

# **Network Society- Globalisation, Identity and Cosmopolitanism in the Selected Contemporary Novels**

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## **DECLARATION**

**I, Atheetha K.Unni**, hereby declare that the dissertation entitled “ **Network Society- Globalisation, Identity and Cosmopolitanism in the Selected Contemporary Novels**” submitted to the University of Calicut for the Degree of Doctor of Philosophy in English, is an original bonafide work of research, carried out by me at the PG and Research Department of English, Sree Kerala Varma College, Thrissur, under the guidance of Dr. Mohandas C.B and it has not formed the basis for the award of any degree or diploma.

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## CONTENTS

Chapters	Pages
Introduction	1
1. Globalization, Migration, Identity and Subalternity of Species in Aravind Adiga's <i>The White Tiger</i> (2008)	37
2. Networks, Cyber Space, Consumerism in Don DeLillo's <i>Cosmopolis</i> (2003) and <i>Underworld</i> (1997)	77
3. Over- Idealized Cosmopolitanism, Professionalism in the Novels of Kazuo Ishiguro - <i>The Remains of the Day</i> (1989) and <i>The Unconsoled</i> (1995)	137
Conclusion	199
Works Cited	209

## Introduction

Society can be scrutinized from diverse points of view, employing various approaches and constructing upon distinct concepts. The network can be considered as one such concept. As a structure, network has been popular for a long time for characterizing society, such as in family trees. Network establishes the elemental pattern of life. Fritjof Capra observes in his work *Hidden Constructions* (2002) that, “the network is a pattern that is common to all life. Whatever we see life, we see networks” (9). Technology as a material culture is an elemental dimension of social change and social structure. Technology is usually described as the utilization of scientific knowledge in a process for performance in a producible manner.

Network structures of the contemporary period take on a new significance which has a long scientific, linguistic and cultural history. It is essential to review these genealogies to study the effects that characterize present networks. Even though an etymological view may not reveal the whole story it helps in the initiating point to demonstrate the theoretical range of networks in various areas and historical eras. The word ‘network’ in earlier English is a combination of ‘net’ and ‘weorc’ which arises in the 16<sup>th</sup> century to refer a piece of work, for instance a fabric in which wires or threads were interweaved into a converging pattern.

Later the word ‘network’ in the 17<sup>th</sup> and 18<sup>th</sup> centuries was expanded from non living patterns to living systems ecologies. It defines the biological phenomena, including cellular formations. It was in the 1800’s that ‘networks’ was for the first time marked with a huge variety of complicated technological systems similar to the net built by non-human and human actors, comprising business organizations, telecommunication lines, transportation routes and electrical structures. It is only in mid or late 20<sup>th</sup> century the growth of global networks started. The World Wide Web was popularized in the 1990’s. The expansion of vocabulary of links and nodes has made the network the leading metaphors of the present age.

Kathleen Fitzpatrick observes that, “network is not simply a machine, but an interconnection of machines, it signals a language whereby transmitters speak to receivers” (*The Anxiety of Obsolescence*, 151). Technological objects are privileged by machine metaphors, while network metaphors emphasis on the relations of the objects.

As the metaphoric and etymological aspects of the network imply that it has been molded by the history of science, mathematics and technology, a short material and conceptual genealogy of the growth of the network is important for understanding the structure’s cultural, aesthetic and social dimensions. The prehistory of the research of network stretches back to the growth of graph theory form, the mathematical base of present network science. Karl Ludwig Von Bertalanfly, an Austrian biologist proposed General Systems theory, an

interdisciplinary approach which deals with the analysis of interconnected structures. The study of the complex network structures is stimulated with a restored activity in cybernetics, computer applications, and mathematical cryptography in the decades followed by the Second World War.

Networks influence numerous methodologies of scientific disciplines. Science seriously did not turn till 1950s to the network structure analysis, despite the uses of the network in description of nerve cells, circulatory system, etc. It was in the same era, i.e.; in 1950s networks turn into the privileged domain of study. The social network analysis makes sense of the interactions of individuals within the larger economic, political and social systems. In the network revolution major roles were played by social network analysis, systems theory and graph theory. It was in the late twentieth century the interdisciplinary area of network science emerged. According to Manuel Castells present networks are supported and constituted by informational flows. In the present world, everything is based on networked infrastructure. Networks are not only the technological or theoretical figures, but also the blueprints of architectural socio-political structures in the contemporary days.

The network achieved its new connotation only in the late 20<sup>th</sup> century with the advent of information and communication technologies and it got a new kind of dual structure. On one hand it appeared in a mode of global networks and on the other hand, it has turned into a virtual social space. Now, networks are developing

into a social-technical systems which include an intricate relationship between information technology and social action.

Manuel Castells proposed the theory of 'network society' in *The Rise of Network Society* (1996) which is included in his trilogy *The Information Age*. He demonstrates in *The Rise of Network Society* that a future based on information will materialize in the mode of a new type of urban space. The "new global economy and the emerging informational society have indeed a new spatial form, which develops in a variety of social and geographical contexts: megacities" (*The Rise of Network Society*, 434). Castells gives a framework on how the urban development in the future will adapt to new stages of influence and power: "megacities articulate the global economy, link up the informational networks, and concentrate the world's power" (*The Rise of Network Society*, 434). Castells tries to describe the spirit of the information age like Max Weber the sociologist. Weber analyzed the industrial age and its animating force in the work ethic of Protestantism while Castells analyzes the ethos in the network of the information age. In his essay 'The New Weber' Chris Freeman, observes that Castells "characterizes the information society as essentially a capitalist system" (157). In Castells' words: "in the historical periods of the rise of informationalism, capitalism, albeit in a new, profoundly modified forms vis-a-vis the time of Weber's writing, is still operating as the dominant economic form. Thus, the



corporate ethos of accumulation, the renewed appeal of consumerism, is driving cultural forms, in the organizations of informationalism” (*The Rise of Network Society*, 198).

The network organization clutch the society together as a cultural adhesive. Freeman depicts this phenomenon as “ethical foundation of the network enterprise”, “the spirit of informationalism” (*The New Weber*, 156). The informational spirit is defined by Castells as “the culture of creative destruction accelerated to the speed of the opto- electronic circuits that process its signals. Schumpeter meets Weber in the cyberspace of the network enterprise” (*The Rise of Network Society*, 199). Marshall Berman’s *All that Solids Melts into Air* (1988) echoes Marxism, as “towns and cities and whole regions and even nations that embrace them all – all these are made to be broken tomorrow” (99). “The multifaceted virtual culture enforces powerful economic decisions at every moment in the life of the network” (*The Rise of Network Society*, 199).

It is found that Castells’ theory of network society has resemblance with Daniel Bell’s theories of post-industrialism. Castells situates himself in a profound intellectual form than Bell’s Weberian outline which is liberal. Bell’s *The Coming of Post-Industrial Society* (1973) can be considered as a core text for Manuel Castells, predicting the collapse of revolutionary potentials in a multicultural society controlled by information technology. The work of Castells bears some similarity with the sociology of Anthony Giddens, initially they share radical

impulse that has gradually changed over their advance in careers, adopted an arbitrate sort of politics in the era of globalization. *The Third Way* (1998) of Giddens depicts the idea of a neoliberal kind of capitalism that encouraged interference in the economy, particularly at critical moments in an unburdened free – market structure. In *Runaway World* (2002), which is extended on the ground of his earlier work *The Third Way* (1998), Giddens anticipates the sporadic “expansion of democracy” (15) because of the globalization. He adopts a flexible capitalist sort of technocracy, similar to Castells description of technological paradigms.

Castells in *The Information Age* differentiates between the mode of production in classic Marxist and the informational pattern which is referred as “mode of development”. According to Castells “a technological revolution, centered on information technologies, reshaping, at an accelerated pace, the material basis of society” (*The Rise of Network Society*, 17). Castells is of the opinion that the information age began to come up in the late 1970s; the post-war settlement progressively opened the door to the information technology revolution. In 1950s and 1960s the post-war settlement assured employment and growth in the standards of living and the building of a welfare state. But this Keynesian model ends up in sluggishness and cataclysm, leading to a fundamental restructuring that employed information technologies to quicken new sorts of commercial activities and stimulate technical productivity.

Ernest Mandel suggests that new technological system decreased human labor charges by removing “direct contact by human hands”, generating a “permanent pressure to accelerate technological innovation. For the dwindling of other resources of surplus-profits inevitably lead to a constant hunt for technological rents that can only be attained through permanent technological renewal” (*Late Capitalism*, 192). The advanced resilience given to capital by information technology is closely connected to the accelerating development of globalization, allowing capitalists to decrease labor charges while exploiting rising markets. Castells in his analysis of the emerging of the new global order comes close to modeling politico- economic growth fully as an estimation of technological possibilities, i.e.; a type of technological determinism can be seen in network society.

Manuel Castells in *The Power of Identity* (1997) deals with collapse of the apparent hierarchies of the earlier industrial age, exhibiting how the existing cultural perspective of the 1960s and 1970s aided gives ascent to information and its nodal network. Manuel Castells thinks that the supremacy of the new form of capitalism has mutated social system specifically due to its global nature. Castells suggests that the reduction of the working class roles, attributes to the emerging of identity politics in the profound cultural changes in 1960s and 1970s. According to Frank Webster, present politics has altered from a focus on class problems towards the movements of “feminism, ethnic nationalism and environmentalism” (*Is This*

*the Information Age*, 68). This is specifically the burgeoning multiculturalism, which is attacked by Slavoj Žižek as an emergence of capitalist liberalism, profoundly altering the growing legacy of identity politics of 1960s by observing it as flexible to the systems of late capitalism- a stand which Castells would mostly concur.

Manuel Castells admits that traditional labor has been diminished, interchanged by informational labor and the networks rise to control globally the capital flows. The working class becomes superfluous through a consolidation of networks and automation, which construct new markets from which conventional labor is eliminated and labor is geographically outsourced to cheaper and remote zones of the globe. The expulsion of a clearly defined working class concurrently declines the once instantaneously detectable capitalist class of the industrial era. Castells argues that a “faceless collective capitalist” exists now, Robert Reich describes the group as “symbolic analysts” – the financiers, advertisers, investors, accountant, software analysts, who run present trading and capitalism in “data, oral words and visual representations” (*Work of Nations*, 178). Latham observes that an integrated informational lower class has risen, “for every internet entrepreneur who strikes it rich in Silicon Valley, there is an invisible army of programmers, telemarketers, website designers, chat room monitors, and cybersex workers whose stake in the system is considerably less rosy” (*Consuming Youth*, 166).

The process of globalization is facilitated by the network society. Castells in *The Power of Identity* scans the world for the hints of the active monoculturalism which appears in the modes of religious fundamentalism, adversarial activity against the world such as Mexico's Zapatistas, Aum Shinrikyo Cult of Japan etc. Castells brackets these with the environmental groups, feminism, lesbian and gay liberation movements. In addition to these groups, another core manifestation that Castells notes in the Information Age is what he calls the "fourth world". It includes all those who are insignificant to the networked activities of informational capitalism, for instance, unskilled workers, and those who are living in regions of social rejection such as inner-city public squalor of the United States or Sub-Saharan Africa. Castells describes about the American poor as: "American inner city ghettos, and particularly the black ghetto, have become part of the earthly hell being built to punish the dangerous classes of the undeserving poor. And because a large portion of black children is growing up in these neighborhoods, America is systemically reproducing its deepest pattern of social exclusion, inter-racial hostility, and inter-personal violence". (*The End of Millennium*, 146).

The fourth world shows a fundamental exclusion as Castells views it. In this new order, the employment and flexibility demands on a short-term basis end up in the shift of the socially underprivileged in the fourth world. Castells is of opinion that the most unequal region on the earth is the United States; the

excluded people are incapable to keep pace with the increase of informational advance. This issue affects numerous traditional laborers who are unable to react to the rapid shift in the global market, and it also bothers the stockholder who fails to use present information to mark his investments. Social exclusion is the punishment of a late response to the informational shift.

In the integral informational age, people are prone to an angst produced as the possibility of profound freedom from earlier pressure on human identity. Erik Erikson, the psychologist observed that “the patient of today suffers most under the problem of what he should believe in and who he should be or become” instead of “being what and who he thought he knew he was” (*Childhood and Society*, 243). According to Richard Sennett, flexibility of the modern institutional system “accompanied the short term contract and episode labor” and “network arrangements are lighter on their feet” (*The Corrosion of Character*, 24). For him “the time dimension of the new capitalism directly affects people’s emotional lives” (*The Corrosion of Character*, 25). Castells is of opinion that the people must be adaptive to the mutable, fluctuating society.

Anthony Giddens in *Modernity and Self- Identity* (1991) portrays the ontological point of the self arises from the creation or selection of lifestyle options in the Information era. Giddens points to “post – traditional social universe, reflexively organized, permeated by abstract systems, and in which the reordering of time and space realigns the local with the global” (81). The

situations of leisure, family or work were earlier relatively local, presently the “settings of modern life are much more diverse and segmented” and the private and public spheres also changed or “pluralization” occurs (83). A sort of homology is evident between the works of Giddens’ and Castells’ examination of the information society. The formation of a new stratum of class, reaffirming of identity and Castells concluding idea that the individual needs to become capable in a type of self- programming, are ‘akin to Giddens’ formation of “life- planning” (*Modernity and Self – Identity*, 85).

Castells deals with the “space of flows” in the information age. He observes that capitalism has desisted to be located in nation states, but has rather become unmethodical and universal based on “space of flows and on timeless time, which is historically new” (*The End of Millennium*, 357). What people are observing is a new social sense which “dominates the historically constructed space of places, as the logic of dominant organizations detaches itself from the social constraints of cultural identities and local societies through the powerful medium of information technologies” (*Information City*, 8). The informational flows of wealth, images and power reconstruct the social and historical essentiality for region based spaces. The space of flows considers network as forming, “the new social morphology of our societies and the networking logic induces a social interest expressed through the networks: the power of flows takes precedence over the flows of power” (*The*

*Rise of Network Society*, 470). The social organization is transformed now by this spatial logic.

The second concept of Castells is “timeless time”; the Information Age’s the temporal order. Post-industrial, industrial and agrarian periods have distinctive temporal characteristics, the “new informational mode of development has radical implications for the social organization of time” (‘The space of flows and Timeless Time’, 108). The agrarian epoch was, according to the nature’s rhythms, industrial age was set up by clock time “triumph of reason, the affirmation of social rights, career patterns, the prolongation of life and the right to retirement” (*The Rise of Network Society*, 445). Timeless time is entirely different one, socially having no meaningful series, “the organizational, technological and cultural developments characteristic of the new, emerging society, are decisively undermining this orderly lifecycle without replacing it with an alternative’ (*The Rise of Network Society*, 446).

The set of interconnected nodes form the network. A node is a point of intersection of connections. The peculiar network, particularly determines each peculiar node. Networks are considered globally by Castells as spaces of flows in which nodes are for instance:

Stock exchange markets and their ancillary advanced services centers in the network of global finance flows. They are national councils of ministers and European Union. These are



television systems, entertainment studios, computer graphics milieu, news teams, mobile devices generating, transmitting and receiving signals in the global network of the new media at the roots of culture expression and public opinion in the Information Age. (*The Rise of Network Society*, 501)

With the information technology network is widening throughout the whole social structure. According to Castells, networks are suitable equipment for a capitalist economy placed on

globalization, innovation and decentralized concentration; for work, workers and firms based on flexibility and adaptability; for a culture of an endless deconstruction and reconstruction; for a policy geared toward the instant processing of new values and public moods; and for social organization aiming at supersession of space and the annihilation of time. (*The Rise of Network Society*, 502)

The network society for Castells is the product of informationalism, which is systematized in information technology that has commenced and diffused in the earlier age of the capitalistic global restructuring. The networks for Van Dijk are society's nervous system whereas; Castells connects the transformation of capitalism to the network society concept. According to Van Dijk network society

is “social formation with an infrastructure of social and media networks, enabling its prime mode of organization at all levels” (*The Network Society*, 20).

Giddens in his *Consequences of Modernity* (1990) deals with the concept of disembedding which means “lifting out of social relations from local contexts of interaction and their restructuring across indefinite spans of time-space” (21).

David Harvey deals with the concept of time- space compression in his work *The Condition of Postmodernity* (1989); it is a phenomenon that changes the nature of and relationship between time and space which occurs due to the advancements of technologies. The general theme underlies these concepts such as Giddens’ disembedding, Harvey’s time-space compression, Castells’ the space of flows and timeless time is that new technologies flexibilise and accelerate social relationships. The advancement of technology accelerates the transportation of capital, data, people, commodities that turns the world a smaller location in the sense that it progressively arbitrates social relationships more effectively so that it seems like distances are vanishing.

Cyberspace is a social space that utilizes global technology and network of computers as a medium of communication, cognition and co-operation. It is socio-technological global system. The socio- technological system is formed by communication of human actors and the technological infrastructure. According to C.Fuchs the qualities of cyberspace includes an organizational structure which is decentralized, having multimedia, interactivity, digital convergence, relative

anonymity, hyper textuality, high speed globalized communication. Cyberspace is a kind of social space where technologically mediated communication is set up on a global scale of time and space.

Network as a mode of social organization has prevailed through various spaces and times. Every society comprises of multilayered networks that overlap, intersect and interact in numerous ways on technical and physical level as in telecommunication, transport networks; social level as in local, family communities; political level as in political parties, national governments; economic level as in trade financial networks and also on organizational, cultural and other levels. The word ‘network’, since the advancement of global computer network, is often applied as a synonym for the words like internet. Therefore, it is significant to note that ‘network’ is a wider term which is a hybrid combination of social, economic and technical networks.

Bruno Latour, the French sociologist proposed Actor – Network Theory (ANT) based on network concept. According to him, “network is a concept, not a thing out there” (*Reassembling the Social: An Introduction to Actor Network Theory*, 131). The conventional concept of society in social science is challenged by Latour and he tries to reconsider the terms ‘society’ and ‘social’. Latour proposes to reconsider the sociology definition – to see it as “the tracing of associations” rather than “the science of the social” (*Reassembling the Social*, 5). It is remarkable that Latin root of these terms is the same – ‘socius’. In this “the

meaning of the adjective, 'social' does not designate a thing amongst other things anymore, like a black sheep among other white sheep, but a type of connection between things that are not themselves social" (*Reassembling the Social*, 6). According to ANT, the network is considered as "a tool to help describe something, not what is being described" (131). This permits to use network evaluation to a topic which does not comprise a kind of network, for example, "a symphony, a piece of legislation, a rock from the moon, an engraving. Conversely, you may well write about technical networks- television, e-mails, satellites, sales force- without at any point providing an actor- network account" (*Reassembling the Social*, 131). According to Latour a point to point link can be seen in network, which is established as traceable physically and thus empirically recorded. He also points, that "network is not made of nylon thread, words or any durable substance, but is the trace left behind by some moving agent" (*Reassembling the Social*, 132).

Network is observed in such a way that the significance is given merely to the motion, the path left behind by the object. John Law, a British sociologist and a proponent of ANT, describes it as "a relational and process –oriented sociology that treats agents, devices, organizations as interactive effects" (*System Practice*, 389). Actor –Network Theory reverberate the post-social notions; i.e., in present society the social relations attain new modes due to the increasing tendency of humans to interact or communicate with objects like technologies, knowledge

objects, consumer goods, etc. all communication in post – social domain is mediated by the computer screen, keyboard or mobiles.

Starr Roxanne Hiltz and Murray Turoff in their work, *The Network Nation* (1978) indicates the extension of satellite communication, video transmission and digital networks as a means of molding the world as a “global village” pointed by Marshall McLuhan in his work *The Gutenberg Galaxy* (1962). Writing in the late 1970s they noticed the network as a new opening to renew democracy, to facilitate individuals to communicate in a free, open way and that avoid the burden of ethnicity and class.

Gilles Deleuze and Felix Guattari introduced a sort of network in the work *A Thousand Plateaus* (1987). Deleuze and Guattari construct the network similar to the rhizomatic structure describing that rhizome,

is a map not a tracing. The orchid does not reproduce the tracing of a wasp; it forms a map with the wasp, in a rhizome. What distinguishes the map from the tracing is that it is entirely oriented toward an experimentation in contact with the real. (*A Thousand Plateaus*, 82)

Deleuze and Guattari emphasize the significance of maintaining heterogeneity, contradictory to the totalitarian, homogenous, structures which they compare to state apparatuses. The concept of rhizomatic network is heterogeneous

and horizontal structure which has higher importance in gestating network culture. In a rhizome any point can be linked to any other which is different from trees as they fix a point or order. A rhizome, endlessly organizes connections between institutions of power, semiotic chains and circumstances related to science, arts and social struggles. “Multiplicities are rhizomatic and a multiplicity has neither subject or object, only determinations, magnitudes and dimensions that cannot increase in number without the multiplicity changing in nature” (*A Thousand Plateaus*, 8). A rhizome may be shattered or broken, but it will begin again from one of its new lines or old lines.

Deleuze and Guattari’s agenda of using rhizome as a metaphor is against empirical representationalism, idealism, social and political control, uncontrolled bureaucracy, hierarchical and oppressive political structures. Friedrich Nietzsche posited the concept of the “eternal return” in his work *Thus Spoke Zarathustra* as a defining facet of human being, identifying the significance of recurrence in human psychology, history cycles and as feature of memory. The archetypal spiral structure postulated by Nietzsche, of “eternal return”, casts for Deleuze and Guattari as “waste and if eternal truth is a wheel, then it must be endowed with a violent centrifugal movement which expels everything which ‘can’ be denied” (*Difference and Repetition*, 55). Deleuze and Guattari proclaim further this violence, wastage and denial.

A rhizome has no beginning or end. Where are you going?  
Where are you coming from? What are you heading for?  
These are totally useless questions. Making a clean state,  
starting or beginning again from ground zero, seeking a  
beginning or a foundation all implies a false conception of  
voyage and movement. Between things do not designate a  
localizable relation going from one thing to the other and  
back again, but a perpendicular direction, a transversal  
movement that sweeps one and the other way, a stream  
without beginning or end that undermines its banks and picks  
up speed in the middle. (*A Thousand Plateaus*, 25)

One of the major theoretical guidelines applied in the present thesis has been influenced by Manuel Castells theory of network society, which has been depicted in his trilogy *The Information Age: Economy, Society and Culture*, which includes three books; *The Rise of Network Society* (1996), *The Power of Identity* (1997) and *The End of Millennium* (1998). Along with the theory network society of Castells, the study also integrates the rhizomatic and heterogeneous structure of network proposed by Gilles Deleuze and Felix Guattari in their work *A Thousand Plateaus* (1980). Apart from the theory of network society, various other aspects of the globalized world such as cosmopolitanism, identity, consumerism, professionalism are analyzed based on the novels of Don DeLillo, Aravind Adiga

and Kazuo Ishiguro. Don DeLillo's two novels – *Underworld* (1997) and *Cosmopolis* (2003); Aravind Adiga's debut novel *The White Tiger* (2008); and Kazuo Ishiguro's novels- *The Remains of the Day* (1989) and *The Unconsoled* (1995) are scrutinized in this thesis.

