Underwood Samson—an elite firm. Although socially awkward and gauche at times, Changez continues to rise through work and his love interest until suddenly and unexpectedly in the wake of 9/11, he comes to face to face with the primordial question of his roots, his true identity. The turning point comes while on a business trip to Manilla, he turned the television on in his hotel room and saw the towers fall:

I stared as one—and then the other—of the twin towers of New York’s World Trade Center collapsed. And then I smiled. Yes, despicable as it may sound, my initial reaction was to be remarkably pleased.

…my thoughts were not with the victims of the attack—death on television moves me when it is fictitious and happens to characters with whom I have built up relationships. Over multiple episodes—no I was caught in the symbolism of it all, the fact that someone had so visibly brought America to its knees.

It seems to have come as a surprise to himself and though hardly endearing it speaks volumes about the immigrant’s experiences and the issue of American neo-colonialism. His resentment partly stems from self-loathing for in his ambition to join the American elite he was on his way to becoming an American. To be an American, he declares, is to view the world in a certain way and in his zeal to join the country’s elite he had adapted the American perspective and their worldview.

Changez asserts his Americanness on his business trip to Manilla by ordering around men his father’s age. Unnerved when a jeepney driver gives him a hostile look, he puzzles over its significance:

Then one of my colleagues asked me a question, and when I turned to answer him, something rather strange took place. I looked at him—at his fair hair and light eyes—and, most of all his oblivious immersion in the minutiae of our work—and thought, you are so foreign. I felt in that moment much closer to the Filipino driver than to him; I felt I was playing a role in reality I ought to be making my way home,….

But the pivotal point is his unexpected smile. Not only is he taken aback, his reaction shakes the very foundations of his identity. So who is he? The master or the subaltern? Has he sacrificed his identity in pursuit of status and the American dream? He ponders over these questions. He writes:

I was a modern-day janissary. He observes: A servant of the American empire at a time when it was invading a country with a kinship to mine.…

The janissaries of the Ottoman empire were captured Christian boys trained to fight against their own people with utmost ferocity. He learns about janissaries during a business lunch and mulls over it.

VI. Summing Up

Changez’s character is far more complex than Feroza’s. Feroza’s decision is stereotypical of an upper middle-class young woman taken in by the new-found freedom in the West. But Changez had a far more difficult choice—he had reached the top, minting money and reaping the perks of a highly paid position, yet paradoxically enough, it was
an easy decision for him. For him the basic quest of identity (as being rather than becoming) is far more powerful than his love for (Am)Erica, or his American dream. He has loved and lost the world, there has been a profound identity shift, but he has not found his true self till the end. …the search continues. Hamid perhaps knows the location of his culture and therefore makes his hero return home as he himself left the United States after 9/11, and now lives in London, midway between his two points of identification—New York and Lahore.

The endings of both novels suggest that the question of identity is problematic: no matter how hard they try to fit in, they remain on the fringes of American society: legal aliens, foreign immigrants. There’s no going back for Feroza or Changez. The implicature is that the relationship of the colonizer and the colonized leaves such deep and indelible imprints on the psyche of the colonized nation that are hard to erase. The subconscious desire of the colonized to write back to the colonizers in their language illustrates the deep-seated dilemmas of the subjugated nation’s psyche. The crucial issue of identity crisis and hybridity pertains exclusively to the displaced people, the third world immigrants from colonized countries living in the diasporas. And yet this ‘third space’ may also be viewed as a privileged position as inhabited by Feroza and Changez in that they tend to pick and choose the best of both worlds; they enjoy the freedoms of the free world and a permissive society that would be unheard of in their native Pakistan. With their privileged and anglicized upper-middle class Pakistani background they are hardly representatives of an average Pakistani who may not even make it to school or higher education in Pakistan. And yet when confronted with Americaanness, they shy away or look at the American way of life as the ‘other’ of their true selves. The novels do not resolve the issues of identity raised by the authors through their characters’ portrayals but rather tend to problemmatize the fragmentation and often dichotomous nature of an ongoing quest for self and identity.

References


Retrieved Sept. 10, 2010 from:
The Drawbridge and individual contributors, 2006-9.


Retrieved Sept 11, 2010 from:

http://www.guardian.co.uk/books/mar/03/featuresreviews.guardianreview20/print


Retrieved Sept 16, 2010 from

http://www.wsu.edu/brians/anglophone/postcolonial.html