The more we go forward in America's history, the greater the effect of science and technology can be felt evident. This is most evident in the extensive phenomenon of consumerism. The reality is that this concept is strongly proliferated in the postmodern age. Families in this age can be distinctly seen as the mere victims of technology and its rapacious offspring, consumerism. Don DeLillo paid a thorough attention to this matter of consumerism and technology in his works.

Zygmunt Bauman, the Polish sociologist who wrote in the era of consumerism in his book, *Liquid Modernity* (2000) relates the modernity's struggle with postmodern ethics, ambiguity and postmodern arts. In the post-industrial age a consumer society urges its individuals to be and stay advanced, be updated in every field with the latest style. In connection with DeLillo's work Elise Martucci points out that, the "empirical social life is but an expression of sentiment of successive belongings" (*Environmental Unconscious in the Fiction of Don DeLillo*, 88). People are forced to meet the consumption policies of the society. Nowadays it is the way to be recognized. For example, Bauman



emphasizes fashion as one of the popular and widespread matters in a consumer society.

Bauman in this context exemplifies a concept that “the sentiment of belonging is not obtained by following the procedure administered and supervised by those style packs to which one aspires, but through the aspirant’s own metonymical, identification with the pack” (*Environmental Unconscious in the Fiction of Don DeLillo*, 90). In a consumerist society, people are afraid of getting back, so they keep on progressing with the flow of technology. According to Bauman, a consumer society is

not a society of excess and profligacy and so of redundantly and prodigal waste. The more fluid their life settings, the more objects of potential consumption are needed by the actors to ensure their actions against the pranks of fate.

(*Liquid Modernity*, 87)

Don DeLillo’s *Cosmopolis* exemplifies the confinement of the owner in financial responsibility and usual drudgeries even though this cage like ecstasy is the symbol of an exalted prosperity and social class. In the opinion of O’Connor the dominance of consumerist culture among the people has turned them as mere puppets and the brand new idol controls them. Consumerism can be considered as omnipresent. In American’s life, everywhere we can observe the trace of inclination or addiction towards technology and consumption.

Ulrich Beck in his book *What is Globalization* (2000) differentiates between globalism, globality and globalization. By globalism Ulrich Beck means that the view of world markets dispose of or displace political action, “the ideology of rule by the world markets, the ideology of neoliberalism. It precedes monocausally and economistically reducing the multidimensionality of globalization to a single economic dimension that is itself conceived in a linear fashion” (9). Globality means the concept of closed spaces that has turned into an illusory as neither group, nor country can close itself from others. The ‘world society’ implies the social relationships in totality, which are not unified or determined by the politics of nation-state. Globalization implies the “process through which sovereign national states are criss-crossed and undermined by transnational actors with varying prospects of power, orientations, identities and networks” (11). Globality refers to the fact that on our planet from now on nothing which occurs is restricted as a local event, every victory and inventions affects the whole globe.

Don DeLillo is one of the most important American novelists and postmodern writers. He was born in 1936 in Bronx, New York in an Italian working –class Catholic family. He graduated from Fordham University with Communication Arts degree. As of 2018, he had published seventeen novels, a screen play, four stage plays and various essays. Don DeLillo is the recipient of many great awards. In 1985, he got National Book Award for *White Noise*,

Faulkner award in 1992 for *Mao II*, 1998 American Book award for the novel *Underworld*. In 2010, he achieved Saul Bellow Award for his achievement in American fiction. In 2007, he was selected as nominee for Man Booker Prize for the life time achievement.

DeLillo's first novel, published in 1970 is *Americana* is about a television network programmer, David Bell, who wants to become an avant-garde film maker. It analyzes the corporate world and dilemmas of American life. His second novel, *Endzone* (1972) is about American school football team. DeLillo's third novel *Great Jones Street* (1973) centers on Bucky Wunderlick, a rockstar and surreal images are utilized effectively in this work. His fourth novel is *Ratner's Stars* (1976) deals with the story of a child mathematician who joined at a secret work place of scientists to decode a mysterious message that arrives from outer space.

*Players* (1977) is the fifth novel deals with a yuppie couple Lyle and Pammy Wynant whose boredom is overcome by their adventures getting into the chaotic detours. *Running Dog* (1978) centers a mock pornographic thriller of Adolf Hitler. It depicts Berlin's fall and the climatic days surrounding it. *Amazons*, published in 1980 with the pseudonym Cleo Birdwell has its subtitle 'An Intimate Memoir by the First Woman to play in the National Hockey League'. It was co-written with Sue Buck. It is similar in some ways with his second novel *Endzone*.

*The Names* (1982) is a thriller set in Greece is about risk analyst and the unexplained murders.

*White Noise*, published in 1985, won the National Book Award for fiction. It is included by *Time* in the list of “Best English language novels from 1923 to 2005. The setting of the novel is a bucolic Mid Western College, which is known as The College - on- the Hill. The novel explores various themes including Hitler studies, anger, chemical spills, experimental drugs, paranoia, fear of death, etc. It also captures media saturation, consumerism and conspiracies. The protagonist is a professor, Jack Gladney who he is a pioneer in the area of Hitler studies. Jack Gladney has been married to four women for five times. The first part of the novel titled “Waves and Radiations”, is about the contemporary family life and a satire of academic issues. The second part, “The Airborne Toxic Event” handles a chemical spill and evacuation. “Dylarama” is the third part of the novel in which Gladney identifies that Babette, his wife has been cheating on him to get access to a Dylar, a fictional drug. The final chapter deals with the miraculous survival of Gladney’s son Wilder. It illustrates the effects of media on human behavior. It deals with the technology and its effects on the social relations. The identity is connected to shopping by modern consumption in *White Noise*. He also depicts the children as being more mature and smarter than the elders in the novel. He uses religion in an unconventional way and compares the supermarket in the novel to a temple in many situations.

*Libra* (1988) is based on the President John F. Kennedy's assassination in 1963. The protagonist of the novel is Lee Harvey Oswald. It blends fictional and historical facts. *Mao II*, published in 1991, won the Faulkner award in 1992. It depicts the view points of the writer on the novel form and writer is dominated by terrorism and media.

*Underworld* (1997) is analyzed in this thesis in detail. It possesses a non-linear narrative and the protagonist is Nick Shay, a waste executive management professional. His wife Marian, has an affair with one of his friends. In the novel events occurs from 195s through the 1990s. *Underworld* is divided into eight sections. The titles of each section are as follows. Section one, 'Long Tall Sally' spans from spring to summer of 1992. Section two is 'Elegy for Left Hand Alone' spans from mid 1980s to early 1990s. Section three is 'The Cloud of Unknowing' occurs in spring of 1978. Section four is set in the summer of 1974 and titled as 'Cocksucker Blues'. Section five is 'Better Things for Better Living through Chemistry' spans from 1950s and 1960s. Section six is 'Arrangement in Gray and Black' spans between 1951 and 1952 summer. Epilogue is titled as 'Das Kapital'.

Rosemary Costanza is the mother of Nick and Shay is her maiden name. Jimmy Costanza is his father who disappeared when he was young. He never returned after going out one day for Lucky strike cigarettes. Nick's younger brother Matty was a skilled chess player in his youth, though later he gave it up. Matty served in Vietname and after that worked in the nuclear weapons

development under U S government. Klara Sax is an artist who had an affair before with Nick and she married Albert Bronzini. Three times she got married and later divorced all. Sister Alma Edgar is a nun and Matty Shay's school teacher.

*Underworld* opens with an exciting passage that flawlessly catches the experience of a crowd watching the ball game on 3<sup>rd</sup> October, 1951 in which Dodgers were beaten by the Giants to win the pennant game. The date has historical significance; The Soviet Union exploded the atom bomb on the day, marking a turn in the cold war story. Both these events reverberate through the characters' lives in the novel. There is network of connections in the underworld depicted by DeLillo that formed in global context.

*The Body Artist* (2001) is a novella about Lauren Hartke a young performing artist and her old husband Rey Robles death. *Cosmopolis* (2003) is the story of multi-billionaire Eric Packer and his outing to get a haircut. *Cosmopolis* is scrutinized in detail in this thesis. *Falling Man* is published in 2007, deals with 9/11 attack survivor and the effect of the experience. The protagonist is a lawyer, Keith Neudecker. In *Point Omega* (2010) the protagonist is Richard Elster, a scholar. It is preoccupied with paranoia and death. DeLillo's most recent novel is *Zerok* published in 2016 which deals with the story of Ross Lockhart a billionaire and his wife who wants to seek immortality.

In the postmodern literature the city has been a locale of solitude, fragmentation, a site of multiple identities. Don DeLillo's novels *Cosmopolis* and *Underworld* can be considered as city fictions, treating themes of diversity, consumer culture, commodification, illusion versus reality, and multiple selves constituting a postmodern city. Here the study aims to analyze the elaborate and intricate ways the above cited themes are played out in the novels. In 'Essay on Postmodern Culture' (1998) Hal Foster describes on the concept used by postmodern works for depicting the city flux, he writes:

The western city reduced to metropolis that pastiche has become our ubiquitous mode, which suggest not only that we are awash in a sea of private languages, but also that we wish to be called to times less problematic than our own. This in turn points to a refusal to engage the present or to think historically- a refusal that Jameson regards as characteristics of the 'schizophrenia' of consumer society. Jean Baudrillard also reflects upon our contemporary dissolution of public space and time. In a world of simulation, he writes, causality is lost. (13)

A new social order is depicted in the novels through networks which link, entangle and relate all mutating, multiple and mutually describing links in which none is actually in control. The novels investigated in this thesis undertake the city

space, saturated in the impressions, sensations and images of the metropolis. These late twentieth century novels reflect the heterogeneity, diversity and multiplicity of recognitions as the characters mediate the sprawl and tangle of urban life and encounter chaos, confusion, fragmentation and alienation. Edward Soja describes American urbanization and its illusionary and materiality effects in the spatial conceptualization as:

socially produced space, spatially can be distinguished from physical space of material culture and the mental space of cognition and representation, each of which is used and incorporated into the social construction of spatiality, but cannot be conceptualized as its equivalent...the possibility of independent conceptualization and inquiry, however, does not produce an unquestionable autonomy or rigid separation between these three spaces – physical, mental, social, for they interrelate and overlap. (*Writing the City Spatially*, 139)

Postmodern fiction transforms the traditionally formed generic models. The realistic representation, linear movement, etc. are absent in postmodern fiction.

Apart from the trilogy *The Information Age*, Manuel Castells wrote many other books. In the *Urban Question* (1977), he comments on evolutionary attitude to urbanism as infused with “the prerogative of the ruling strata” (24). Castells informs the readers by using historical materialism that the ailment of urban life is



made by the market and not the execution of urbanism. Althusser's influence can be seen in this work. Castells in *City, Class and Power* (1978) writes about the urban social movements and for him it is a "certain type of organization of social practices, the logic of whose development contradicts the institutionally dominant social logic" (38). He observes discrimination in "collective goods" (109) provided to satisfy workers, mentioning them as "the most unpredictable part of the productive process" (109). In *The City and the Grassroots* (1983) he analyzes a movement aroused by the menace of urban revival in San Francisco. According to him, movements happen when groups seek incongruous goals and emphasize on local problems by creating political power. Even though the mission guarded itself against being wiped out, it makes poverty – stricken neighborhood settled by ethnic minority. It also examines the gay movements.

Castells in *The Information City* (1989) examines how information technology needs more organizational flexibility that helps in growing concentration of decision making and knowledge generation in a decentralized capitalism from the control of society. He suggests that information age cities are significant for creative synergy. In the essay 'Urban Sociology in the Twenty – first century' (2000), he portrays the twenty-first century urban sociology which addresses the connection between the local and the global, the "opposing development of individuation and communalism" (69). It examines the global city and its global connections.

Manuel Castells *The Internet Galaxy* (2001) deals with the internet history, technology and its culture. In Castells opinion internet is progressively reinvented by those use it and its designers. *The Information Society and Welfare State: Finnish Model* (2002) deals with the Finnish Model which is equally dynamic in economic and technological levels and combines welfare state and information society. The co-author of this book is Pekka Himanen. *Mobile Communication and Society: A Global Perspective* (2006) deals with the diffusion of wireless networks and argues that it is the fastest developing communication technology in the history. It also handles with the theme of mobile language and youth culture. *Communication Power* (2009) can be considered as successor of *The Power of Identity* (1997). The major focus of this book is on power -making and role of communication networks in the society. The power is defines by Castells as “the relational capacity that enables a social actor to influence asymmetrically the decisions of other social actor(s) in ways that favor the empowered actor’s will, interest and values” (*Communication Power*, 10). In *Networks of Outrage and Hope: Social Movements in Internet Age* (2012) new kinds of social movements are explored and it examines the cultural, political and social roots.

Kazuo Ishiguro, born on 1954, is a Japanese born British novelist, short story writer and screen writer. Ishiguro’s family moved to Britain, when he was five. He learned Philosophy and English at the University of Kent, Canterbury and later he obtained a Master’s degree in creative writing at University of East

Anglia. His first published novel is *A Pale View of Hills* (1982), won Winfred Holthy Memorial Prize. It deals with the story of a middle-aged woman Etsuko, who is Japanese born, living in England alone and her elder daughter Keiko's death. His second novel *An Artist of the Floating World* (1986) is placed in post-world war Japan. The protagonist is an old painter, Masuji Ono. He observes the fall in his reputation due to the war. His aim was to attain an aesthetic ideal. The themes of the novel include, the shifting role of women, arranged marriage and 'elders' falling status in Japanese society.

*The Remains of the Day* (1989) won the Man Booker Prize for fiction is about a butler, Stevens. It deals with the professionalism, lack of personal relationship etc. and the main themes include dignity, social constraints, memory, loyalty and politics. *The Unconsoled* was published in 1995 and the protagonist is a renowned pianist, Ryder who arrived in an anonymous European city to perform. Ryder is entangled in a network of appointments which he hardly fulfills. *When We Were Orphans* (2000) is about Christopher Banks, an Englishman, who lived in China until Christopher's father and mother disappeared. Later he become a detective and handled the case of the disappearance of his parents. *Never Let Me Go* (2005) is a dystopian novel. In 2005 it was shortlisted for Booker Prize. The story is about a "carer", Kathy, who travels to the recovery centers and help the donors to recuperate after 'donation'. Ishiguro's recent novel is published in 2015,

*The Buried Giant*. It is a fantasy novel written in the omniscient third person narrative and the protagonist is Axl.

Aravind Adiga is an Indian writer who won 2008 Man Booker Prize for his debut novel, *The White Tiger* (2008). He was born on 23<sup>rd</sup> October 1974 in Madras. He did his graduation in Columbia University in New York. Apart from his *White Tiger*, the other works include *Between the Assassinations* (2008), *Last Man in Tower* (2011) and his recent novel *Selection Day* (2016). The novel *The White Tiger* provides India's dark picture of class struggle in a world of globalization. It analysis the issues of caste, corruption, loyalty and poverty prevails in India. The unspoken words from 'the darkness' is captured in *The White Tiger*. Adiga depicts it without any sentimentality or dismal.

The story of *The White Tiger* revolves around the protagonist Balram Halwai, who is the white tiger of the story. Balram was born in Bihar in Laxmangarh village which is within the confines of Bodh Gaya, where the Gautham Budha gained his enlightenment. It mirrors the journey of Balram from poverty stricken childhood to a successful entrepreneur. In the initial section of the narrative Balram is a victim of values and morals which is 'half-baked'. The caste system and the class struggle are depicted clearly in the novel. The corruption of Indian society is depicted through Balram's words:

The rest of today's narrative will deal mainly with sorrowful tale of how I was corrupted from a sweet, innocent village

fool into acitified fellow full of debauchery, depravity and wickedness. All these changes happened in me because they happened first in Mr.Ashok. He returned from America as an innocent man, but life in Delhi corrupted him and once the master of the Honda City becomes corrupted, how can the driver stay innocent. (*The White Tiger*, 197)

*The White Tiger* is woven around Ashok and Balram, who belongs to two extreme ends of socio- economic condition. Ashok is a result of western culture even though he has Indian roots. He is embedded with western values and struggles to fix the feet in Indian political set up. The most notable theme of *The White Tiger* is the murderous effects of the modern economy in the globalization era of India.

The first chapter deals with the novels *The Remains of the Day* (1989) and *The Unconsoled* (1995) of Kazuo Ishiguro. It deliberately foregrounds the problematic engagement of the individuals with the concepts of cosmopolitanism. It attempts to analyze how Ishiguro develops self-conscious and critical cosmopolitan positions connected to the extensive and problematic forms of globalization. It deals with the tensions between cosmopolitan position and global.

The second chapter of this thesis deals with an analysis of Aravind Adiga's *The White Tiger* (2008). It deals with the role of identity in a globalized world where there is a mass migration of rural poor to urban space in search of livelihood in which their labor is treated as animals and in return they are animals rather than humans. In the twenty first century in India a transmutation of the conflict between haves and have-nots, incorporated the superstructures of the western world is visible. It is ingrained in post liberalization materialism and capitalism. Balram Halwai is aware of the continuous clash between rich and poor and is also conscious about the slight possibility of the poor ever capturing an upper hand in the encounter of intellect with the powerful and rich minority. In *The White Tiger*, human beings turn out to be animalistic to expose how their ferocious fraudulence persecutes fellow humans by the course of internal colonization in which haphazardly developed urban- rural landscapes disclose the center – border divisions in developmental policies of nation.

In the third chapter, novels of Don DeLillo, *Cosmopolis* (2003) and *Underworld* (1997) are scrutinized to find how humans in the present era can be distinctly identified as the mere captive of technology and consumerism. As a postmodern author Don DeLillo has paid exhaustive attention to this issue of consumerism and technology in his works. In the twenty-first century, we have stepped into an information and network society through the new technologies that have touched all aspects of our life. We have entered into a domain of cyberspace

in which individuals are diminished into data or data turn into humans and subjectivity is computerized. *Underworld* portrays a world as Manuel Castells refers to as network society in which - "everything is connected in the end" its deviating list of characters, diversity in location and setting and extensive historical grasp are gathered together by an intense network of connections and patterns.

## Chapter -1

### **Over- Idealized Cosmopolitanism, Professionalism in the Novels of Kazuo Ishiguro -*The Remains of the Day* (1989) and *The Unconsoled* (1995)**

The phenomenon of globalization is notable with contradictions, as well as complexities also. In economic point of view, it can be considered as the domination of global free- market capitalism and its regional resistances and accommodations. In the political realm, it deals with the nation state shifting and development of non-governmental organizations, which mediate with transcending border capital for the governance of citizens, it is less local and more global, technologies such as the telephone, internet, the television rapidly connects up distant space and time and shrink the world, so it becomes more and more accessible through virtual society or “network society” (Manuel Castells). In the cultural domain globalization connects different parts of the globe which resulted in cultural imperialism; including Americanization of culture, McDonaldization and subversion cultural homogeneity.

The intellectuals of globalization view it in different outlooks, some view it as a caustic force as in the case of Chossudovsky, others consider it as a positive means to widen freedom and wealth around the world (e.g.: - Thompson and Hirst, iconoclast about globalization reality, proposed that more can be done with



globalization) and still there are many other scholars who proposed mixed effects of globalization. For cosmopolitanism, it is difficult to identify a similar ambivalence. According to Anthony Giddens, globalization develops a base upon which advanced modes of democratic activity can be made. In this view, it can be understood as an essential precondition of cosmopolitanism. Cosmopolitanism takes place as a result of the process of globalization. Globalization seems to manifest the proliferation of distancing and compressing mechanism after the experience of space and time.

David Harvey observes globalization as "time-space compression" in which social life speeds up on a global scale combined with the physical space contraction through technology and the diminution to a schizophrenic and ceaseless present. In Anthony Giddens opinion, "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring miles away and vice versa" (*The Consequence of Modernity*, 64). According to Pheng Cheah, globalization is "the intensification of international trade, fiscal and technology transfer, labor migration and the rise of the global hybrid cultures from modern mass migration, consumerism and mass communications in the past two decades, which have combined to create an interdependent world" (*Cosmopolitics Thinking and Feeling Beyond the Nation*, 20).

Cosmopolitanism has been used to explain a wide variety of outlooks in socio-political and moral philosophy. A central view presented in cosmopolitanism is that, it is a notion of all human beings in spite of political connections; belong to a single community and cultivation of such a global community. The concept of cosmopolitanism initiated in fourth century BC as Diogenes of Sinope Cynic, said he was "a citizen of the world" (*Lives of Eminent Philosophers*, 64) as antithetical to the individual state which portrayed the widest notion of a social identity at that time in Greece. The concept cosmopolitanism derived etymologically from "kosmopolites", joining the words 'citizen' and 'world' in Greek. (*Cosmopolitics: Thinking and Feeling Beyond the Nation*, 22).

Martha Nussbaum inspired by Immanuel Kant, stressed on a global community of citizens and universal ethics was advocated that "urges us to recognize the equal and unconditional worth of all human beings worth grounded in reason and moral capacity, rather than on traits that depend on fortuitous natural or social arrangements" (*The Philosophy and Power in the Greeco-Roman World*, 32), but her concept of world-citizenship surpasses the illogical forces of xenophobia and patriotism and has been criticized easily for encouraging a bombastic universalism and "an unjustifiable pride in our ability to reason our way to universally applicable moral and political standards" (*Cosmopolitan Humanity*, 10).

Immanuel Kant inspired by stoicism extracted from Cicero, Seneca and Marcus Aurelius wrote that the "cosmopolitan condition" was an essentially connecting nation on the base that, "a violation of rights in one part of the world is felt everywhere" (*The Metaphysics of Morals*, 107). It is relevant to notice that Kant's idea of cosmopolitanism did not come out of emptiness. In the opinion of Margaret Jacob there is evidence in history that with the growth and development in Europe in the eighteenth century, the cosmopolitan was turning to a reasonable ideal because among nationalistic rivalries various enclaves were blooming where national and religious boundaries were crossed habitually and the starting of the extensive social experience were being settled.

Kant's proclaimed cosmopolitan ideal matured because of the diversity and richness of experience during Kant's time. "Cities were becoming the natural habitat of the cosmopolitan" (*Strangers Nowhere in the World: The Rise of Cosmopolitanism in Early Modern Europe*, 13). In 1980s and 90s developments of globalization had led to the rejuvenation of interest in visions of the cosmopolitan described by Immanuel Kant especially his global civil society accounts and the universal public sphere at a time when discourses of public are still trying to create a sense of a progressing global movement and interplay of capital, people and ideologies.

Even though the philosopher like Kant projects the positive, transnational range of cosmopolitanism, here the stress is that, its idealism even though

exemplary becomes hardly possible in real socio-political situations. The anticipation of such philosophers appears to be displaced closer to this century, it creates the magnified assertion that humanity is getting into an age of global human rights, global governance and peace as such a claim smoothly be paired by "a reactive disillusionment which holds that nothing has changed the world is an even more dangerous place, we are subject to new imperialism and self interest, contingency, bigotry, and violence continue to be the true motor of history"(*Cosmopolitanism*, 16).

In late 1990s national realists emerged and they have assented with the globalist fantasy at the core of such ideals of humanist, for instance Nussbaum has been said to stick onto antiquated descriptions of cosmopolitan, even in a sensitive period of charged complexities of socio-politics and the disagreements widens to the Enlightenment values of Kant that inspired the position of Nussbaum, in emphasizing how such globalizing tendencies smoothly ignore identity politics, diversity, inequalities of power and the need for solidarities that is viable politically. The "darker side of cosmopolitanism" can expeditiously be depicted the multinational corporations which assign the inescapable oppressive economic and homogenizing net of their clout across the world and "feel no particular bond with any society"(*The Work of Nations Preparing Ourselves for Twenty First Century Capitalism*, 309).

Robert Reich is restating sense of paranoia of Marxist about a constantly expanding market for its products chases the bourgeoisie over the surface of the globe. "It must nestle everywhere, settle everywhere, establish connections everywhere" (*Marx and Engels*, 478). The flaw of cosmopolitanism is also emphasized by present political acts in supra-national level, such as the attack on Iraq by the US and the United Nations fellow members in 2003 when the global humanist tries to uplift a common humanity constructed on universal values, they fail to regard the politics in back of such values, if they can actually be applicable to all societies or if they only favor those with the strong political influence and power. E.San Juan Jr is of opinion that, a kind of global humanism in the US that apparently grounds for cultural diversity in sake of a unique multicultural democracy for instance, conceals the threats of disassemble nation, states in support of an inevitably imperialist position of America.

San Juan observes that "the self arrogating universal swallows the unsuspecting particulars in a grand hegemonic compromise, multiculturalism celebrates in order to fossilize differences and thus assimilates others into a fictive gathering which flattens contradictions pivoting around the axis of class" (*In the Wake of Terror: Class, Race, Nation, Ethnicity in the Postmodern World*, 13). American multiculturalism turns into a sneaky method of regulating "white supremacy as a political system in itself" (*In the Wake of Terror*, 3). Such global humanist kinds of cosmopolitanism become critically incompetent if they are not

adequately sensitive to the other, which means those who belongs to minority ethnic groups and economically lower classes.

On the other side of the coin, there have been scholars who have tried to rescue cosmopolitanism from insular imperialistic tendencies and refurbish its inclination of transacting more humbly between global and local. Pheng Cheah has observed that "where neither post-enlightenment universalism nor nationalist communitarianism is a viable ideological institutional vehicle for freedom, cosmopolitanism as a philosophical ideal is up for modest reinvention" (*Cosmopolitics: Thinking and Feeling beyond the Nation*, 290). Kwame Anthony Appiah and Homi Bhaba suggest different kinds of cosmopolitanism that are critical models, plausible than earlier global humanist positions. Homi Bhaba in the realm of post colonial studies presented a paradoxical idea of a "vernacular cosmopolitanism " a notion got from "Frantz Fanon's insistence on the continuance of an anti-colonial struggle that combines local concerns with international political relevance, a seemingly complicit relation with colonial and neo-colonial discourses as a form of geopolitics that grant, real political power to postcolonial subjects "(*Post Colonial Discourses: An Anthology*, 38).

Vernacular cosmopolitanism is extracted from the worlds of marginalized diasporic and national minorities, which evaluates the universal progress from the perspective of minorities with their assertions on equality and freedom. Such cosmopolitanism for the post colonial facilities to survive across and translation

between cultures not to claim the supremacy of any particular civilized class. The colonized subject is empowered by such a translation, while yearning the colonizer into a cultural hybridity space that boost an opening which is productive to otherness and difference. Similarly, openness to difference is promoted by Kwame Appiah, Ghanaian philosopher who has come up with rooted cosmopolitanism to substantively and conceptually connect particularism and universalism, although in an oxymoronic over conventional way. It is a combination of universality and difference. Appiah opposes a "malign universalism of fundamentalism" that is not tolerant of differences and support of "conversation between people from different ways of life" (*Cosmopolitics: Thinking and Feeling Beyond the Nation*, 90).

What is common to these theorists is the interest for "different local human ways of being" (*Cosmopolitics: Thinking and Feeling Beyond The Nation*, 94), the evasion of a universalism that is homogenizing with in a concept of cosmopolitanism , as Judith Butler observes that "what one means by the universal will vary, and the cultural articulation of that term in its various modalities will work against precisely the trans-cultural status of the claim" (*Feminist Contentions : A Philosophical Exchange* , 195).

Similar to Appiah's and Bhaba's conceptions of cosmopolitanism the novels of Kazuo Ishiguro conceive a more productive, critical and self conscious figure of cosmopolitanism that steadily encounters and reconsiders the local subjects' bonds with the globe. Unlike universality plus difference model of Appiah, here the work

of Ishiguro put forward a mode of cosmopolitanism that is limited about grappling with various perspectives and their state of belonging. It is a figure that is regularly enmeshed in contradictions, but wanted to be formulated. Such a figure of cosmopolitanism uphold by the works is also a re-examination of what Bruce Robbins has specified as "actually existing cosmopolitanism". It is no longer a kind of "a luxuriously free-floating view from above" (*Cosmopolitics: Thinking and Feeling Beyond The Nation*, 9) but how the globe has unquestionably penetrated the local notion of convoluted and multiple belonging that already infused present societies.

The novels analyzed in this chapter decode the conflicts and the tension that happens because of such prevailing cosmopolitanisms and appeal for a critical consciousness to follow this irresistible sense of multiple belonging and the cosmopolitanism which is invariably transacting between global and local connections to convert their "invisibly determining and often exploitative connections into conscious and self critical ones" (*Cosmopolitics: Thinking and Feeling Beyond the Nation*, 3). Cosmopolitanism can be considered as a contingent notion "a location of dense, over determined argument, overlapping, convictions and confusions" (*Perpetual Peace: Essays on Kant's Cosmopolitan Ideal*, 57) and it can be used as a framework in analyzing the novels *The Remains of the Day* and *The Unconsoled* by Ishiguro.



These novels provide a productive and successful cosmopolitan engagements and there are continued endeavors at creating definite cosmopolitan figures that will paradoxically and consistently remain a battleground, and which is charged with tensions within its ceaseless back and forth transaction between global and local identity, it is also aimed to display that acute injustices would be done if there were no critical engagement between the global and the local. Jacques Derrida argued that the paradoxical and the problematic angle of cosmopolitanism should promote us to consider cosmopolitanism as "forms of solidarity yet to be invented. The invention is our task, the theoretical or critical reflection, it involves being in-dissociable from the practical initiatives we have already, out of a sense of urgency initiated and implemented" (*On Cosmopolitanism and Forgiveness*, 4).

The novels of Ishiguro indicate the exploitative links that occur because of the global culture which is progressively homogenized and it is characterized by the expansion of western styles, tastes and products, i.e., the disparities happen when some notions gain the benefits of prosperity while the others become poverty-stricken. The novels also aim at critical forms of consensus; enunciating new forms of ethics, dedication and action to characterize the sense of multiple belonging of cosmopolitan that have been ignored in the discourse of globalization.

In Ishiguro's novels, *The Remains of the Day* and *The Unconsoled*, the problematic engagement of the individuals with the concepts of globalization is deliberately foregrounded. They respond against the attempt of global capitalism in describing hybrid cultural and diasporic forms in homogenizing, absolutist and pseudo-liberating terms. One such attempt is to define the experience of diaspora as a self-empowering, unproblematic cosmopolitan project, neglecting the problems and inequalities in power that show up when transacting between the connection to the homeland and the need to fix to a cultural realm that is foreign. For instance, Paul Rainbow described Diaspora as a global ontological connection and announced that "we all are cosmopolitans" (*Writing Culture: the Poetics and Politics of Ethnography*, 258).

In the end issue of 2006 *Time* Pico Iyer observed that multicultural connects every individual call it Planet Reebok, Planet Hollywood, or the United Colors of Benneton, and point out that we were already section of a global village described by a universal youth culture that take its hints from American pop culture, claiming that the "transnational future is upon us " and till America, symbolically be a figure for the world (*At Home in the World: Cosmopolitanism Now*, 121).

Pico Iyer's opinion creates a wrong inclusivist portrayal of global culture that can result as Timothy Breman has described, "a discourse of the universe that is inherently local, a locality that always surreptitiously imperial" (*Debating*

*Cosmopolitics*, 83). Iyer through his oratory is shaping a setting favorable for a kind of capitalistic, hegemonic, neo-liberalism.

Sim Wai-Chew has observed that such utopian outlook of the transnational or the multicultural future are, "prone to commodification as any phenomenon confronted by the co-optive powers of commodity culture" (*Globalization and Dislocation in the Novels of Kazuo Ishiguro*, 20). Cultural hybridity is falsely glorified and commodified as it "resonates with the globalization mantra of unfettered economic exchanges and supposedly inevitable transformation of all cultures" (*Hybridity, or The Cultural Logic of Globalization*, 10). Ella Shohat also argues that such a glorification of hybridity "fails to discriminate between diverse modalities of hybridity, for instance internalized self-rejection forced assimilation, political co-optation, social conformism, cultural mimicry and creative transcendence" (*Notes on the Post Colonial Moral*, 100).

Ishiguro's novels render impossible any idealistic, commodified or over-generalized notions of globalization by disclosing the prejudices and essentiality of confronting with various, often discordant, socio-cultural reality. Sim Wai Chew points about the writing of Ishiguro that his career hixes "implications left unconsidered when the search for epistemologies adequate to the increased globalization of experience and outlook subsumes all cosmopolitan texts under a monumentalized corruption of diaspora and hybridity" (*Globalization and Dislocation in the Novels of Kazuo Ishiguro*, 3). In the chapter it is an attempt to

analyze how Ishiguro develops the critical cosmopolitan positions connected to these extensive and problematic forms of globalization. It deals with the tensions between cosmopolitan position and global.

Kazuo Ishiguro is a Japanese born British novelist, the Ishiguro family having moved to Britain when he was five. He learned philosophy and English at university of Kent, Canterbury and later in creative writing, he obtained a master's degree at the university of East Anglia. His first novel was published in 1982, *A Pale View of Hills*, which won the Winifred Holtby prize of the royal society of literature, it was followed by *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), *The Unconsoled* (1995), *When We Orphans* (2000), *Never Let Me Go* (2005) and *The Buried Giant* (2015).

Kazuo Ishiguro's *The Remains of the Day* (1989) depicts the problems of professionalism deduced here as a problematic because of the glorified cosmopolitan identity. The novel is a kind of cosmopolitan fiction as observed by Thomas Peyser as it "takes as its subjects those phenomena such as pervasive cosmopolitanism, transnational group affiliations, international flow of capital cultural hybridity and the increasing mobility of workers across the sovereign nations" (*How Global is it: Walter Abish and the Fiction of Globalization*, 240 ). By analyzing *The Remains of the Day* it aims to display how an over generalized identity in cosmopolitanism appears and its connection to a process of globalization, the consequences of this sort of cosmopolitanism and the ethical

complexity which push the protagonist to question, ultimately bury their own transnational desires.

The novels are also analyzed to display the emptiness of any kind of cosmopolitan position that has been raised to an extreme, especially when the character is finally reluctant to deal beyond the limits of the self-identification into a further satisfying state of vulnerability. The foolishness of the protagonist changes his sort of cosmopolitanism into a paradoxical aspect that is once in their eyes extraordinary, but also mundane, a position that has disastrous effects externally and privately. In *The Remains of the Day*, this imprudence is disclosed when the protagonist universalizes and magnifies local connections at the cost of external ones. The reason of the protagonist's imprudent cosmopolitan ideal is the strange indifference from normal emotions, especially in the situation of interpersonal relationships. The indifference ends in calamitous results in the personal lives of the lead character.

In *The Remains of the Day*, the meaninglessness and a detachment of the life is revealed in the title itself. Other than the literal meaning of the title, there are other interrelated connotations, it indicates the remaining years of the life terribly to the impassiveness of life without meaning and direction, life is diminished into a mere body with symbolic heap of decayed remains. The plot revolves around the emotionally detached and self-suppressed butler named Stevens of an old English house, which has withstood the world wars. Stevens in

July 1956, commenced a road trip for six days to England's West country from Salisbury to the Darlington Hall on the west, the house where Stevens worked and dwells for thirty- four years as a butler. Lord Darlington once owned this house is now deceased and it has come under Mr. Farrady's ownership, who is an American. Stevens' motive behind his road trip is to meet Miss Kanton, the erstwhile house keeper who departed twenty years before to get married. Stevens has got Miss Kanton's letter and he thinks that her letter implies that she faces some problems in her married life and might come back to her housekeeper post.

In the beginning of the novel itself Stevens discloses his main motivation for his idealized condition of professional detachment- his father. Stevens narrates a story that has been told by his father who had been a butler at the Darlington House. This story which is "apparently true" describes a butler who had moved to India with his master and worked there "for many years, maintaining amongst the native staff the same high standards he had commanded in England" (*The Remains of the Day*, 37).

While in India, under the dining table the butler had found a tiger. Upon this, he asked for permission from his employer to shoot the tiger. After that he came back to the employer and he inquired the butler whether everything is well. The butler, in Stevens' father's story, answered with high professional detachment and calm, "perfectly fine, thank you, sir. The dinner will be served at the usual time and I am pleased to say there will be no discernible traces left of the recent

occurrence by that time” (*The Remains of the Day*, 38). The final phrase is repeated by Stevens’ father- “no discernible traces left of the recent occurrence by that time” with an adoring movement of the head and a laugh.

His father was unaware of neither the Indian butler’s name nor anyone who knew that person, but he has “striven throughout his years somehow to become that butler of his story” (*The Remains of the Day*, 39). In Stevens’ notion, his father is idealized because he had gained the professional goal to become like the Indian butler. Stevens’ reminiscence of that story in the beginning of the narrative displays the close connection between Stevens’ father and his own aspiration to become a butler like his father.

Stevens’ suppressed feelings of alienation with his father create a bitter, emotional undertone to the portraying of the latter’s story. It was this detachment that ruined the relationship between Stevens and his father before the passing of his father creates a traumatic shock of his life. In 1923 at Darlington Hall an international conference was held, during which clergy man, diplomats, thinkers and writers assembled to find the ways to revamp the Treaty of Versailles to allay Germany’s economic situation after the World War First. The devastation caused by this sense of detachment is depicted during the occasion when his father is dying. Son and father share a point during the rush and commotion of the conference that he has to handle professionally. Stevens said “I hope father is

feeling better now”. “He went on gazing at me for a moment, then asked: Everything in hand, downstairs?”(*The Remains of the Day*, 101).

This sense, which depicts his father’s inflexible reluctance to interact intimately with Stevens unusual point of emotional exposure and implicit matter is followed by a shocking moment when Stevens’ father pulls back his arms from the bedclothes and gape drowsily at his hands backside. The old butler professes to his son that, “I hope I have been a good father to you, I am proud of you. A good son, I hope I have been a good father to you” (*The Remains of the Day*, 102).

Stevens abruptly turns to his father says, “I am afraid we are extremely busy now, but we can talk again in the morning”( *The Remains of the Day*, 102). It is also evident that when his father was confessing, he was pointing it with his hands, as if it were awful to express similar feelings straightly to Stevens. This lame inefficiency to connect to other person has been inherited completely by the son is evident in the final part of the novel, when he concludes by informing the readers that he was very proud of exhibiting a dignity “ at least in some modest degree” (*The Remains of the Day*, 195) worthy of Stevens father. But Lord Darlington detects his crying and he describes Stevens’ action is merely because of “the strain of a hard day” (*The Remains of the Day*, 110).

The ‘day’ here reflects the title of the novel but with a new implication of a life which has become very hard, stubborn and he possess a stone heart. Even though he has turned into his father this blending is imperfect. Occasionally cracks



found on Stevens masked exterior and wide undercurrents of feelings are implied in such occasions in the formal ground of the narrative. Stevens consumes the exterior of professional tranquility and often ‘becomes’ the exterior, it is figuratively illustrated through the narrative. Stevens’ account of crying was not depicted until Lord Darlington found this out. Even though Lord Darlington pointed out this, Stevens was not willing to acknowledge it and he questioned the significance of outburst of uncontrollable emotion. This sense of self-illusion camouflaged as a conscious to unconscious indifference from feelings is also what deprives him from the feelings that coming to terms with Miss Kanton.

Even though Miss Kanton’s affection for Stevens is evident on many occasions, for instance, in an amorous moment Miss Kanton pries into the romantic novel that Stevens is reading, but he is “anxious to hide” it from Miss Kanton (*The Remains of the Day*, 175). Stevens’ feelings betray themselves on occasions such as when he almost snaps at her for being too drained to engage in talk with him during the encounters over cocoa. Stevens asserts that he does not want to boost “unnecessary addition to her burden” (*The Remains of the Day*, 184). But Stevens unwillingness to commit with Miss Kanton, forces her gradually to move away from him. Finally, she reached a point when she accepted a marriage proposal from her “acquaintance Mr. Benn” (*The Remains of the Day*, 229). When Miss Kanton announces her marriage with Mr. Benn, Stevens offered a mere congratulation and he rushed to manage the conference of Lord Darlington.

Stevens inadequacy to publicly reciprocate her love, ultimately results in his “heart breaking” (*The Remains of the Day*, 252) and Miss Kanton divulged that she might get “a better life” (*The Remains of the Day*, 251) if they got married. Stevens was a total failure in having emotionally gratifying relationship with his own father and the woman whom he has loved secretly for long has finally moved out of his life. Stevens not only has interpersonal heartbreaking failures, but also faced problems even in socially engaging with people who are not emotionally intimate to him.

Mr. Farraday, the new employer of Stevens, tries to establish an informal, easy relationship with him. Stevens is strong to retain an emotional detachment with Farraday. In a bar at Taunton, some people make fun of Stevens by saying that he won't get proper sleep in the inn because of the constant and roaring bickering between its owner and his wife. He thinks that he should reply kindly and the mistress' voice is described as “local variation on the cock crow, no doubt” (*The Remains of the Day*, 138). It is an awkward remark that clashed with confused stillness in the bar. This instance marks Stevens' incurable inefficiency to express himself that resulted in creating blunders in his efforts to relate to another. Stevens considers that any sort of ribbing need “the necessary skill and experience” (*The Remains of the Day*, 140) after the incident in the bar. He thinks that he wants to practice with himself, supported by radio programs for mastering it.

Stevens goes through a hamstring detachment because of emotional problems which is hereditary in his family. There are historical and social forces behind this detachment. The passing of British- imperialistic values and aristocracy in the novel is displayed by the changing of ownership of the house to Mr. Farraday, an American which shows up the misplacement of his principles. The feel of detachment has finally ensured the disastrous blankness in his life. The novel continually switches between private to social hazards and excuses for indefensible cosmopolitan outlook.

In the novel an over- idealized cosmopolitanism works regularly to conceal the emotion of emptiness at the core of Stevens' heart. An overhand of the local into the domain of the global occurs when Stevens uplifts the English landscape, the relevance of being a butler and the paradigm of imperialism represented by Lord Darlington. Such a festivity of the land attained a frenzied pitch at points that coincide with the separation of his father and his secret love, Miss Kanton. This upliftment of the local discloses itself to be a scheme of escapist, which paradoxically averts a relation with loss in the context of the local and the personal.

Stevens roves through Salisbury and equipped with an encyclopedic book of Jane Symon, *The Wonders of England*, a photographic seven-part epic dealing with the countryside to steer his journey to the local landscape, he thinks "the breath- taking photographs of sights from various corners of the globe" (*The*

*Remains of the Day*, 28) that he has gathered from National Geographic Magazine. He reveals that he has “not seen ever such things at first hand” (*The Remains of the Day*, 28). He recollects the images from *National Geographic Magazine* because, in Stevens mind, “English landscape at its finest form possesses a quality that the landscape of other nations, however, more superficially dramatic, inevitably fails to possess” and such “greatness” is because of

very lack of obvious drama or spectacle that sets the beauty of our land apart. The land knows of its own beauty and feels no need to shout it. In comparison, the sorts, of sights offered in Africa and America, though undoubtedly exciting, would, strike the objective viewer as inferior on account of their unseemly demonstrativeness. (*The Remains of the Day*, 29)

In Stevens’ placing of his own local landscape far above all the rest that he had only gathered from a magazine which is globally circulated the readers are simply allured by the ignorance behind such a pretentious verdict, as he has never had a firsthand experience of foreign places. If a human like feel of “demonstrativeness” is the esthetic benchmark for his world view, then it is feasible to argue whether the images of foreign landscapes are enough in extracting a verdict on which nation has the most attractive landscape of all. Nevertheless, such a world view can bang nationalistic, imperialistic, superiority and condescension when one has really never travelled to different parts of the

globe, or when one does not understand the drawbacks of merely experiencing the places just through magazine browsing. But this doesn't mean that people who seldom travel hardly have right to a bogus believable understanding of the world, especially when people can connect distant cultures with the help of the media. Through magazines, the media promote the developing sense of interrelatedness of globalization.

Terhi Rantanen has written about the majority of people without travelling as tourists, who still enjoy a mediated cosmopolitanism, particularly when communications and media equip their major channel to other parts of the globe. "The possibility of cosmopolitanism draws heavily on access is it physical or visual" (*The Media and Globalization*, 120). By means of mass-communication one side of the globe is acquainted with the other side and its happenings. Yet, a crucial question arises about this sort of cosmopolitanism. "What does it mean to be able to see, but not reach?" (*The Media and Globalization*, 123). Rantanen observes that the ability to observe and not to reach might help the person to evolve a mindset of the cosmopolitan, but at the same time, simultaneously it exposes the limitations of the arbitrate kind of cosmopolitanism. In *The Remains of the Day*, Stevens emphasis that Britain's landscape "would alone justify the use of this lofty adjective of great" (*The Remains of the Day*, 29) and the other landscapes of the rest of the country, might appear culturally egotistical. Stevens is expressing what seems like a nationalist belief, yet he does not appear to have

captured the peculiar greatness of Britain. Stevens language has points of ambivalence and tentativeness- “somewhat immodest”, “If I were forced to hazard a guess”, “I would venture” (*The Remains of the Day*, 28), that disprove a slight indisposition to commit utterly to the opinion that his country is unquestionably the best.

Stevens, simply or unconsciously, upholding a superiority of geo – political position, but it is not a forthright position, since he also shows a nascent awareness of numerous contexts that is intervened through magazines like *National Geographic*. Such mediated cosmopolitanism should not be disregarded, since it is one of the methods in which people from various economic and social classes are able to think about the world. Stevens plunges too readily to the conclusion that his land outdoes them all in the name of an emotional impression of greatness that is undemonstrative. The narrative reveals his celebration of the local landscape as the greatest, which is formed by an excessive personal desire to memorialize his father who exhibited repressiveness within the context of profession of being a butler.

The undemonstrativeness of Great Britain’s landscape is connected to self-control that is an elemental trait of a “great butler” (*The Remains of the Day*, 29) in his mind. The prime and most important model of such a great butler has been his father. Cynthia Wong observes, “Stevens’ idolatry of his father explains the self-abnegation that comes to dominate the narrative” (Kazuo Ishiguro, 60). His

adoration of his father ends in the exaltation of the father's self-denial as a virtue which explains Stevens' consequent professionalism and his hyperbole of the local by placing it on a global level. He depicts an instance of the greatness of his father when he "did...hide his feelings" (*The Remains of the Day*, 43) while dealing with an emotionally and personally difficult job. Stevens' father was a 'great' butler as he favorably served a General, his past employers' friend. Stevens's father had a great abhorrence for the General as he had been responsible for Leonard's, elder brother of Stevens's death. Under the command of General, Leonard served as a soldier during the Boer war.

When the General visited Mr. John Silver's home, his father was assigned as the valet of the General. Stevens' father executed that job with placid dedication and the General appreciated for his admirable service. Stevens' has his father in the mind when says,

The great butlers are great by virtue of their ability to inhabit their professional role and inhabit it to the utmost. They wear professionalism as a decent gentleman will wear his suit: he will not let ruffians or circumstances tear it off him in the public gaze; he will discard it when, and only when, he is entirely alone. (*The Remains of the Day*, 43)

The feeling of “alone” is ironic and prophetic, since he does wind up really alone and desolate because of his professionalism. Even then when he is alone, Stevens fails to entirely dispose of his self-restraining.

The novel has been creating a series of allegorical associations that gather up a form of a “mythical version of England that is peddled in the nostalgia industry” (*Ishiguro in Toronto*, 73), a form Ishiguro evidently operates to demystify through the narrative. Such a series comprises Stevens’ father’s professional dignity and repressiveness, which has influenced Stevens own professionalism and dignity as a butler, to world events pointed in the narrative, in which a major role is played by Great Britain which is often boastful and finally damaging.

The Boer War is one of the major global events in which Stevens’s elder brother had died. He himself portrays the war in words that are somewhat unfavorable to the self-image of political Britain, when Stevens observes the death as a mishap of

most un-British attack on civilian Boer settlements which is irresponsibly commanded with several flouting of elementary military precautions, so that the men who - my brother among them- had died needlessly. (*The Remains of the Day*, 41)



The Boer war had originated from the Boers' final warning against the aid of British military post in South Africa. Even in Britain, during that time, many socialists and liberals were infuriated against Britain's brutal management of the Boers especially the non- fighters.

The General that his father had great abhorrence, belonged to the Great Britain's military force that wreaked such damage on Boer territories in terms of resisting Boers' final warning while actually craving for untapped gold mines in South Africa, so as to stuff the treasury of the capitalist economy of Great Britain. It stinks the exploitative technique which reinforces the globalization structure, led by a capitalistic and imperialistic country. Britain picks up the things that they want from another country in the mask of apparently ethical interests.

The General in the novel connives in such exploitative, clandestinely imperialistic practice and although his father dislikes the General, in fact he too is complicit. The reason is that Stevens' father hates the General merely because he was responsible for his son's death and the General is inevitably blamed by Stevens father and himself for commanding with "several flaunting of elementary military precautions, so that the men who had died quite needlessly" (*The Remains of the Day*, 28) and not for engaging in a brutal, oppressive, inhuman, political campaign to loot the South African wealth. In other words, his father the "great butler" has only his own self-concern about the death of his son which is a family loss. The desultory way in which bloodsheds are summed up abstractedly as

“irresponsibly commanded” in the words of Stevens’ father fails to recognize properly the imperialistic profiteering confiscated by government.

The General and Stevens’ father share a blind and the unquestioning kind of professionalism and loyalty. Stevens’s father is loyal to servitude and professional self-repression, while the General serves the politics of imperialism that attempt to mask the intentions of exploitation. The novel depicts pointedly the origin of this sort of professionalism that is based on blindness and the problematic pride in nationalism.

Stevens was also convinced about a patriarchal paradigm of imperialism. In the novel his mother is absent and the only key female character is Miss Kanton, there are some minor characters like Mrs. Taylor also taken her husband’s surname. The novel depicts a clear picture of male domination and the father’s sins are transferred on to the son, as he inherits his father’s traits, internalize and honor this discourse of self- affirming imperialistic patriarchy. Stevens uplifts the British landscape as being the best on the globe through an indiscreet form of mediated cosmopolitanism merely going through National Geographic pages. He is doing all these because he wants to celebrate and wants to attain the heights of his father as great butler.

Stevens is not only a serving class victim, but a paradigm of imperialistic England that continually reasserts the self-image of dignity and honor while concurrently and forcefully colonizing the world, casting its military, political and

economic web across the globe. In 1923, Lord Darlington in the Darlington house holds a meeting with different representatives from politics like Mr. Dupont and Mr. Lewis, the former from France and latter from America to discuss, “the strong moral case for a relaxing of various aspects of the Versailles treaty, emphasizing the great suffering he had himself witnessed in Germany” (*The Remains of the Day*, 96) after the World War First. Bruce Robbins observed that a cosmopolitanism is demonstrated by Lord Darlington in signing up to a sense of over-idealism of “loyalty and solidarity at a distance” (*Very Busy Right Now*, 426). Although he does elsewhere suggest that Darlington have been correct about pausing war amends of Germany during the inter-war period, it is a particular arrogance that notifies the cosmopolitanism exhibited by Darlington, which is an arrogance that is nevertheless problematic morally and dangerous, if not the real decisions that have might been beneficial in some way.

An event built against such cosmopolitanism is made dramatic when Mr. Lewis calls Darlington and the remaining guests at the conference table amateurs. According to Mr. Lewis,

All you decent, well meaning gentleman, believe still, it's their business to meddle in matters they don't understand and you here in Europe need professionals to run such affairs. If you don't realize that soon you are headed for disaster. (*The Remains of the Day*, 107)

Mr. Lewis' claims implied that the politics of America is more "professional" which is also problematic. He is observing that his government is far-seeing and pragmatic. In this case, professionalism might be linked to a larger awareness of politics, but it is not free from the blot of imperialism that is exploitative in nature that informs international politics of Britain. But while at this point in the novel, the harm imposed by Britain's cosmopolitan aspirations and its over-confidence in the influence of its own imperialism that take the centre space.

Mr. Lewis proves to be right to a great extent, as Lord Darlington and guests, in providing help to Germans to boost in Europe their Nazi cause, especially such help unavoidably leads to the barbarities of Nazis in Jewish holocaust and Second World War. Lord Darlington counters with Mr. Lewis by restoring Mr. Lewis concept of "amateurism" with that inevitably English notion of honor in Lord Darlington's response about "to see goodness and justice prevail in the world" (*The Remains of the Day*, 107). The novel discloses at this point that Lord Darlington's notion of cosmopolitanism is basically obtuse, when such a stage is organized on a projection of British ideal which is essentialised, in particular, beyond the local realm on to foreign culture as in Nazi Germany, in the belief that the foreign culture would share these same ethics. A more informed and critical perception of cosmopolitanism, might have expected the feasibility of

‘difference’ in cultural and political inclination, rather than merely imagining the other as agreeing to one’s own ideology.

Stevens entered enthusiastically into the mistaken notion of cosmopolitanism and Darlington’s “important” nature of connection to world affairs when he proclaims to the servants that the conference in which, “history could well be made under this roof” (*The Remains of the Day*, 81). Stevens submits himself to the exaggerated conception of his employer’s significance. Such submission of Stevens serves to exaggerate his notion of significance in connection to his high-class employer and it also evades Stevens’ overwhelming private emotions. This is illustrated when Stevens professional passion for Darlington crests during the point when Stevens’ father crumples in the middle of the conference. His father,

had dropped down onto one knee and with head bowed seemed to be pushing at the trolley before him. I went to my father and releasing his hands from their grip on the edge of the trolley eased him down onto the carpet. His eyes were closed, his face was an ashen colour and there were beads of sweat on his forehead. (*The Remains of the Day*,97)

At this point, the psychological state of Stevens’ remains for the reader as the mystery. Even when, from the trolley, Stevens pries father’s hand, nothing was revealed about his feelings. Stevens’ father is a farcical and tragic model of

unyielding professionalism at the point when his old aged body has ultimately failed him. Although he is humane to his father in the final moment, no intense mourning is revealed. At that point he acts detached in easing him to the floor and returns with zeal as professional to handle the things in conference.

Miss Kanton asks Stevens if he wants to see his dying father and he replies abruptly, "I'm very busy just now" (*The Remains of the Day*, 111). Lord Darlington finds tears drizzling down from Stevens' eyes, which is the only sign visible that he experiences the loss of his father and when Lord Darlington enquires, "Stevens, are you all right" (*The Remains of the Day*, 109), he remains in a condition of denial of his sorrow. The final scene with him and his father suggest how he might also end up ultimately as a victim of professionalism.

The lack of self-awareness and emotion in Stevens is accompanied by a zest to conduct the conference smoothly like an outright professional. In his notion the conference is a "turning point in professional development" (*The Remains of the Day*, 114) and he avoids handling stormy emotions for supporting his employers for the facilitation of a conference which is significant globally. Even though there are "sad associations", he will always think of the day of the conference with a "large sense of triumph" (*The Remains of the Day*, 115) because Stevens thinks that he has served indirectly, but significantly to "the course of the history performing his duty" "at the very fulcrum of great affairs" (*The Remains of the Day*, 147). He believes that he has been a crucial element in his employer's

cosmopolitan activity in molding global matters and at the cost of absence of Stevens on father's demise. Lord Darlington's distorted, cosmopolitan intention in aiding Germans, latches Stevens on to occupy his life with a mind-boggling touch of purpose, a cosmopolitanism vicarious through Lord Darlington.

Moreover, it is troubling to justify Stevens' and Darlington's naiveté for a good intention, especially when they enacted racist conducts to gratify Germans. Stevens while roving through Moscombe, triggers a mitigating remark by emphasizing that Darlington had hired "various Jewish persons and they were never treated any way differently on account on their race" (*The Remains of the Day*, 153). But Lord Darlington on the assumed influence of Mr. Caroline Burnett ordered Stevens to scold the Jewish servants for the "good of this house" (*The Remains of the Day*, 155). Darlington is trying to satisfy the German guests who arrived for the international conference at his house. In scolding the servants, both Stevens and Darlington had behaved unethically for cosmopolitan purpose.

All though she reacts against the unethical expelling of the Jewish maids and intimidates to give up her own job as housekeeper, Miss Kanton does not leave her job. A year later Stevens his normal insensitive manner points out that "it is rather funny to remember now you were still insisting you were going to resign" (*The Remains of the Day*, 161). So Darlington, Stevens and even Miss Kanton thus fall on culpability. Miss Kanton conveys her regret at her unethical actions and response to him,

How seriously I really thought of living this house. I felt so strongly about what happened had I been, anyone worthy of any respect at all I dare say I would have left Darlington hall long ago. It was cowardice, Mr. Stevens simply cowardice. Where could I have gone? I have no family. There that all my high principles amount to. I feel so ashamed of myself. (*The Remains of the Day*, 161)

In the part of Stevens a genuine repentance is absent and he holds an idealized cosmopolitan position and purblind allegiance to lord Darlington.

Stevens is travelling across the English landscape to reach Miss Kanton and invite her to the Darlington house again. The hope arises from the letter he received from her hinting the failure of her marriage throughout the narrative and his remembrance of the past it is evident that an unrevealed passion exists between Stevens and Miss Kanton. The fact that she left the Darlington house to marry Mr. Benn, exists as a suppressed personal anguish. While reading her letter in Somerset inn, Stevens admits that,

I did spend some long minutes turning those passages over in my mind last night as I lay there in the darkness, listening to the sounds from the below of the landlord and his wife clearing up for the night. (*The Remains of the Day*, 149)



Even though Stevens suppressed emotions of loss and love over her departing is consistently portrayed through his memories, such recollections rapidly dovetail into remembrance of what had existed as a dependable source of complacency for him the globally important events that he had professionally and successfully managed at Darlington house.

Stevens met a local couple Mr. and Mrs. Taylor in Moscombe who provide their hospitality to him and in their home he stays. Various friends and neighbors of Taylor reach there to meet him over dinner, at the time he embarks on a deception that moves beyond his normal hike of self-worth. Mrs. Taylor asks him a question whether he had met Winston Churchill and he replies,

Mr. Churchill? He had come to the house on a number of an occasion, but to be quite frank, Mrs. Taylor during the time I was mostly involved in great affairs, Mr. Churchill was not such a key figure and was not really expected to become one.

It is rather gratifying to have consorted with them. (*The*

*Remains of the Day*, 149)

Earlier, he had only survived vicariously through his employer Lord Darlington, in the shadow of latter's cosmopolitan yearnings. But Stevens is now feigning to 'be' his employer Lord Darlington. In the narrative, it is portrayed clearly, that at the point of Stevens' father's death, he had hurried to proclaim the victory of professionalism.

By this incident, it is evident how a hereditary but unrecognized feel of emptiness in his life is frequently stimulating his tendency to attain something, more than he really has. The repressed emotions of unfulfilled love and loss create depart an idealized stage that implies a stark dichotomy in his mental conditions. Stevens' personality is composed of extremes. On the one hand, he badly aspires to attain a position of magnified, self-significance, while on the other he ignores and aggravates the unsettled emotional injuries. Yet, these injuries persist to intensify Stevens self-maintaining delusion of professionalism that is idealized in position.

Stevens has never been what he proclaims and he is not the man he extols, Darlington. Stevens has lionized his employer's cosmopolitan alliance and his greatness rapidly becomes doubtful when he confesses to favor a kind of fascism which is clear in his words,

Democracy is something for a bygone era. The world far too complicated a place now for universal suffrage and such like; Germany and Italy have said their houses in order by acting. And so have the wrecked Bolsheviks in their own way. Look at Germany and Italy Stevens, see what strong relationship can do if its allow to act. (*The Remains of the Day*, 208)

In Darlington there is nothing great and honorable related to his connection with the Germans. It is a political gimmick camouflaged as a professed act of

benevolence that gradually leads to the holocaust. Yet, Stevens decided on the idealization of his lord's cosmopolitan identity which is essential for his self-image as an honorable professional. His stubborn detachments from personal emotions and the community has entered into the defective understanding of Lord Darlington and seemingly vital roles played by the both in molding the way of history.

Stevens is resolved to a conclusion, a sense of pointlessness and utility after his meeting with Miss Kanton, by getting her letter. Ms. Kanton during the meeting confesses to him about the failure of her marriage with Mr. Benn. "What a terrible mistake I have made with my life" (*The Remains of the Day*, 251) and speculates a wonderful life she might get if Ms Kanton had married him instead of Mr. Benn. By hearing those words he was heartbroken and sits on a bench at a wharf with an outsider with whom Stevens describes how the afternoon is, "the best part of the day, the part they most looked forward " (*The Remains of the Day*, 253). Stevens confesses,

The fact is I have my best Lord Darlington, I gave him the very best I had to be and now - well-I find. I do not have a great deal more left to give. Since my new employer Mr. Faraday arrived, I have tried to provide the sort of service I would like him to have I have tried and tried, but whatever I

do I find am far from reaching the standards I once set myself.

I gave it all to Lord Darlington. (*The Remains of the Day*, 255)

Stevens cannot admit still that he cries, but it is indirectly disclosed when the outsider gave Stevens a hanky. These lamentable outbursts and the reputation of that deplore the serving his best to Lord Darlington, consists an indirect accusation of Lord Darlington, that he had played a vital role in exhausting the life of Stevens. Even at this point, Stevens is determinedly professional and devoted to Lord Darlington. In the end, Stevens' life ends in professional subjugation neither had it reclaimed any form of adoration nor any cosmopolitan importance associated with the virtues like honor or dignity.

Lord Darlington belongs to the discourse of imperialism that has been a sham. Steven had been uncritical that he realized it too late and best of him has been lost on delusion of global grandeur. Even though he realizes his inner troubles, he fails to get in a position of critical perception or to grasp from earlier mistakes. The narrative ends with his words that subject him again to the automated, emotionless, professionalism and loyalty: "I have already devoted much time to developing my bantering skills. I will begin practicing with renewed effort to pleasantly surprise Mr. Farraday" (*The Remains of the Day*, 258). The fact that Stevens' new employer Mr. Farraday is an American indicates the existing cosmopolitanism, which depicts the changing realities that circles him now. At the end of the narrative Stevens reflects that he is not capable to tune into

the present realities of cosmopolitanism. The novel delivers a warning of the after effects of living in a rigidly formulated cosmopolitan identity.

Kazuo Ishiguro's fourth novel *The Unconsoled* (1995) deals with the ethical ranges of existence of cosmopolitans who have to traverse between global and personal obligations. The protagonist of the novel is Ryder, who is a highly artistic piano professional unlike Stevens of *The Remains of the Day*, Ryder is not preyed upon by the circumstance, and is thus different from Stevens who is a product of hierarchical British society based on values of imperialism and class divisions. Ryder is an influential, successful and empowered individual. He is responsive to the homogenization of culture and art across the globe, but in the process of global homogenization, Ryder struggles to handle the profusion of demands made upon his position as a culturally significant figure. He moves across cities as he struggles to meet with the profuse demands made on him. In *The Unconsoled* a European town that aspires to turn into a global city is depicted and the arrival of the protagonist in the city ignites an outburst of tensions in between the localized particularities of culture and aspiration of global significance that the town has been longing to fulfill.

The narrative of the novel is hallucinatory from the beginning itself when the protagonist, the world famous pianist, Ryder, arrives at a vacant reception table of a hotel in an unspecified European town. Ryder first meets the hotel's elderly porter Gustav. Gustav's behavior and personality are evocative of Stevens

and his father in their desperate remedy to the concept of professionalism to restore a life. Such a connection sets up a whimsical distinction between the powerless Steven and Ryder the successful professional whom Gustav admires. A humorous parallel between Gustav/Stevens -kind of model and Ryder is created well Gustav exalts his past and the present effort to heighten the professional scale for porters in the city by carrying the luggage for visitors and even in the list and they hold the bags continuously.

When I was younger, when I first made these rules for myself I would always carry 3 suitcases, however large or heavy. If a guest had a fourth I don't put that one on floor. But four year ago I had a period of ill health, and I was finding things difficult and there was no need for me to be so strict on myself. After all, they said to me, all that required is to impress on the guest something of the true nature of your work. Two bags or three, the effect would be much the same I should reduce my minimum to two suitcases and no harm would be done. (*The Unconsoled*, 8)

Gustav's talkativeness reveals a hidden feeling of desperation that was suggested in *The Remains of the Day* in regards with Stevens' justification for his standards as a professional butler.

The embellishment of minute descriptions in his handling of baggage as premise for professional self-compliment leads on to the gushy movement when he implies haughtily that "something of true nature" of the job of porters. Of course, this is to create an impression on Ryder, as Stevens has meant to impress others with his appeals, to self-restraint and dignity as the symbol of the great butler. In *The Remains of the Day* greatness belies a deformed, emotional condition and a sense of moral and intellectual slackness. Gustav invites Ryder for attending the meeting of porters at the Hungarian Café with the aim that Ryder could boost the porters profile from being a "laughing stock" (*The Unconsoled*, 7). This obliquely indicates Ryder's status as a reputed cosmopolitan artist and his assumed professionalism as a renowned musician, significantly surpass the carrying of the large number of luggage by attentive porters. The narrative then builds more straightly on Ryder's influence and reputation, when a Civic Arts Institute employee Hilde Streetman, welcomes him with the compliment that Ryder is "not only the world's finest pianist, but perhaps the very greatest of the century and has such a following in this town" (*The Unconsoled*, 11). But the surrealism of Gustav's scene and the prolonged speech of bathos in the lift really cast a hint of ambivalence on Ryder's self-settled position.

The surrealism is intensified further when Ryder comes to recognize what is disturbing Gustav even though he has disclosed nothing other than his professional illusions:

It occurred to me that for all his professionalism, a certain matter that has been preoccupying him throughout the day had again pushed its way to the front of his mind, about his daughter and her little boy. (*The Unconsoled*, 13)

The opening of the narrative has presented the world of surrealism in which the paragraphs seem to function like a Kafkaesque narrative and “each sentence says interpret me” (*Prisms*, 246). Time seems to contract and expand in a way of dream during Gustav’s talk while Ryder quickly reads the minds. From the beginning of the novel itself, a connection between every character is there and more than what the reader realizes, they are more linked to each other. Gustav’s ridiculous overestimating the “true nature” of his labor as a porter implies initial ambiguity in the sort of professionalism of Ryder and his position in the city. Gustav’s revelation that he is troubled by interpersonal problems is reminiscent of the predicament of Stevens in *The Remains of the Day*.

The novel unfolds in first person narrative. In *The Unconsoled*, Ryder the narrator goes through the troubles similar to Stevens in *The Remains of the Day* particularly with regard to the misplacement of preferences, so that one’s personal life is dismantled at the cost of an idealized cosmopolitanism. Gustav is similar to Stevens and the narrative is already getting ready for the feasibility that the first person narrator, Ryder is potentially same as these characters of working- class.



In *The Unconsoled* the anonymous European city is keen to subscribe to a greater homogenization of culture brought by the globalization and depicted by Ryder's expected presence. Various prominent figures in the town and Ryder meet at a film screening of *2001: A Space Odyssey* the iconic film of 1968, directed by Stanley Kubrick. Pederson, one of the civic leaders and Ryder, in a surreal moment exchange words inaudible to others. The film is running while Pederson tells Ryder about, "our city is close to crisis. There's widespread misery. We have to start putting things right somewhere and we might as well start at the centre" (*The Unconsoled*, 99).

The narrative never makes explicit the real essence of the crisis and its aftereffects of "widespread misery". Ryder got an invitation to perform in the city and in the background of a world-famous film, Pederson is describing vaguely, indicates how the city must anyway uplift itself to a stage of global significance, which includes giving in to a greater homogenization of world culture. Prominent members of the town, including Pederson mention that such an action is important for the town's survival, which is lewdly connected to a consequent status of global, cultural position and a hope to ultimately harvest the advantage of the inflow of global capital.

The reality is that no one is watching the film and they are engaged in talking with others which strongly implies that this sort of homogenization is previously being received passively without any kind of critical response. The

circulation of western films across the globe has commonly been labeled as a kind of cultural homogenization and facilitated by imperialistic “predominant American ownership of key resources for the manufacture and transmission of culture, including satellite systems, information technology manufacture, news agencies, the advertising industry, television, program production and export and the film industry” (*Globalization and the Nation-State*, 166). The issue is at the core of Pederson and Ryder’s conversation and the craving of a town, restless to fit into a greater homogenized world culture, bizarrely magnified.

The fact that *A Space Odyssey* is a film, Ryder is “never tired of seeing” (*The Unconsoled*, 93) confirms his position in the city as a cosmopolitan figure in the course of homogenization. Since no members are really watching the film, it is as if the movie screening was set up for Ryder’s delight alone. The actors are not named correctly in the film of Kubrick’s that Ryder sees. Brynner and Eastwood are wrongly named and really they are Keri- Dulled and Gary Lockwood. Brynner and Eastwood are famed for casting in iconic American films, *The King and I* (1956) and *Dirty Harry* (1971) series respectively. This particular mistake in the names remembered of the actors points to highlight the imperialistic politics in the backdrop of city’s inclination for global relevance and Ryder’s appearance in the city. In mistaking Dulled and Lockwood for Brynner and Eastwood discloses his own unthinking and unwitting role in the course of the homogenization of culture. Ryder facilitates and subscribes to the regularity of cultural process without aware

of things Ryder is doing. The name Ryder itself indicates that he is merely someone contentedly riding the movement of his own influence and success globally.

Ryder's error in making the actors as icons of America indicates that he might be American, even though the narrative remains vague about his nationality. Ryder meets his wife and son in a surreal way in the town, at first, they are not acknowledged as Ryder's son and wife, which implies that an important part of Ryder's past life unraveled in this anonymous town. Sophie addresses him formally as Mr. Ryder at first meeting and later Sophie pursues an emotional re-approachment with him as if once Ryder and Sophie had been in an unsettled marriage. She wants to have together "a great feast", "we have got to put the past behind us. We have got to start doing things together again" (*The Unconsoled*, 225). But, the narrative finally deals with nothing of his real background. Still Ryder's unconscious recognition of the starring in the film *Space Odyssey* as American icons indicates a particular memory takes up on American films.

The ambiguity of the novel rotates around Ryder and it indicates that if Ryder is American or not is not actually important, but any sort of Americanness itself is symbolic of greater political forces which shape and determine the uniformity of the world culture and such homogenization is achievable not just because of the economic potency of a few nations but by the powerless societies that permit themselves to be engulf by homogenization. The talk between Ryder

and Pederson during the film accentuates the yearning of an unknown town to be ratified by a cosmopolitan model like Ryder, who serves as a representative of dominant global powers that standardize and enforce cultural practices around the globe. Neither the town nor Ryder is attentive of the possible negative effects of such a reckless surrendering to homogenization.

In the film referred to in the novel, the appearance of Russian scientists, combined with the case that Yul Brynner, Russian born actor who moved to America, provides with another significance that it is not an issue that which country has forced the homogenization of the globe, either in the novel or film referred in the narrative, as the symbolic focus is on the feel of hopelessness and isolation that the characters in the film and the novel experience because of homogenization.

In the film, as highlighted in the scene portrayed in it, characters are shown as emotionally estranged from others because of technological advancements and the desires of countries to extend their influence to the outer world. As depicted in the narrative, a space traveler in the movie speaks to his wife after returning to earth and she cries, and the intimate pain in separation of husband and wife indicates an in-depth concern in the novels *The Unconsoled* and *The Remains of the Day*. The grief of interpersonal breakdown is an aftereffect of pursuing cosmopolitan delusion.

Ryder's traverse within an anonymous town symbolically formulated through Ishiguro's depiction of his cosmopolitan journey turns into a meditation on its breakdown and its impact on him and the community of the town. The city is limited in its insularity and size with regard to the fascination in making "a turning point for the community" (*The Unconsoled*, 482) through his performance and its passion with private dramas among the local characters and to restore the relationship between Miss Collins and Leo Brodsky, a conductor and a recovering alcoholic, so that a compromise between them will presumably urge Brodsky onto accurately conduct the orchestra for the show of Ryder. But this sort of narrowness is contrasted to the city's desire which constantly widens to encompass the world. Such aspirations reveal the town's desire to gain an exalted level of self-importance universally.

In a party where invited guest is Ryder, representatives of aristocratic artistic circle assembled, to discuss the apparently frivolous disaster of Brodsky's dog's death and how this might upset the mind of Brodsky before the grand performance along with Ryder, which leads to arguments and allegation till Jakob Kanitz, who is described as one who works in a "dull clerical post" proclaims,

Other cities! And I don't just mean Paris! or Stuttgart! I mean smaller cities, no more than us, other cities. Gather together their best citizens, put a crisis like this before them. They'd be

calm, assured. Such people would know what to do, how to behave. (*The Unconsoled*, 128)

Ryder arrived in a city that covertly aspires of being a Stuttgart or a Paris, if not these great cities, at least a minor one which is similar in importance and dignity. The narrative never discloses with clarity the explicit nature of this significance that it aspires to achieve. Similarly, Ishiguro never discloses the earlier “crisis” that the city is presently recovering from. Readers can speculate that the city has tried earlier to be like a Stuttgart or a Paris and failed and the forthcoming event of Ryder’s and Brodsky’s performance, a combination of the local and the cosmopolitan that will fulfill the town’s hope of attaining the stature of a ‘polis’ which will resonate across the globe.

The people in the town hope to see themselves as becoming a town of self-important or “best” cosmopolitan citizens. The humorous generalization that the citizens from cosmopolitan cities must be “assured” and “calm” when faced with an akin “crisis” is merely projects the shallowness of the city’s cosmopolitan delusion. The desperate and illogical kind of necessity with which the city hopes to know “what to do” to stand on its own, how to behave, against the great metropolises of the world are satirically depicted without being elucidated necessarily in detail.

The city’s global desires turn out to be actually hollow. Such desires can be figuratively presented as circular alley that may go on forever, but reaching

nowhere, merely to a futile starting point again. It provides the surreal image that the city is broadening into a world which seems untrodden, before rebounding unbelievably to its actual condition. That sort of distortion of time and space happens, for instance, at the point when Ryder, appears at inaugural party presented by city's Countess. Ryder is welcomed by the Countess by proclaiming, "Everyone here is so eager to meet you" (*The Unconsoled*, 125), suggesting that he is city's hope for attaining global importance.

The Countess takes Ryder around the hall and introduces Ryder to everyone, who is dressed merely in his pajamas as he woken harshly out of bed to be present at the party, surreally no one notices it. Ryder describes it as,

I had assumed she was leading me either to particular spot in the room or to a particular person, but after a while I got the distinct impression we were walking around in slow circles and I felt certain we had already been in a part of the room at least twice before, an odd quality to the whole atmosphere in the room- something forced, even theatrical about its conviviality though I was unable immediately to put my finger on. (*The Unconsoled*, 125)

Ryder in his pajamas lost in the surroundings and realized that he has been rotating in the same point twice in her house. This scene is not merely the

surrealistic, it is unnatural too. In the proceedings there is a crosscurrent of nervousness.

The circular path in which Ryder walks, indicates ludicrously the hope of a city craving to become a global city. The “slow circles” by Ryder implies that such aims are senseless and the city is somehow confined by their aspiration, irrespective of their eventual emptiness. This contraction and expansion of space and time become further dramatic when Ryder came to know that even though he had thought to have gone for the party, from the hotel, he realizes later that he had not left the hotel. Stephen Hoffman, son of the hotel manager, a growing pianist brought Ryder to the party from the hotel in a car. At the end of the dinner party, he recognized that the party is conducted in an extension of the hotel in which he is accommodating.

Ryder informed Stephen Hoffman that he wants to take a rest and told him to take him back to the hotel. Ryder is surprised by hearing Stephen’s response: “I am very tired now too” Stephen said,

I’ll walk back with you. Walk back? Yes, I ‘m going to sleep in one of the rooms tonight. For a moment this words continued to puzzle me. Then, as I looked past the clusters of standing and seated dinner guests, to where the vast room disappeared into darkness, it suddenly dawned on me that we were in the atrium of the hotel. (*The Unconsoled*, 147).



The drive in the car for the party from the hotel gave an impression that it was held not near but far away from the hotel. But the gathering of the Countess turns out to be merely downstairs. Earlier the fake convivial scene of the party in which guests sitting casually at dining tables, he directs out his gaze to an enormous room fading into darkness. This point opens up, momentarily disquieting way, a temporal and spatial kind of senseless intensity and infinity that rapidly closes at the moment Ryder recognize where he is. The contraction and expansion of time and space it had taken reminds that in this story no one is going anywhere, if it is taken aspirationally or literally. It is an implicit and artistic accusation of a cosmopolitan undertaking by Ryder to expand his music culture and the town's aspiration to attain the level of a global city is of ultimate importance.

When Ryder is "dawned" that in the atrium of the hotel he is back, the "dawn" contrasts ironically and sharply with the quick glance of "darkness" (*The Unconsoled*, 147) in the former line. This is ironic that what dawns on him is only a spatial fluctuation, when other possible disclosure has flopped to dawn on Ryder, the revelation that Ryder's appearance in the city might not be meaningful. His presence resulted as a catalyst that reveals the city's hollow ideals, delusions that, they hopes to attain at the loss of local connections and the disintegration of familial relationships.

Such a breakdown of relationship can be seen in between Stephan and his parents. Ryder glimpse into the initial disruption of Stephen's family. It occurs after he asks Ryder to attend his rehearsal. Stephan is expected to carry out his performance on the same evening as Ryder in a way wins the heart of Stephen's parents, and they move away from Stephens after recognizing that Stephan might not have the capability to attain the position of a global star. Ryder after hearing his request, he declines it reluctantly and politely, "we're bound to find a mutually convenient time before long. But tonight, really, if you don't mind, I really must get a good night's sleep" (*The Unconsoled*, 64). After that Ryder understands that he "seemed unduly disappointed", recollects the moment,

I caught sight of his profile in the changing light and realized he was turning over in his mind a particular incident from several years ago. It was an episode he had pondered many times before- often when lying awake at night or when driving alone. (*The Unconsoled*, 65)

In the narrative not only the temporal and spatial framework temporarily collapses, but also the boundary that insulates one mind from other are dismantled, so that Ryder is capable to get into Stephan's emotions and memories. His presence in the city grants him the proficiency to observe it shrink and expand and Ryder's consciousness is proficient of expanding infinitely into the people's thought in the city. But the reality that he is the only one who conversances those

collapsing of boundaries and distortions implies that Ryder is the cause and focus of these happenings. It reinforces the extent to which the city is engrossed with him and his representation of homogenization, and it also emphasizes the power of the hope of global success dominates the lives of its people.

Ryder's power in getting into the mind implies that he is like an almighty to a city, restless to surrender under Ryder's cosmopolitan power. Ryder finds in the head of Stephan, the memory of his parents who were discontented after listening to Stephan's performance with piano. It is an occasion that not only develops a block between Stephan and his parents, but also block between mother and father. Stephan's father's head "become so bowed" while hearing his play and his mother "looking in other direction" and "wearing the frosty expression Stephan was so familiar with" (*The Unconsoled*, 69) whenever he disappoints her.

This discontent is based on a key inability to attain global achievement. This achievement is the city's justification which unites a whole community, while ironically pushing family relationships into darkness. Ryder's presence in the city causes it to figuratively and literally bulge like a balloon with the assumption that it will be recognized globally and when denaturalized circumstances regress to normal Ryder is standing after the party, alone or after departing from Stephan's thoughts, at an allegorical initial point inside the atrium of hotel, where he first got into the city at the beginning of the narrative and he is the cause or stimulus for the distortions and delusion of the community. The global aspirations that the city

magnifies are actually filled with “darkness” (*The Unconsoled*, 147) and null. The over-exaggeration of city’s mounting hopes might lead to its ultimate desolation of the community.

Ishiguro’s narratives central motif is deadlock, in which the city Ryder lost himself. Sim Wai-Chew has observed *The Unconsoled* as, “an allegorical reading of the novel is encouraged, one which identifies the book as a parody of the cosmopolitan artist’s commodification as a supplier of authenticity” (*Globalization*, 30). Ryder is an indifferent mechanization in the course of homogenization, both as its promoter as well as the representative when he supports the hopes of the people in their craving for authenticity and a way to raise their city into a stage of global significance, even though the narrative never defines about such a stage would ultimately look like, but it always implies that desired stage of global significance.

It can be interpreted as a parody as it creates surreal joke of the fact that his cosmopolitan engagement is a failure and the people in the town are condemned to be dissatisfied by their support by Ryder and the great culture he delivers into their lives. In the narrative there are even occasions in which city trying to preserve the local connection and past. This conflicts with an exhaustive desire to get out from such connections, and to wipe out the past for the revived future. The city is caught between these desires and in a deadlock of never accomplishing its desire to attain the position of global town and it never succeeds in conserving local

connections. This tension is depicted, for instance, in a café when Ryder revealed by a cellist Christoff (whose musical fame has come down in the town) having posed beside the monument Max Sattler for journalistic photographers.

In the novels connotative and mysterious style, no clear description is disclosed about the monument's history. It is implied that Max Sattler, a local musician, once he was respectable and his ideas had ultimately abhorred, since his ideas fails to uplift the city to a position of global heights. Max Christoff blames Ryder of not bothering about city's local situations. The allusion to the significance of the historical context of the city is made when he first blames Ryder of not concerning the "conditions" of the city. (*The Unconsoled*, 199). Then Christoff accuses him in front of important members of the town, "yes, I saw him! When I picked him up earlier on, standing right in front of the Sattler monument, smiling, gesturing towards it" (*The Unconsoled*, 200). This is resulting in a "shocked silence" people "seemed to grow embarrassed, while others stared at him questioningly" (*The Unconsoled*, 200).

Even though it is observed that the city had seemed to swell symbolically into a world of desires, but in the above mentioned situation, the city seems to admit a possible slit along the hem of its aspirations. There is ambivalence if such ambitions are worth attaining at the cost of its past status of which the Sattler monument locates as an emblematic proof. Ryder attempts to mock the Sattler monument by capturing pictures and posing aside of it. He is not conscious of the

importance of the monument and he just been placed by the photographers thirst to capture a controversial photograph.

In the café the “shocked silence” and the way in which people stare in a questioning manner at him implies a glimpse into a crosscurrent of uncertainty and illogicality arising underneath a prevailing eagerness to move away from the past. However, the moment instantly ends and one among them, Dr. Lubanski arises with a justification, “If Mr. Ryder chooses to make such a gesture, it can only indicate one thing. That the extent of our misguidedness is even deeper than we suspected” (*The Unconsoled*, 201).

Dr Lubanski’s words imply that, to clutch on the past is unreasonable and others agree with this pinion. The town folk gather together in an “angry circle” (*The Unconsoled*, 203) over Max Christoff and warns him of physical attack. The implication of circularity reflects here again Christoff vanishes amidst the folk gathered around him. From the scene Ryder departs uninvolved to meet Boris, his son. The chapter closes with Ryder and son, moving “out of the building into the sunshine” (*The Unconsoled*, 205). It is a desperately symbolic point as Christoff is erased and overpowered while Ryder moves to the daylight, implying that a greater, cultural homogenizing attempt trumps seemingly antiquated local conditions.

The deadlock with reference to the city, whether it should absolutely endorse to his sort of global culture at the cost of local situations also takes on the

real form of wall that stretch forever. The wall blocks Ryder from the city's central auditorium where Ryder set up to perform. Ryder walks through many turns and bends in the road, confronts the wall and portrays as,

A little way ahead was a brick wall running across my path-  
in fact, across the entire breadth of the street. My first  
thought was that a railway line ran behind the wall, but then I  
noticed how the higher storey's of buildings, continued  
unbroken above the wall and on into the distance....only  
when I was virtually right up to the wall, it dawned on me  
there was no way to get past. (*The Unconsoled*, 387)

As for satirically restate the symbolic point of the wall, nearby if there is a gift shop which sells the cards "proudly featuring the wall" (*The Unconsoled*, 389). Now the city is not only unnavigable, also it has the wall to stand in his way. It is not clear, what it was meant to be attained by his presence in the city will never be gained. This small anonymous European city fails in Ryder's cosmopolitan activity in bringing global culture. The city is in a deadlock between capturing its global desires and the conservation of its local relationships. The wall is a demonstration of a baffling case of ambivalence.

Ryder's notion of a railway line in the background of the wall is suggestive of the ceaseless travelling that, Ryder, a cosmopolitan artist must execute to spread his culture all over the world. The clue of a "railway" implies that he will soon

move from this city for any other town without making any change to the city that has so badly wants Ryder to perform.

Ryder usually gives bad promises, one such instance is with Geoffrey Saunders, his childhood friend, whom he had promised to have a cup of tea but he never makes it. Ryder shouts at Saunders that he has many “responsibilities” and he doesn’t have time to meet Saunders, while he is in the city. (*The Unconsoled*, 447). His parting words at Saunders, “I just don’t lead the sort of life you do” (*The Unconsoled*, 447), as a mere excuse to avoid meeting, indicates Ryder’s behavior as the cosmopolitan artist who will always be very busy travelling from one venue to the other in different cities and fails to form meaningful, long lasting attachments.

The novel reveals a critical cosmopolitanism by alarming in a surrealistic mode, what it meant to be taken away with the busyness of cosmopolitanism unthinkingly. Globalization is connected to “time- space compression and an extraordinary speedup of social life on a global scale together with the shrinkage of physical space through technology and the reduction of time to a perpetual and schizophrenic present” (*The Condition of Postmodernity*, 240). Ryder constantly gives appointment, which he won’t keep, especially with family and his friends. Ryder always move away from the family and friends, move ahead for other destinations. The city’s elastic wall, act as a symbolic reminder of a crucial indefensibility of his cosmopolitan activity. It fails to provide satisfaction to the



town or to Ryder. His misinterpretation about the railway line in the back of the wall is a warning that Ryder's consciousness is already restrained to somewhere else may be next performance or engagement.

Ryder at the end of the novel ends up in a tram and an electrician told him that the street car will take, "anywhere you like in the city" (*The Unconsoled*, 533) before he moves to another destination Helsinki and where he arrives in the flight with "pride and confidence" (*The Unconsoled*, 535). The continual mentioning of modes of transportation induce the busy and speedy nature of his life, which the cosmopolitan artist can't control, even such a survival is finally meaningless and destructive for everyone related, including Ryder. Ryder is an unreflective model of a global culture and senseless victim, who has been taken away by the power of globalization which he never pause to understand for himself. Ryder is always busy to take care.

*The Unconsoled* depicts an image of his cosmopolitan survival as entrenched in inescapable failure. Ryder as an artist attempts to satisfy everyone; finally he fails to satisfy anyone. *The Unconsoled* is a surreal and a symbolic allegation of the conceivably unsatisfactory and illogical nature of homogenizing, superficial, global activity. The novel also implies that "work- related blockage of emotion in the intimacy of the family is also a figure for blockage of emotion and a transnational scale" (*Very Busy Just Now*, 435).

In *The Unconsoled* everyone is caged in the global aspirations at the cost of personal relationships and local connections. The hollowness of Ryder's cosmopolitan activity is fiercely depicted by the non-performance of Ryder near the close of the narrative. Ryder is in the middle of the city blocked by the wall, then losing between, staircases, corridors and "heavy swing doors" (*The Unconsoled*, 494).

Instead of being performing Ryder is depicted as a mere listener and "disaffinity between a conductor and his musicians" (*The Unconsoled*, 494) develops between the orchestra and Brodsky, his body start "twisting and clenching to some rhythm of its own dictating" (*The Unconsoled*, 495) because of the pain of hacked before. Brodsky easily crashes and the performance trembles and comes to a halt.

The musicians ultimately realize that he had lost his leg, it was "wonder he took this long to pass out" (*The Unconsoled*, 496). Ryder ends up as a mere observer and no value or meaning is brought to the town. As an image of community's aspiration for global victory, Brodsky collapses as a horrible joke, absurdly conducting on a single leg and collapses in unbearable pain. Ryder's cosmopolitanism of bringing global culture and recognition fails to consulate the town reckless to surpass its own obscurity.

Ryder exhibits that even as a renowned cosmopolitan musician, Ryder is depressed when he came to know that his parents is not there for his concert, Ryder reacts as,

I collapsed into a nearby chair and started to sob. As I do so, I remembered all at once just how tenuous, had been the whole possibility of my parents coming to the town. (*The Unconsoled*, 512).

Like Stephan Hoffman, who was disappointed when his parents are not satisfied with his musical skills, he too was disappointed because of the absence of his parents. It portrays how Ryder's life is estranged from his parents. In every lives of *The Unconsoled* estrangement and disappointment occurs at the interpersonal level at every turn.

## Chapter – 2

### **Globalization, Migration, Identity and Subalternity of Species in**

#### **Aravind Adiga's *The White Tiger* (2008)**

Literature is the manifestation of life in all its assorted shapes and forms. It is the writer who decides where to place the mirror. The diverse magnitudes of the relationship between society and man have been explored by the writers from time to time. Every age has its own tensions, aspiration, frustration and sense which determine the works of that period.

Indian English fiction has constantly been receptive to changes in the physical reality and the diverse perspectives of theories. At the initial stage the fictional works of the writers like R.K Narayan, Raja Rao and Mulk Raj Anand were mainly concentrated on the oppressed subject of the society, cultural ethos, traditional values, middle class life, etc. The next generation of writers like Bhabani Battacharya, Ruth Pawar Jhabvala, Arun Joshi, Chaman Nahal, Kamala Markandaya and Nayantara Sahgal wrote about the social reality.

Contemporary writers explore a wide range of areas including globalization, power politics, post colonialism, haves and have not's and political imperialism. Aravind Adiga is an Indian writer who won 2008 Man Booker prize for his debut novel *The White Tiger*. He was born in 23<sup>rd</sup> October 1974 in Madras. He grew up in Mangalore and did his schooling in St.Aloysius High School and

Canada High School. He did his graduation in Columbia University in New York. In 2006 he left the United States and joined in Time as a journalist.

Adiga's work revolves around the theme of globalization, the solo decisive power in molding political and socio-cultural discourse in our country, since its onset in the last decade of the twentieth century to the present. In India, there is a wide breach between poor and rich, where the underprivileged are exploited and dumped in a corner and affluent people are heaping their wealth. In his writings he also includes the themes like corruption, caste issues, politics etc.

Adiga's debut novel *The White Tiger* was published in 2008. It depicts a darkly humorous view of India's class struggle told in a retrospective narration in a globalized world. The protagonist Balram Halwai is born in Laxmangarh, as the son of a rickshaw puller. It is a rural village in Bihar. He narrates the novel in epistolary form, which is addressed to Chinese Premier, Wen Jiabao. He finds the penury of his home disgusting and decides to disentangle himself from it. He is relentlessly on the lookout for ways that could lessen his miserable condition. He gets a job as a driver with the landlord of the village and accompanies as a driver with the landlord's son to Delhi. Balram is a keen observer, and acquires the ways of urban society. He realizes rapidly that a slight fraudulence can bring him wealth for a secure future. So he loots and murders his master, escapes to Bangalore to build his own business.

His second novel *Between the Assassinations* (2008) is a compilation of twelve short stories. It is presented as a travelogue in which story revolves around various religions, castes and classes. It depicts disenchantment of Indian society in the issues of fanaticism, corruption, child labor, terrorism, class and gender. It reconstructs the period between 1984 and 1991, the assassination of Indira Gandhi and Rajiv Gandhi. The location of the story is a fictitious town in south-west India, called Kittur.

Adiga's third novel is *Last Man in Tower* (2011) is a critical commentary about real estate properties and business trends. The setting is a middle class housing settlement named Vishram society. Dharmen Shah, the property developer is dogged to shred the Vishram society and restore it with luxury apartments. Regardless of Shan's generous offers Yogesh Murthy, the retired school teacher, the protagonist of the novel was not willing for selling his settlement. Yogesh Murthy faced opposition from his neighbors and once he was respected, but he becomes their enemy.

Adiga's recent novel *Selection Day* was published in 2016. It is a story about two cricketing brothers, divided by failure and success. It deals with desire and discontents in present – day India. The narrator of novel is Kumar, who is like Balram Halwai in *White Tiger*, is driven by seductive power of social mobility. Kumar and his family moved from Karnataka to Mumbai for fulfilling his dream.

The factor of their desire is cricket. His mission is to turn his two sons Radha and Manju the best batsman in this world.

Our world and lives are constructed by the contradictory trends of identity and globalization. The restructuring of capitalism in the modern world and the revolution in the information technology, induced a new sort of society, the network society. The construction of identity is a key ingredient in the network society. It is people's source of experience and meaning. Manuel Castells refer to the identity as "the process of construction of meaning on the basis of a cultural attribute, or a related set of cultural attributes, that is given priority over other source of meaning" (*The Power of Identity*, 6). Plurality of identities can be seen in an individual. Plurality is a source of contradiction and stress in social action and self- representation. The reason for this is identity must be differentiated from the roles that sociologists traditionally have defined. Roles such as a mother, a cricket player, a neighbor (at the same time) are explained by structured norms by the organizations and institutions of society. Identities are powerful sources of meaning unlike the roles because of the way of their individualization and self- construction involved in it. "Identities organize the meaning while roles organize the functions", Castells define meaning as "the symbolic identification by a social actor of the purpose of his/her action" (*Power of Identity*, 7). Even though all types of identities are constructed, but the main concern is how, for what, from what and by whom.

Castells proposed three forms of identity building: firstly legitimizing identity. It is produced by the dominant class of society to prolong and justify their domination. The second type of identity is resistance identity, which is generated by those who are in devalued conditions or defamed by domination, finally building ditches of resistance and survive on different principles, opposed to existing institutions of society. The third type is project identity which is developed on the basis of available cultural materials and create a new identity that re-determine their position in the society and by developing such identity they transform overall social structure.

Although the above mentioned identities are separable, they are also linked intimately. In the case of down trodden or minorities, the struggle of these categories, initially may present a resistance identity and it will challenge the dominant class. Castells defines resistance identity as “exclusion of the excluders by the excluded” (*Power of Identity*, 8). Adiga’s novel portrays the relations of power of the dominant class over the lower class and it is a brilliant exploration of resistance of subordinate classes and it is scrutinized here. An irresistible impulse can be seen in Balram to resistance and who proclaim “I’m tomorrow” (*The White Tiger*, 6).

In this chapter, it deals with the role of identity in a globalized world where there is a mass migration of rural poor to urban space in search of livelihood in which their labor is treated as animals and in return they are animals rather than



humans. In the twenty first century in India a transmutation of the conflict between have's and have-not's, incorporated the superstructures of the western world is visible. It is ingrained in post liberalization materialism and capitalism. Balram Halwai is aware of the continuous clash between rich and poor and is also conscious about the slight possibility of the poor ever capturing an upper hand in the encounter of intellect with the powerful and rich minority. In post – liberalization India Balram finds the rising paradigms presenting two choices for the have- not's.

In the old days there were one thousand castes and destinies in India. These days, there are just two castes: men with big bellies and men with small bellies; and only two destinies: eat or get eaten up. (*The White Tiger*, 38)

The migrating wage laborers in this century, is in an inexplicable ratio. There are around “three billion” laborers compared to only “50 million business men world wide”. (*The Spaces of Hope*, 80). According to Linda McDowell this disproportion is due to the massive ‘proletarianization’ of the global population by the multinational capital, which captivates people in to the forces of waged labor. It is followed by the mass migration of people to urban areas from rural areas, which is their homeland. They do not belong to anywhere.

In Indian scenario the footloose which include women and men, children and adults, whose existence is in a circulatory mode and they were moved to

lowest strata of labor system. They are not amalgamated and hence incapable to defy oppressive working condition. They are inwardly divided by the acute competition for the available work, undefined nature of work, overcrowding and unfixed wages. The migrant laborers have limited support in working ambience and therefore a subsided profile. The recent advancement in capitalism keeps their labor in the basement of echelons.

This chapter focuses on the convoluted coactions between the migrancy of laborers in the different economies of the informal sector, the space of their inhabits and their life experiences. *The White Tiger* demonstrates powerful images of rural migrants' transit from rural areas to cosmopolitan locations, where their labor is eaten up and wiped out. Here the focus is on Balram, who moves from rural to urban India. The laborer creates commodities by merging the innovative potential of his labor with other facet of the production process, the commodities only buildup value through the reciprocal weakening of the workers labor. Therefore, their lives exemplify an asymmetry that lies at the core of neoliberal globalization. Their wealth is a diminutive fraction of the world's wealth, even though their tiny earnings help to assist entire communities.

They get in and go out of specific domains as fluid laboring bodies and live on perilously in blighted areas. The novel stage the numerous ways by which these migrants get drained and erased, their labor producing value, by which the spaces they live also observe and facilitate such consumption. To scrutinize the

intersection of migrancy, space and globalization, the skill of using literary narratives as a centerpiece is useful for many reasons. According to Fredric Jameson the political unconscious is ingrained in the narrative as a socially symbolic art and this is notably appropriate to *The White Tiger*. The plot is located geographically in time and space. Aravind Adiga's urban and rural India, instigate a locational thinking which explicates the way in which the local is decisive by trans- local phantasm.

The novel presents urban and rural landscapes that expose the irregular geography of borders and centrality. *The White Tiger* is a bombardment of an illusion marketed by an American advertising agency named Grey Global group in deliberation with the Indian business magnets and government that post colonial India is shinning and rising. The novel depicts various pictures of globalized India, where the plight of the impoverished people agitates the dominant pictures of a budding economy. This inequality of scale is the result of unequal development in India. Different plans, including five year planning in India has not decreased poverty nor improved the democratic share of resources. The reader confronts a world split into various scales: urban, rural; national, regional and international. Money flows between different scales heaping abundance in the particular area and poverty in others. According to Harvey there are two strata "develop highly profitable areas" and "under develop those less profitable". (*The Space of Hope*, 63). The course of advancement itself decline the greater rate of profit and capital

fluctuate from developed to under developed level with “sufficient alacrity to remain one step ahead of the falling rate of profit”. (*Uneven development: Nature, Capital, and the Production of Space*, 199)

The novel depicts the capital of the late twentieth and early twenty first century, as Harvey and Smith detailed, frame and reframe its geography in its own picture. From this point of view, the particular spaces in the narrative are “continually constructed, deconstructed and restructured through a historically specific, multi scalar dialectic of re- and de- territorialization”, as this space serve the fundamental social dimensions of capital. (*The Space of Hope*, 64). Balram Halwai, the protagonist unwrap the narrative perspective of the production of space from rural to urban spaces by the migrant labor. Balram is a taxi driver who shifts from Laxmangarh, a rural village to Delhi and Bangalore the cosmopolitan cities. His expedition reverberate the form of a bildungsroman. His personal crusade for self- knowledge and emancipation guides him to the neoliberal entrepreneurship in cosmopolitan city, Bangalore and it also matches the journey of the post colonial nation into the twenty first century.

*The White Tiger* is an epistolary narrative in a series of confessional letters written to Wen Jiabao, the Chinese premier over seven nights. He is planning for a visit to Bangalore in a week’s time. It contains all sorts of assertions from the informative aside to diversion in to political belligerent and it is a justification for Balram to tell his story. He writes that he is a wanted man and describes about his

poster and misdeeds. The narrative moves with Balram's uneven memories, using the technique of flashback in the movement of the story back and forth. We get into his story from his organizing viewpoint and are receivers of his figure out of post-independent India. Thereupon, the novel uses a reportorial and realistic tone in its comprehensive description of present India. Balram narrates the particulars of his life. He was born in a poverty stricken family and their identity, caste, notified by his last name 'Halwai' which means sweet makers, disregard of this his father earns by driving rickshaw at Laxmangarh, a semi-feudal north Indian rural area. There are vivid graphic descriptions of realistic post-independent India, which break the insight treatise on building country through modernization and progress. The realistic face of our country is worse than they appear.

If the Indian village is a paradise, then the school is a paradise within paradise. There was supposed to be free food at my school- a government program gave every boy three rotis, yellow daal and pickles at lunch time. But we never ever saw rotis or yellow daal. Everyone knew that school teacher had stolen it. (*The White Tiger*, 18)

The typical village paradise with water, electricity and telephones is a mere dream. In reality, electric poles are "broken", water pipes are "defunct", "sewage down the middle of the main road" and the kids are "too short and lean for their age, oversized heads and their eyes shine like the guilty conscience of the Indian

government”( *The White Tiger*, 11). There are very limited opportunities here. The major part of resources are managed by the authoritative land lords and families, despite of many attempts by the government to redistribute the land to the poor.

The powerful landlords, in the novel who are metaphorically equated to animals like the raven, stork, wild boar, buffalo, etc, who live in “mansions with high walls”, grow fat by the feed on the village and “nothing left for the rest to feed on” (*The White Tiger*, 21). Adiga alters the genre of the beast fables. Usually in a beast fable beast characters act with feelings of human beings and consciousness to the current ethical explanations to social issues. However, in *The White Tiger*, human beings turns to be animalistic to expose how their ferocious fraudulent persecutes fellow humans by the course of internal colonization in which haphazardly developed urban- rural landscapes disclose the center – border divisions in developmental policies of nation. So here the question is in what perspective we look the labor migration in this context. The majority of the villagers work in the agricultural fields and forced to do the job at a tea stall to get the financial support for his sister’s marriage. “Working in a teashop, wiping tables, smashing coals, bad news for me” Balram says. (*The White Tiger*, 11). Such works are below par in wages, monotonous and physically tiresome. The novel depicts the specific space of commoditization of labor. The space is itself formed as a commodity in which the labor of servant class is devalued in a system of production. Balram belongs to the servant class and surplus value for the higher

caste is created in invisibility. Employers are only a few, who are privileged. In the act of readers consuming the text the erasure is visible. A transient breakout from such harsh conditions forces them to leave in trains and buses to far flung metropolitan cities such as Delhi, Bangalore, Kolkata, etc. When they are back with the money they are “skinned” and “peeled”, the female members of the home will “pounce on a slab of flesh like wild cats” (*The White Tiger*, 22).

What is evident in Balram’s narrative is not only his chauvinism, but also his annoyance in the misery he must encounter and sufferings he is awaited to make for the members of his family as a male. His driving classes are financed by his family and that leads to get into the job as a driver of landlord from his village. Ultimately, Balram is shifted to the metropolitan city, Delhi. Balram is a keen observer, who learns about globalized and modern India amidst of the crowds, all sorts of pollution traffic jams, shopping mall, call centers etc. In the narrative, cities plays a major role as supranational and sub-national bodies for they encompass a global network of "major international financial and business centers that joins interurban geography" that dichotomize the national borders and the divide of north south (‘Spatiality's and Temporalities of the Global Element for a Theorization’, 28). The underdeveloped and developed regions in the geographical scale within the nation-state are "radically reconfigured " by "territorial organization of both sub and supra national forms” (*Beyond State Centrism? Space Territoriality Geographical Scale in Globalization Studies*, 51)

The contemporary Indian conditions are evident from his experiences in the metropolitan city as a driver of a man who has to bribe politicians continually. Balram divulges the intrinsic corruption in the distressing conditions at the school, where the staff steals the money of lunch for the students because the teacher is not been paid in the last few months. Balram grows more and more corrupt when his knowledge of the corrupted society increases. He hitched in various sorts of hoax. His submissive peripheral character never discloses the inner exasperation of class.

Balram is of opinion that servants in India are none unionized and trapped in a condition called rooster loop. Laborers are trapped in poverty, which they suffer from generation to generation. They have scant chances for a better future. The rooster loop is a mindset and a material situation that moves with them from their village to town. Laborers working within the rooster loop in the narrative supply to the unofficial economies, rising in metropolitan cities that scores large level of concentration of capital. Balram in the novel answers the question,

Why does the rooster loop work and how does it trap millions of men and women. Can a man break out the rooster loop.

The answer to the question is that the glory and pride of our nation, the repository of all our love and sacrifice, the subject of no doubt considerable space the pamphlet that the prime minister will hand over to you, the Indian family, is the



reason we are trapped and tied to the loop. (*The White Tiger*, 102)

Balram is determined to break the loop and resist against the existing system is evident from his words "what if one day, for instance, driver took his employers money and ran? What would his life be like?" (*The White Tiger*, 101).

The social space produced affirms the different levels of struggles and violations in the urban spaces. Balram kills his boss Ashok, as a punishment for Ashok's forefather's sins. The act of killing his master is a stepping stone to his future as a businessman in Bangalore, the metropolitan city. It is in won in heaping wealth and getting rid of servitude, Balram locates him as the white tiger, "in any jungle what is the rarest of animals -the creature that comes along only once in a generation". (*The White Tiger*, 30). Balram in his childhood days knows by the name "munna", means boy. His parents didn't have time to name him; his mother is very ill spews blood and lays in bed, his father a rickshaw puller didn't have time to name him. Balram's teacher gave this name 'Balram' who is the brother of Lord Krishna. He is one of the characters in Mahabharata, whose weapon was the plough. It indicates the farmers in the villages. Adiga named his protagonist Balram is a satirical move to indicate the exploitation, hardships and misery of Indian farmers. Balram is the hero of his own legendary expedition from scraps to affluence, not by farming but through deceitful entrepreneurship.

Balram turns everything into his advantage even though he is a school dropout, he is of opinion that "entrepreneurs are made from half-baked clay". "Fully formed fellows, after twelve years of school and three years of university, wear nice suits, join companies and take orders from either men for the rest of their lives "(6). Entrepreneur usually does not pursue rules, but they renovate former rules. Balram borrowed many of his excellent ideas from his former employer or from employer's siblings, for whom he worked as driver, he confesses that he is not an "original thinker" but he is an "original listener". He aspires to uplift himself from the working class. The enormous production of goods, the Chinese labor capacity and china's dominance in the world market does not fascinate Balram. Balram as an entrepreneur, he exploits the poor laborers and subjugate them. He lacks the harmony with his workers and it prohibits him from being attentive in pursuing social transformation by cumulative action.

Here the novel sarcastically scrutinizes the attributes of Balram's elucidation within a neoliberal globalized economy. The solutions Balram found are capitalistic, competitive, individualistic and alienating in nature. He fails to maintain fruitful relationships with any of the characters in the novel. He is alien to laws because legal structure is requisite in its code of conscience. To escape from the arrest Balram bribes the officials of police. In Balram's world the notion of morality is something that can be constructed and deconstructed. Balram's deceitful and vigorous energy reveal the predatory nature of in the world of global

capital. It is the path of the future. Balram claims that "I'm tomorrow". His narrative also deals with gender. Men are anticipated rather cowardly, heroic, corrupt, manipulative, and with the power of action. The labor of men is considered as legitimate and women are mere mothers, wives, sisters, prostitutes. In the novel women are pictured as dependent, deafening, senseless and apathetic recipients of sex. In the novel, we can hardly see any intimacy or relationship with the female characters. Women are meant to work in fields, home factories and in the sex industry, they are paid below par. In fact, these agricultural labor and less wages help the family to raise the fund for his driving lessons.

Notably, a bright future is never given to the sisters. Balram passes through different borders to claim his place. Space act like a vessel which arrange the circumstance for his activity. It spectates the oppression he faced as a laborer, who must work hard for hours to produce surplus value for the masters. It also spectates Balram's manipulation of his employers and to turn what they are. Space also turns into a product which is indispensable content in the course that he generate to remake himself. *The White Tiger* exposes how a novel is responding and building an impression of gendered labor, globalization, capital and migrancy. According to Lefebvre "space arranges everything that is produced by nature and society. Its meaning must be analyzed by those who inhabit" (*The Production of Space*, 48). Adiga created powerful images of movements of laborers in border spaces which are liquid, dislocated, and permeable and loaded with violence. So

when these spaces are composed in the literary work, they turn to be the weapons and signpost of worldwide class struggles which are gendered in an inbuilt form.

Ultimately Balram Halwai is a "white tiger" and he can't be considered as a human. Balram is not an actual subaltern because of the exclusiveness of his voice. He is a beastly figure and an avatar of voracious power of global capitalism of contemporary India. The destiny of subaltern in this fiction of the tiger economy befit an animal voice as money and resources are heaped in fewer and fewer hands, is finally become animalized. The identification of interspecies throughout the novel implies that Balram, destitute, defenseless, observes himself as being treated as an animal or being like an animal. *The White Tiger* can be considered as a work of postcolonial humanism. "Let animals live like animals; let humans live like humans"(37) is the philosophy of Balram which reveals the novels bond to the stringent division between human and animals and humans as sanctified category. One of the crucial representational approaches of the novel is interspecies identification. By the recognition of the human protagonist with the non-human, he identifies his own animalization because of his subaltern position. One of the critical moment in the narrative happened in the Delhi zoo when Balaram confronts a white tiger. There occurs an interspecies identification of a distinct order, a coalition that accesses what Felix Guattari and Gilles Deleuze signal a "becoming animal". The white tiger and Balram are in an "irresistable deterritorialization" that deliquesce their identities (*A Thousand Plateaus:*

*Capitalism and Schizophrenia*, 220). The occasion of the encounter does not rely on identification, he is not "playing the animal" (*A Thousand Plateaus*, 260). The turn into animal propose, rather an affinity that is not allowed on a preceding hierarchy of a species and by its nature restore the source of group unstable. Adiga within the text itself the narrative put forward, two varieties of approaching the animal world, i.e. becoming animal and becoming animalized. Adiga presents a point of pestilence between non-human and human that taints the spaces of the novel with a distinct ethical plausible for post humanist and postcolonial portrayal. The *White Tiger*'s arbitration of the interchange between subalternity and species bid an essential introspection on the portrayal of the animal world, when the animal is described not inevitably by the species, but by the position of subalternity and on the chance of violate and powerful alliances of multispecies.

*The White Tiger* is the story of a destitute village boy, who killed his master and ultimately reaches the top of the hierarchy of capitalism. The narratives use the animalization of human spaces and human beings as a symbol of atrocity of the economic growth in India and gestate the brutality of the rising social structures. The positioning animality with subalternity points it as a work of postcolonial humanism. Postcolonial writing had an equivocal connection to European philosophy as strategic with Eurocentric and generally absolutely imperialist. The post colonial thinkers are choosy in abandoned or adapted philosophical beliefs of western traditions and are looking to demolish the

metropolitan authority of European thought. For the postcolonial writers, maintaining a human-animal boundary is towering and a lineage with philosophy important regarding human subject. According to Frantz Fanon, it is a dehumanizing discourse in which the subject of the colonized is "reduced to the state of an animal (*The Wretched of the Earth*, 7). The restoration of imperative humanity is an essential step in anti-colonial resistance. Any philosophy that is based on anthropocentrism, precise, or imprecise, manages the form of exclusion or inclusion that regulates the marginalization of others, if the others are pointed by gender, race, caste, or by species. The problem that emerge when the postcolonial narrative investigate the exclusion of the subaltern, from the buildup of humanity is that they neglect the subaltern case, eventually the animal.

In *The White Tiger*, Balram locates himself as a metaphorical tiger, it is central to the analyses of the animal human boundaries in which the text employs. Adiga employed some of the strategies of fable in the presentation of the narrative of the 'the white tiger'. This mannered positioning of the fable form is mentioned by protagonists nicknames for the village landlords and their animal names represents the distinctiveness of each person displays. The postcolonial power is acted out by the stork, the buffalo, the raven, the wild boar, etc. The physical and behavioral animalities of the landlords are segment of the greater animalization of power structures that is guiding conceit of his narrative. The term animalization means the way by which a being, non human or human, is categorized as being

‘animal’, particularly in opposition to the class of ‘human’. By applying the term animalization, it is occupying with the cultural constructs of animal and human, rather than the real features of actual non human animals. The social framework emerged from the global capitalism restore the characters of the novel as 'animal'. It can be argued, as the whole narrative of Balram is a fable, a tale morality using animal characters to correlate failings of human beings. The novel can be read as; the ethic of subalternity of Balram confronts the world which is an animal in a way. Balram unequivocally and constantly connect his own actions with that of non human creatures that occupy the same spaces, both ontological and physical in the current social organization.

Balram from the opening of his narrative itself is strongly identified with animals. On his classroom wall "a faded mural of the Lord Buddha surrounded by deer and squirrels "(*The White Tiger*, 17) which implies a vision of multispecies. With these animals Buddha leads a peaceful life. In contrary to this picture, in reality Balram’s father kills the "giant lizard the color of a half ripe guava"(*The White Tiger*, 17) because it has frightened Balram. While looking into the eyes of the giant lizard Balram realizes that "it was no different from me, it was terrified " (*The White Tiger*, 16) in that point of contact Balram observed the unity of peace as depicted in the mural painting of Lord Buddha not occurs in the multispecies community but in the mutual situation of oppression. The lizard angst allows Balram to realize that this "monster" too has the terror on the face. They shared a

common experience that is animal not the human. This recognition over the human-animal divide present a position of anti-humanize by the way of sharing the gape the lizard and Balram instantly gained a sort of coalition. What happened next will reveal the humanist gist of the scene. Queerly exasperated, Vikram Halwai kills that lizard and declared his explanation for his deed. "My whole life I have been treated like a donkey. All I want is that one son of mine -at least one- should live like a man" (26).

Balram interrelate animality with powerlessness and objection and in contrary, he bestows the human with the potential and power of domination over the body of others and self-determination. The narratives philosophical notion is to alienate the animal with a human who has been looted of his necessary humanity, with a human who has been diminished to the state of animalism. Listening to his father's words, for Balram is a point of turning into animalized. The notion of being "treated like a donkey" appears in the interspecies identification rely upon its reverberation on a notion of the sanctity of the human and the wretchedness of the animal as they are non-human. Hence becoming animalized really dismantles the feeble relation that developed at the moment of mutual exposure, the gape between lizard and Balram. The feelings conveyed by Balram's father, Vikram Halwai reveals the virtuous limitation of becoming animalized as an approach for presenting the non-human other. As it happens, in the mode of fable, Balram's



identification offers not to react or to recognize the animal other, but to mirror on the position of his own humanity.

According to Frank Palmier, fables maintain an anthropocentric focus and stay away from the pact with non-human life. The fabrication that happens in becoming- animalized thus undertakes to manage human and animal as distinct groups that should not touch one another. Derrida argues that the fable format is not only a "taming" but also a threatening acceptance of the former connection between objection and animality. In the text Balram's continuous formation of the categorical difference between human and animal depend on this precarious representational politics. In Balram's letter to Wen Jiabao, Chinese Premier, he writes "never before in human history have so few owed so much to say many, Mr.Jiabao" (*The White Tiger*, 149). Even though Balram is making remarks of the contemporary India's deepening divisions in economy, it is also correct to mention that all time in the history of animal, human relations "so few" have "owed so much to so many" animals. The bodies of the animal actually feed the human economy and human power. He co-relates the poor people of India to the exploited animals are, for Balram, a tribute to the subaltern objection in the contemporary power structures. They have been driven to the bottom of these structures, they have been and ultimately expelled from them. Their removal from humanity is situated on a former, fundamental and assumed rejection of the animal.

"The power to animalize 'the other' is power that applies in the first instance to the animal itself" says Nicole Sherkin (*Animal Capital*, 10). This given expulsion frames his language of species comprehensible to the reader of his text. We are unable to understand the disfranchisements without earlier objection of animal which is pointed by the comparison of animality with human poverty. In Lena Kor's view, the animal analogies of the novel naturally points that the poor are built as "less intelligent, less evolved, than human being" (*The Animal Capital*, 10). The form that Khor's perception derives a typical hierarchy of species reveals the texts dependence on this notion of the animal as a sort of shortcut for the portrayal of subalternity.

The novel considers that its positioning of animality with objection will be logically coherent and effectively moving to the readers. Balram diligently uses animal analogies with effective approaches to capture the picture of being poor in contemporary India and the experience of living here. The rooster loop is the key metaphor of post independent India and its social organizations. The image of rooster loops in which chickens are kept in the butcher shops who "do not rebel" (*The White Tiger*, 14), even though they are captured in unbearable conditions. It brings out the psychological and physical discipline of the poor in the context of modern India in an ingrained manner, graphic without remedy to the lengthened polemic. This type of human animal identification helps Adiga to

loosen his narrator from the obligation of heavy handed exhortative description while still attaining thematic aims of the novel.

The things that are natural for animals a lack of regulation in their own lives, the exploitation and the domination of their bodies, the inattention of the powerful even for their elemental well being is unnatural for human beings. In the novel Balram and family are animals, pinpoints the economic circumstances accompanying the rise of India as a capitalist power in global era have developed a basically abnormal way of being for the lion's share of the country's human population. In a scene in the text that reveals its connection to the divinity of the human subject is the obsolete hospital to which Balram and brother Kishan take their father in a critical situation. When they reach, he observes "three black goats sitting on the steps to the large faded white building, the stench of goat feces wafted out from the open door. The glass in most of the windows was broken; a cat was staring out at us from one cracked window" (*The White Tiger*, 26). They bribed the ward boy with ten rupees and he replied that the doctor might come in the evening and warned them that the cat staring out at them "has tasted blood, it is not safe in the rooms" (*The White Tiger*, 27).

The short of "sense of hygiene" in the country is highlighted here. The hospital symbolizes a space where the hygienic segregation of human from animal, that administrative principle of the existential and spatial organization of modernity has entirely crumbled down. The space that should be reserved for the

curing of the human body has become rather a space for animals in which untamed animals prey on the depleted humans and the hierarchy of species cannot be applied. These feral animal images operate as the faces of the corruption. They are proxy for the corrupt administrators, politicians, and doctors, etc., who have deceived the rural poor in India. The animalization of the subaltern is indicated through the animalization of human space, the lack of concern for the subaltern poor bodies as human bodies leads them as less than animal. Under the dictatorship of modern capitalism, the space of the hospital materializes the becoming animalized of the downtrodden, which is clear in the symbolic narrative of Balram. From the beginning to the end of the novel corruption is connected with a form of interspecies contamination that cannot simply be homogenized to a representation of humanist politics. The disturbing contamination happens mainly because the novel is devoted in depicting the human and animal boundaries and the space of animal and human which is alarmingly porous.

From the textual humanist strategy this investment arises, it is the abnormal and the barbarous impact of the modern capital that has given the unstable human and animal division. Meantime the text wants this cross section of the world to affect the protagonist, transformation from the abuse, injustice and oppression faced by the subaltern to the empowered and entitled white tiger. The outcome is an antithetical narrative of contamination that acts within the text itself and contrary to the dominant perspective of the text. In the text the urban

environment is depicted as a hybrid, unclean space and corrupted while this dirtiness is not treated with an inflection of positivity, it creates an optimal base for becoming an animal. The becoming animal for Deleuze and Guattari is a way to resist strongly the supremacy of the idea of the subject. It is a 'contagion', horrendous, ecstatic, that happens between a human being and an 'anomalous' animal who operates as a "phenomenon of bordering" between animal and human, not an individual species. Both animal and human are de-centered in this 'becoming' and creating "a band, a pack, and a population" (*A Thousand Plateaus*, 110). Deleuze and Guattari in this multiplicity, place a movement of transformation that they link to creativity of the human and the rupture of a stagnant idea of individuality.

Deleuze and Guattari observe, "spatiotemporal relations, determinations, are not predicates of the thing, but the dimensions of multiplicities" so that animal environment and human are "inseparable" (*A Thousand Plateaus*, 265). Such an assertion stages a crucial dispute to the modern capitalist spatial dictates. Shukin argues in *Animal Capital* that, the physical boundary policing between animal and human has been a powerful disciplinary policy of western bio power. Shukin evaluates the methods in which the rhetoric encircling the danger of a global pandemic. For the instance the H1N1 contagion, deploys the idea of crisscross-species epidemic as a way of expelling cultural or racial others from the enrollments in global modernity, this disclose neglect the universal truth of

multispecies living to allow non- western community to a pre-modern and an animal also.

The family of Balram Halwai's shares their space of home with a water buffalo absolutely defines them as not modern, Balram transgresses the logic in his narrative, nevertheless it spots the element of the animal in the human spaces of modern urban. In the journey of Balram from Laxmangarh his village "darkness" to the "light" metropolitan city, Delhi, he document the paths in which Balram believes, as human spaces are no longer human space but have become animal. Balram's narrative constantly pollutes and complicates the spaces that manifests the modernity and growth of the new India by launching the existence of animals as a corruptive and an irruptive force. The notion of the city is key to the present- day understanding of what it means to be the idea of the individual and a human subject in the modern era. For the human development the spaces of the cities are reserved, especially in the area of global capital. They intended to separate the human from animal within the human from dirt, demanded body and sustenance. Discovering the evidence in reserved human space for the non- domesticated animal, as he does various times during the whole of Balram's narrative, transgresses the modern subject and modern capital logics, specifically, the representation of dominant iconic urban space of the modern India.

Chris Wibert and Chris Philo observe that the theoretical placing of animals is important to the imaginative geography of human. They convolute the boundary

of spaces that happens in such an action of the imagination by scrutinizing the resistance of animals to these spatial restraints and the survival of marginal animals not domestic, not wild -who populate the rejected spaces of the modern city, for instance the wasteland sewers, landfills, delinquent building, etc .The spaces which were disavowed are populated by the human beings of the marginal groups who are classified as animals, despite it is not sure if this classification precedes or is an outcome of their settlement of these spaces.The novel portrays these marginal spaces not as borderline or exterior to the organization of the city, but considerably central to it. Thus it suggests that the animalization of the urban spaces is at the core of the action of modern capital.

In Balram's portrayal, metropolitan city, Delhi is a location in a hazardous state of fluctuation. The growth of Delhi is desultory and patchy. As a result the city is a locale in which encounters of interspecies usually slip away from the rules enforced by the modern setting. Balram says "Delhi is a city where civilization can appear and disappear within five minutes" (*The White Tiger*, 24). The borderline between fame and wild spaces in this situation are ungovernable and porous. The situation for Balram's movement from interspecies identification, by which Balram is animalized to a becoming animal, is created by the hybridity of the urban space.

The two apposed confrontation between pariah dogs and Balram elucidate the interpenetration of human and animal spaces in the text and propose the

conversion that is possible for him in the urban space. On a scorching day Balram confronts three dogs chilling themselves in a puddle of a sewage that has flowed from a drainage pipe. His identification with the dogs is sudden: after watching them he "got down on haunches and watched them" (*The White Tiger*, 22) in this point, when he is thinking of executing a violation of the boundary of spaces by aligning the dogs in the "tempting" and "cool" pool (*The White Tiger*, 22), he uses the language generally linked with animal behavior to depicts his own body. This confrontation happens in the identification register; he is similar to the dogs; because he is very poor and he is compelled to consider himself as if he were an animal. Through this confrontation he unfastens himself to the chance of experiencing as an animal in this world. The dogs signify the shadow communities of animals that are non human that inhabits the urban landscape.

The world of animal that endure in the unhygienic aperture of the modern urban structure abruptly evident to Balram and he desired to delve into this space. After confronting the dogs at the pool of sewage suddenly he detects some paw stamps entrenched in the pavement and he go ahead following them, tracking the spaces of the animal-the field surrounding the shopping malls, that are intend to avoid both animal and human subaltern. The animal has leftover its evidence on the terrain of the city and thereby polluted and penetrated human space in a way that can't be eradicated. He is ensuing the animal both spatially temporally. The paw prints signals Balram into a bond with its maker. Balram followed the path of



the animal and he proceeds further from animalization towards becoming animal. At this point Balram can't recognize with the animal; he fails to be 'like' animal because animal is not present here. Rather, he pursues and is an animal only in the trace animal is present, and that "anomalous" calls Balram into accord. The anomalous is a "phenomenon of bordering" not a particular individual which drag the human into the becoming animal (*A Thousand Plateaus*, 245).

Balram is taken out of his subject position of human and into abnegation of both animality and humanity. This capability of Balram for becoming is embraced by the narrative humanist ideology, nevertheless, the print that leads him to the slum where the building workers and their families inhabit. The track halts in the beginning of a row of men defecating. These people are animalized by their situations.

According to Balram, only those people who are bashful are "still human beings" (*The White Tiger*, 23). Balram's exasperation at this sight draws him back from his becoming and pulls back into animalization. Despite Balram hesitate from the position of becoming animal at this point; his action of walking in the footsteps of non-human cannot absolutely be regarded for in the figure of interspecies identification that the text has thus far employed. This disclosure to a distinct kind of animal world, even though it is temporary, is a notable shift from the principle representational politics of the text.

Likewise, Balram's confrontation of the white tiger in the Delhi zoo cannot be read as mere identification of downtrodden human being with a caged animal. The white tiger's imprisonment is more than a symbolic rendition of subalternity of Balram. A share of Balram's conversion happens in the symbolic play between the power of animality and the powerlessness. Balram narrates as the white tiger he feels himself as possessing his animality in a distinct way from those chicks which are captured in the coop. In the novel that holds the oppressed complaints is their attraction to the very label of humanity that title them as non-human. All the social constructs such as religion, community, kinship are constituted of human. In the opinion of Balram all these social constructs contribute to the animalization of the poverty stricken people. Balram welcomes the "animal" which can allow a transgressive identity to make subaltern free from the animalization.

Deleuze and Guattari postulate that the becoming-animal has been a critical minoritarian and anti-state mode of empowerments throughout the human culture and history. In the representational design of the novel, becoming animal is useful in the sort of empowerment. It is not evident in the early parts of the narrative that, Balram's interspecies identification can draw him out of his mode of animalization. The becoming animalized that happens in the identification is an immobile mode of being and wholly realized whose "becoming" dwell more in the course of its perception within the subject of animalized than in a shift from one condition to another. By contrast the exact transformative structure of becoming

animal, equip the narrative movement that is vital to the story, over his becoming, he is able to converse with the power relations between his employer and himself and to become completely the white tiger as in the title of the novel.

Balram's becoming tiger happens as an outcome of a confrontation of a white tiger in the Delhi zoo. Even though Balram first obtain the nickname in childhood as 'white tiger', he only realizes the power that Balram can adapt from the identity when he encounter the white tigers gaze.

Then the thing behind the bamboo bars stopped moving. It turned its face to my face. The tiger's eyes met my eyes, all at once the tiger vanished. A tingling went from the base of my spine into my groin. My knees began to shake. It felt light my feet were slipping. The ground beneath me was trembling. It was digging its way towards me, then claws tore out of mud and dug into my flesh and pulled me down into the dark earth. (*The White Tiger*, 38)

This explanation resembles intimately with Deleuze and Guattari's explanation of becoming- animal that will provide as their own illustration. In the point of encounter, he does not identify with the white tiger and does not correlate the animal with his condition of animalized. Noticeably, Balram's blackout reveals that his complete consciousness is devastated by the trauma of encountering his gaze. Balram loses himself in the occurrence of becoming. The tiger is a "thing"

not an individual, is lost in the confrontation, too. The tiger and Balram vanished in the point of transaction of interspecies "affecting the animal and not less than human" (*A Thousand Plateaus*, 237).

The white tiger comes out as the faceless incongruous which "only has affects, it has neither subjectified feelings or familiar, nor specific or significant characteristics" (*A Thousand Plateaus*, 244). His accounts also signals towards the multiplicity that meant to becoming animal and ultimately "arouse a non-human sexuality, an eroticism of non-filial that observes the contagion between human and non-human" (*A Thousand Plateaus*, 233). It is evident that, Balram's confrontation with the white tiger represents the becoming as the way Deleuze and Guattari used the term becoming animal. Executing this point of becoming animal forever fissures the texts portrayal of becoming animalized, so that the animalization from within is undone. The text need the contagion consist in the becoming animal to affect his complete transformation into image for the capitalist power in the contemporary India. Through the gaze of the white tiger he experiences an association with a power so alarming that it reformulate the way he perceives both the nature of his own identity and the animal. Balram observes the animality not only a situation of powerlessness, but also a form of escape from those power structures that describes the animal, both non-human and human as a lesser being.

Balram cast himself as a unique breed of man eater in modern India, who appropriates the non-identity or the identity of the white tiger. According to Balram there are "only two destinies, eat or get eaten-up" and "two castes: men with big bellies and men with small bellies" (*The White Tiger*, 36). *The White Tiger* can be considered as Balram's autobiographical account of his becoming tiger. Like his new identity the model of the white tiger is beneficial for the text because it prevails as a multilayered and a complex projection of desires and imagination of human.

The genetic mutation of the white tigers occurs very rarely in the forest, but since there were discovered by humans their charming look has led to the white tigers instrumentalization as performers and as objects of exhibition, and also the control of human of their reproduction. Thus, it is a species to which purities cannot be attributed. He gasp the identity which is polymorphous by becoming white tiger and Balram's subjective coherence melts into a multiplicity, he has different names, an unremarkable face that to represent "half the men in India " (*The White Tiger*, 32). He becomes "not a normal human being" but on who "break out of the loop" (*The White Tiger*, 95) the class and family created a prison that make him submissive.

Balram abdicate his assertion to the human identity that classifies him as less than human to endorse completely a way of being animal, that grant Balram to locate himself as a pinnacle predator. His transformation into a "man-eater" end up

in the murder of his employer, Ashok at the point of his death Balram explain using the language related with the behavior of animal. Balram rammed the broken glass into the "crown of his skull" he loses the ability to talk, "a hissing sound came out of his lip like wind escaping from a tire". He was unable to walk, "the thing with the hissing lips got up onto its hands and knees, it began crawling around in a circle, as if looking for someone who was meant to protect it" (The *White Tiger*, 171).

This detailed sketch parallels the killing of the lizard in the classroom by Vikram Halwai, Balram's father. At this juncture, he moves on his father's instruction in how to "live like a man" he practices the final power by killing the body of the other. He attains control over his employer by killing him. Balram's control over his master makes him a man, but this authority is also manifestations of Balram's conversion into a distinct kind of animal, like the white tiger constitutively bizarre. It is only through this conversion, he attains control of the narrative.

Balram describes "murder a man and you feel responsible for his life -only you can complete the story of his life" (The *White Tiger*, 38). It is an assertion of power when writing the life for others it is like humans writing the lives of animals and dominates them in their cultural representation and their material existence. The animalized subalterns' life is penned by those located in the top of human power hierarchies and they assert "more human". Balram has halted his

master's power to "write" his employee's life. The driver has turned into master and domination over the others body becomes the domination over the narrative. This relationship between power and text reveals and acknowledges the precarious character of the novels own project.

Adiga is an author seeks to write for the subaltern. As Spivak observed whether subaltern human non-human arguably silences Adiga. Even though Balram gains the domination of the narrative a subaltern voice, the narration by a white tiger and a sarcastic gap created by this strategy point out the dilemma of achieving any authenticity in choosing the voice of the other and uneasiness with making a claim to credibility, in spite of the wish to reveal contemporary economic and social injustice. If there is a breakdown in the powerful representative tone of the novel, the humanism that based on its identification in fabular form, it is also correct that the mode of becoming animal decline any claims to genuine representation.

The multiplicity of the pack is opposed by Deleuze and Guattari to any representative or singular voice of truth. The dichotomous meditation delegitimizes the multiplicity of becoming such as animals versus human or inauthentic versus authentic, etc. It is thus a form that ratifies all sorts of subaltern or minoritarian expression in the terms of Deleuze and Guattari including those created by Adiga. However, the white tiger itself is adhered to dichotomies even it depicts their repressive effects. The way the text portrays the tensions between

becoming animal and becoming animalized stages the inexplicable problems of the portrayal of the otherness. In such case, the novel exposes a clear eagerness to instrumentalize the non-human animals otherness as a key with which to create a fruitfully charged portrayal of human subalternity. In spite of this strategy, it is evident that the subaltern otherness and animal otherness are bound together by the hygienic allocation of representational and material spaces. This contagion of the different otherness thus provides the groups unstable and proposes an alliance better than division.

It is possible that this faint politics seem to bid an emancipatory potential, as a form of representation and it really blackout the subaltern voices by erasing the query of authentic expression. The connection between postcolonial thought and Deleuze and Guattari is a charged one, with much argument concentrating on the rhizomatic model, its political value and its numerous connotations, including abandonment of the human subject, the notion of becoming animal and its ethical value. Donna Haraway observes, Deleuze and Guattari seem unmoved by multispecies relationships, lived, material, rather becoming animal bring together the virtual to the actual, allocating the animal as a model into a notion of creativity, at ground anthropocentric. It is evident that the image of animal bids affluent theoretical ground to Deleuze and Guattari but the streaked space in which actual animals live is not their main concern.



Likewise, *The White Tiger* apply a language of species which is favorable for the subalternity and its representation, even though its target is human beings, not non-human animals. Satirically, in spite of the theoretical constructs as becoming animal of anthropocentric nature, it is the point of Deleuze-Guattarian becoming that finally break out the text's appropriative representation. It presents the resistance to intrinsic anthropomorphism in Deleuze and Guattari's concept of the animal really propose a line of escape from an animalization discourse that asserts on animal and human as static and distinctive categories. Some scholars have noted that the becoming animal bids different ethical opportunities for human animal relations.

In surface encounters Ron Broglio, observes that the thought of Deleuze and Guattari offers a path to "create a reciprocity, friction and exchange between the representing of the human symbolic system and the physical world shared with other creatures-the marks and remarks of various umwelts" (*Surface Encounters Thinking with Animals and Art*, 108). The becoming animal is truly pertinent of animal words, it propose, different from the figure of becoming animalized "a made of individualization that is shared by animals and humans " (*Navigating Differential futures {Un}Making ColonialParts*, 5). And a way of placing these individual multiplicity in a connection with one another that lie out of given hierarchies. Balram's becoming white tiger is such a crucial and yet redundant, confrontation for the text. It responds the texts own hierarchical representational

design and presents a productive blend of the matters of the animal studies and postcolonial writing in which the division "animal" as it is practiced with human subalterns and non-human animals is intensely undermined. The becoming animal produce a rhizomatic "politics of affiliation" (*Animals Becoming Animal Others: On Ethics Ontology and Animal Life*, 69) between subaltern and animal which is better than an identification which deplore the animalization of the subaltern. It is achievable for Balram and the white tiger identify the foundation to resist the structures of power produced by capitalism in modern India which caged them. Balram brilliantly resisted the domination and projected his identity through power.

## Chapter – 3

### **Networks, Cyber Space, Consumerism in Don DeLillo's *Cosmopolis* (2003) and *Underworld* (1997)**

In the recent years, a remarkable advancement of technology is witnessed and it is marked by globalization. Globalization is the process that comprises a system with the capacity to work as a whole on a planetary scale in chosen or real time. Here the capacity refers to the technological, organizational and institutional capacity. The new communication and informational technologies, including computer networks, accelerated long distance transit, allow global networks to connect anything and anyone throughout the world. Institutional capacity means the liberalization, privatization and deregulation of the rules and the conduct followed by a nation, state to regulate the actions within its territory. Organization capacity means the ability to use networking as the borderless interactive and flexible form of saturation of the activities. Not everyone or everything is globalized, but the global networks affect everyone and everything that structures the planet. The reason is that all the core activities, communicative, economic and cultural fields are globalized.

Manuel Castells in his trilogy *The Rise of the Network Society* (1996) *The Power of Identity* (1997) and *End of Millennium* (1998) describes a new form of society called network society which is emerging in the information age. He

describes the network society as a global behemoth of groups, firms, population and territories that are interdependent and interconnected. The network is a flow of information, matter and energy through a set of channels. The network society is a society in which network powered by communication technologies and micro-electronics based information forms the social structure. A set of interconnected nodes makes a network. In network these nodes link human to human and these can be human being themselves, for example, individuals within a population who are bothered about their government or the technologies used by the citizens. The organization of the network is a cultural glue that keeps society together. The relevance of nodes may be varied with the network. They absorb more relevant information and accelerate their importance for the network and they efficiently process it. For the performance of the network all nodes are necessary. When the nodes became obsolete, it reconfigures them, add new ones and delete some nodes.

The globalized world is made up of networks. The networks of computer networks form the internet. The electronic networks built global financial markets that process financial transactions smoothly. The network of communication is made up of linking various media in local or global connections-production studies, computerized information system news room, computerized information system and increasingly interactive receivers and senders. The global economy

includes a network of financial transactions, markets, production sites, labor pools, powered by information, money and business organizations.

The network became the powerful organizational form because of three main characteristics of network that gained from the modern technological environment. They are flexibility, survivability and reliability of the networks. They are scalable and can shrink or expand in size when there is any disruption. They are survivable in the sense that, they have no centre and can work in a broad range of configurations. Historically, they were not good performers in resource mobilizing and concentrating these resources for the accomplishment of a given task. But now the new communication and information technologies had overcome the limitations of the historical form of networks. The transformation technologies relaxed the power of networks at the core of the change in technology, which was based on the revolution of micro electronics that appeared in the 1940s and 1950s. It established the groundwork of the new technological paradigm, fortified mainly in the United States in 1970s and expeditiously diffused all over the world, ushering the information age.

William Mitchell in his book *ME++: The Cyborg Self and the Networked City* (2003) reiterated the emerging logic of communication and information technology all throughout history as a course of augmentation and expansion of the human mind and body; the way in which early twenty-first century is distinguished by the outburst of the handy machines that equip computing capacity

of ubiquitous wireless communications. These empower the individuals or organizations, the social units to communicate anytime and anywhere. The boundaries between machine and human life are blurred with the arrival of nanotechnology and the confluence between biological processes and materials and micro electronics, so that the networks boosted their synergy of our inner self to the unabridged realm of human activity, in which space and time barriers are transcended.

The transformation of spatial structure occurs in the network society. The territorial contiguity desists to be a prerequisite for the unanimity of interactive social practices. The distant interactive communications transforms the space into a new form-"the space of flows". It is built of information systems and electronic circuits, and it is also constructed of physical places, territories, whose symbolic or functional meaning built upon their connections to the networks, rather than on its particular features as localities. The space of flows are built of bits of places connected by fast transportation, information systems and telecommunications marked by spaces of intermediation and symbols. The places do not vanish but their meaning and logic becomes absorbed into the network. Thus places become hubs or nodes. There has been considerable debate in recent years about the global city emergence. It is not just a metropolitan center that is major in the worldwide geography of information and financial management.

The notion of "world city" was proposed twenty years ago for such cities including New York, Tokyo, London, Paris, etc. In the strict analytical sense, the global city is not a peculiar city and tentatively it widens to the spaces located in various cities around the globe. The global city is created with territories that in various cities assure the management of the global information networks and global economic networks. For instance, most of New York and a few blocks in Manhattan are sections of the global city, in fact, most part of Manhattan is not global, so the global city is a non-contiguous territories linked by the network, it is reassembled for the assignment of managing globalism using networks which transcend locality. A new socio-spatial structure is formed by the interaction of network of discontinuous locations with a diverse range of localities.

Don DeLillo is a postmodern canonical writer of American culture. He was born on November 20, 1936 and brought up in an Italian Catholic working class family in Bronx in New York City. DeLillo was inspired by the works of William Faulkner, James Joyce, Ernest Hemingway, Flannery O'Conner. The subject of his works include contemporary culture, television, consumer practices, sports, nuclear war, the cold war, digital age, advent of the technologies and innovations, etc. DeLillo's first novel is *Americana* (1971) is followed by *End Zone* (1972), *Great John Street* (1973), *Ratner's Star* (1976), *Players* (1977), *Running Dog* (1978), *White Noise* (1985), *Libra* (1988), *Mao II* (1991), *Underworld* (1997), *Cosmopolis* (2003), *The Body Artist* (2001), *Point Omega* (2010). He received the

National book award for *White Noise* in 1985 and Faulkner Award for *Mao II* in 1991.

In America's history more we go ahead the more the effect of science and technology that can be felt palpable. To survive in the current era makes this even more evident, since the era is passing through an omnipresent phenomenon like consumerism. The case is that this notion is greatly proliferated in the postmodern era. The humans in this era can be distinctly identified as the mere captive of technology and its rapacious offspring, consumerism. As a postmodern author Don DeLillo paid an exhaustive consideration to this issue of consumerism and technology in his works. The industrial revolution liberated the chains of medievalism through its rudimentary manufacturing processes and the usage of machinery and technology in the life of man. First of all industrialization was a ravishing experience for the ingenious brains to seek scientific knowledge and practical mathematics to apply them in creating useful and productive machines.

The advancement in science and technology and it's practically narrowed the rift between superstitious believes behind the life facts and introduced scientific knowledge and technology as right. The emergence of the embryonic notion of industrialization illustrated itself in the fabric of machines and technology, which smoothened the difficulties and decreased the pre-eminence of the religion and superstitious beliefs that had crippled the flow of science. Gradually, through the numerous inventions and the wide application of that in the



human life, a phenomenon named technology emerged. Rapidly technology transformed to be the benchmark of supremacy and power in the world and the countries with the soaring technology had its right to rule or dominate other countries which are technologically underdeveloped.

While analyzing this social-economical phenomenon and pervasive ideology which is known as consumerism, we are lead to a gargantuan world, where ownership of commodities are indispensable and encouraged by others. The key factor that label consumerism is its focus upon consuming the elementary needs and possession of ostentatious goods in a way that analogue to a sumptuous and bountiful lifestyle. According to James Annesley the emergence of the middle class at the end of the twentieth century was coefficient to the course of globalization and introduced the consumerist ideology officially. In the twentieth century, after the Second World War, post-modernism and post- Fordism contributed to the consumerist ideology. The renowned sociologist, Zygmunt Bauman had contributed to the concept of consumerism. He had analyzed the struggle of modernity with ambiguity of post-modern ethics, post-modern arts and a critique of liquid modernity. According to his theory, in the post-industrial era, a consumeristic society means people craving to be updated with the new style packs in all fields.

In other words, the people have to face terminal exclusion and rejections which are the comeuppance for those who fail to come up with the images the

community presents. People are forced to re-conciliate with the consumption policies of the society and that is the path one can be recognized nowadays. Don DeLillo portrays this theme of consumerism in his novels including *Cosmopolis*. It aimed to concentrate on the influence of consumerism on a person as the embodiment of a consumeristic society in the postmodern era.

In the twenty-first century, we have stepped into an information and network society through the new technologies that has touched the whole aspect of our life. We have entered into a domain of cyberspace in which the individuals are diminished into data or data turn into humans and subjectively turn into computerized. In cyberspace, we have shifted from capital to cyber-capital by the means of computer screens that have diminished our ownership to admittance. Thus, it is of high connotation to analyze the ways in which the new technologies have affected human life in the twenty-first century.

Through an intricate scrutiny of Don DeLillo's *Cosmopolis* (2003), the present study delves into the way that how the body of the human is exploited in the cyberspace. It is known as a world that manipulates and regulates physical bodies. William Gibson explains cyberspace in his work *Neuromancer* (1984) as a peculiar kind of computer -human connection that alter data into a "graphic representation". Cyberspace is constructed technologically "consensual hallucination" that decipher a complexity. Here it attempts to analyze the body that has been transmogrificated in cyberspace and has adrift its notion of being in order

to achieve immortality. The body has vanished into quantum and images to liberate from its limitations of physicality. Its meaning or function no more depends on an identity or interior truth, but on the specific assemblages and shape with the new technologies.

DeLillo's *Cosmopolis* is an apocalyptic narrative that analyzes the dynamics of the relation between the human body and the technology in a capital American scenario in twenty-first century, where the advances in technology complicate and influence the advancement of historical contemplation by developing a fake sense of futurity. *Cosmopolis* portrays a protagonist, who is in a constant movement through a world that is heading towards the future. It narrates the story of the individual, Erick Packer, a billionaire on a mundanely quixotic quest for a haircut. Erick rides in his white stretch limousine around the city New York and that limousine is equipped with medical facilities, computer screens that arouse a sense of futurity in Eric, as he says,

but you know how shameless I am in the presence of anything that calls itself an idea. The idea is time living the future. Look at those numbers running money makes time. It used to be the other way around clock time accelerated the rise of capitalism. People stopped thinking about eternity. They began to concentrate on hours, measurable hours, man-hours, using labor more efficiently. (*Cosmopolis* 33)

The future cities is not the main concern of the novel, it is about the current digitalized world. DeLillo portrays the image of futurity is merely an artistic way for Eric to escape from the present capital apocalypse of death, crime, paranoia, disease and financial crisis. Eric believes the current capital is mortal and he wants to get into the future. In Don De Lillo's essay 'The Ruins of the Future', he explains about the space of futurity in his novel *Cosmopolis*:

In the past decade the surge of capital markets has dominated discourse and shaped global consciousness. Multinational corporations have come to seem more vital and influential than governments. The dramatic climb of the Dow and the speed of the internet summoned us all to live permanently in the future, in the utopian glow of cyber capital because there is no memory there are this is where markets are uncontrolled and investment potential has no limit. ('The Ruins of the Future', 33)

Eric chooses to have a journey in the car since he does not prefer to be caught in capital space and time. Ian Davidson in his essay 'Cosmopolis Automobility, Materiality, and Don De Lillo' views, "the car journey not only liberates the driver and passengers from day to day life, but it also liberates them from anxiety and fear of death"(473). Eric restraint in his limo to get rid from the outside apocalypse. But limo as a consumer product of capital "finds itself at just

such an intersection, stuck in a traffic jam and unable to even get across town for a haircut” (*Cosmopolis, Automobility, Materiality and Don De Lillo*, 27).

Eric indicates an image of the destructive nature of American capitalism and he also observes the ethical potential of his penchant for the destruction. This idiosyncratic aspect leads him to probe the range to which he can handle aesthetically charged acts of destruction as an anarchistic means to make a counter narrative which is ethically superior in opposition to global hegemony and the forces of capitalism.

Eric realizes the capitalistic totality that creates people who “are necessary to the system they despise. They give it energy and definition. They are market driven. They trade in the markets of the world. This is why they exist, to invigorate and perpetuate the system” (*Cosmopolis*, 39). Eric is persuaded by the temporary transcendence of the calamitous acts and he disregards the transient value of capital to follow the artistic experience of aesthetic infringement. Jerry Varsava observes, "through existentially constrained by the present like everyone else, Eric seeks to transient the present through the pursuit futurity and it is above all technology that serves as a proxy for the latter" (*The Saturated Self: Don De Lillo on the Problem of Rogue Rapitalism*, 178).

Eric while working with a computer in his car achieves a sense of futurity and he is of the thought that he can meet everybody, go everywhere at any time he desires. This sense generates an illusion for him as he thinks he can "attain

mastery over people and ideas"(*Cosmopolis*, 22). He tends to shift from late capitalism to cyber-capital; Eric's assistant Kinski says "its cyber capital that creates the future"(*Cosmopolis* 34). Eric brings the wholeness of the world around him to a series of quantitative data and circulates through a consistent devouring of news report and stock ticker in his mobile office in the limo.

According to Manuel Castells the current characteristics of technological revolution is not the centrality of information and knowledge, but the real application of information and knowledge to the generation of information processing or communication devices. Castells is of opinion that, in the past two decades the uses of telecommunications technologies gone through different stages; "the automation of tasks, an experimentation of the uses and reconfiguration of applications. In the first two stages, technological innovation progressed through learning and by using, in Rosenberg's terminology. In the third stage, the users learned technology by doing and ended up reconfiguring the networks and finding new applications" (*The Rise of Network Society*, 38). Thus the loop between presenting new technology, using technology and its development into new domains becomes rapid by the technological paradigm. Thus the power of technology amplifies endlessly through the diffusion of technology. The new information technologies are processes to be developed and not mere tools to be applied.

As in the case of the internet the technology can be controlled by the users. “There is a close relationship between the social processes of creating and manipulating symbols (the culture of society) and the capacity to produce and distribute services and goods (the productive force)” (*The Rise of Network Society*, 31). Thus the extensions and amplifiers of the human mind include the communication systems, computers, genetic decoding and programming. How we think, what we think, become expressed in services, material goods and intellectual output, be it shelter, food, transportation and computers, communication systems, missiles, health, education or images. The growing unification between machines and human minds is altering fundamentally the way we are born, we learn, we live, we produce, we work, we fight, we dream or we die.

In *Cosmopolis*, Eric thinks about the future, not about the present, since the present is painful for him and he urges to get expertise in everything through shifting himself into the realm of virtuality of the cyber-capital which is “so radiant and seductive” (*Cosmopolis*, 33). Eric is blank of historical thinking; he is restored with new information and data. He finds the word capital outmoded and he prefers cyber-capital. For instance, in his limousine when his doctor checks him up, DeLillo narrates Eric’s thoughts on the instruments of doctor which is outmoded in nature. “He didn’t know why stethoscopes were still I use. They were

lost tools of antiquity quaint as blood sucking worms"(*Cosmopolis*, 18). He also considers ATM as a device of anti-futuristic nature:

He was thinking about automated teller machines. The term was aged and burdened by its own historical memory. It worked at cross-purposes, unable to escape the inference of fuddled human personal and jerky moving parts. The term was part of the process that the device was meant to replace. It was anti-futuristic so cumbrous and mechanical that even the acronym seemed dated. (*Cosmopolis*, 23)

According to Jerry Varsava "technology is packers means to hegemony and at the same time its possession the purest expression of it, these devices of the present or the past disturb his mastery over the future and drives to his dismissive notions of purportedly antiquated consumer goods"(*The Saturated Self: Don DeLillo on the Problem of Rogue Capitalism*, 86). Eric is engrossed in the information technology and the analysis of data on computers; he is able to detect various designs concealed in the information age in which he creates successful transaction. Eric says, "we have meaning in the world. People eat and sleep in the shadows of what we do" (*Cosmopolis*, 6). But the information age incarcerated him into a carapace in which he assumes himself in the middle of the world that is moving ahead to a gratifying future. Here the question is the reality of his illusion. The human considers privileged in the computer network system from which



information is extracted. He turns into cyber narcissistic. His capability of understanding the network of control and power, builds a sense of hyperbolic confidence in him. He believes that without him the world would be insignificant. An illusion is formed by a computer network system that if he maneuvers information, he will be superhuman in capital and cyber capital.

*Cosmopolis* describes the consequence of the emergence of cyber capital. It exposes “the more visionary the idea the more people leaves it behind this is what the protest is all about. Visions of technology and wealth, the force of cyber-capital that will send people into the gutter to retch and die” (*Cosmopolis* 38). The digital transaction plays a major role in manipulating and oppressing common people. Less space is allocated to the ordinary citizens in cyber-transaction. Like the capitalist world; the cyber capitalist world is also totalitarian in nature. In 'One Dimensional Man' Herbert Marcuse argues that the leading capitalist world is totalitarian in nature, since the production in a capitalist way along with the technology utilized by the ruling class to manipulate society and manage needs according to their own benefits, considerable segment of the population and large areas of the world are switched off from the new technological system. Socially and functionally the speed of diffusion of technology is selective.

Manuel Castells observes that the critical source of technological inequality in our society is because of the differential timing of entry into the power of technology for countries, people and regions. The switched off areas are spatially

and culturally discontinuous; it include regions like inner cities of America or the shanty towns of Africa or in rural areas of India or China. Even though, across the globe at the dawn of the twenty-first century, the dominants functions, territories and social groups are connected in the new technological system.

Eric tries to gain control through digital data and information over the economy is a totalitarian action. His understanding of time and space has been problematic since,

Cyber capital, which produces the future, because time is a corporate asset now. It belongs to the market system. The present is hard to find. It is being sucked out of the world to make way for the future of uncontrolled markets and huge investment potential. The future becomes insistent.

*(Cosmopolis, 34)*

DeLillo observes that in cyberspace the man is not an independent liberal subject adept of free action and thought, but in the game of capitalism, subject as pawns, captivated for eons in a world that is menacing and horrifying alien the other has made to raise his profits. Eric is deeply involved in the information technologies and he is threatened by an anxiety of loss of sense of time and space that drives in the interest of cyber capital.

The multibillionaire protagonist Eric encounters a dramatic day while he travels across Manhattan in his limousine. When he confronts an anti-capitalist protest and a rapper's funeral, he envisages his existence. He undertakes an expedition to get a haircut in the west side, which ended in his inevitable death. An unemployed man, an earlier worker kills Eric, hopes that the technology can offer him eternity and salvation. He is invariably engrossed in the clash between the medical technology's threat of disembodiment and the inevitable materiality of physical body pain. Even though he is in the capitalist world, consciousness is separated from his body and it moves into the world of cyber capital that stuffs him with immortality illusions. When Dr. Nevius examines his body the capital world pain is experienced in his body.

The pain was local but seemed to absorb everything around it, organs, objects, street sounds, words. It was a point of hellish perception that was steady state, unchanging in degree and not a point at all but some bundled other brain, a counter consciousness, but not that either, located at the base of his bladder. He operated from within he could think and speak of other things but only within the pain. He was living in the gland, in the scalding fact of his biology. (*Cosmopolis*, 22)

Even though Eric in this scene attained a state of awareness about his body and pain, still he speaks and thinks about other matters. His illusion is still

absorbed in his being. Eric “always wanted to become quantum dust, transcending his body mass, the soft tissue over the bones, fat and the muscle” (*Cosmopolis*, 90). He wants to live through disembodiments "outside the given limits, on disk, in a chip as data, in radiant spin, in whirl a consciousness saved from void"(*Cosmopolis* 91). For him disembodiment is “an evolutionary advance that needed only the practical mapping of the nervous system into digital memory” (*Cosmopolis*, 91). His fear of mortality is the reason behind his desire of disembodiment.

Eric’s notion of cyberspace of being immortalized is invigorated by Kinski’s prophecy that, “people will not die in this creed of the new culture. People will be absorbed in the streams of information”(*Cosmopolis*, 46). She continues that, never-ending life begins and merges computer and humans. Here Eric is trying to assimilate Kinski’s notion of constructing a connection between the reality outside his limo and the computer screens. According to Donna Haraway the cyborg culture manifests the notion of immortalization as “a hybrid of machine and organism” (*The Cyborg Manifesto, Simians, Cyborg and Women*, 149). Eric is on a quest for eternal life through cyberspace. The idea of computer-human combination moves him ahead with an overpowering craving for eternity. By uploading an individual’s data into a computer in the notion of being immortalized is a creature of craving depicted first in fiction and then in social reality. Donna Haraway views, cyborg as a “hybrid of organism and a machine,

creature of fiction as well as a creature of social reality” (*The Cyborg Manifesto*, 149).

Eric’s turning eternalized is a social reality, although he lives in the virtual world. He hopes that the technology can take him to a life of immortality in cyberspace. He goes for attaining eternity by transferring himself to computer data, but the question is to what extent this notion come true for him, can he attain an eternal life by stepping into an eternal realm of data and computer? White Comb observes that “the tragedy of his desire is its impossibility which reflects the impossibility of the tenability of the simulacrum and hyper reality” (‘Burning with Temporality: Post Modernism and the Modern Aesthetic in *Cosmopolis*’, 19). Eric’s delusion of immortality is a wrong simulacrum and shattered when he is killed by his former employee abruptly he detected himself on his high tech watch screen. At that point, he spot himself in the boundary of death and life. He reached the reality of his being. He goes through the pain of the shot and realizes that beyond the body there is no existence.

Martin Heidegger explains the theory of Gestell; fundamentally enframing is a way in which all is turned into an object of technology and it also explains the essence of technology. According to Heidegger a systematically organized and controlled state of affairs determines the position of the things. The notion of “being” turns to the raw materials in the manner of technology and through the

“being” word is not revealed. But the modern technology has a different type of revealing;

In enframing, that unconcealment comes into pass in conformity with which the work of modern technology reveals the real as standing reserve. This work is therefore neither only a human activity nor a mere means with such activity. The merely instrumental, merely anthropological definition of technology is therefore in principle untenable.

*(The Question Concerning Technology, 34)*

Heidegger observes that, the crux of technology drifts to diminish human into an instrumental system. The prime basic aim of the technology is this diminutive approach that alters each and every aspect of life and as a consequence humans turn into cogs in the mechanism. Eric converted into a mere object of technology that builds an illusion for him of eternal life. Kinski says “technology is crucial to civilization because it helps us make our fate. We don’t need a god or miracles or the flight of the bumble bee” (*Cosmopolis*, 41). Heidegger predicts about the menace of technology that tries to curb human beings by making illusion for them. Since Eric thinks through the technology, he inserts his belief in technology to escape from death. He is not cognizant that technology will turn him an object of being.

The information technology frames the consciousness of the human beings in the cyber capital. DeLillo portrays the inevitability of the leading system through the communication between Eric and Michael Chin, the currency analyst, who says “for someone your age, with your gifts, there is only one thing in the world worth pursuing professionally and intellectually is the interaction between technology and capital, the inseparably” (*Cosmopolis*, 9). Michael Chin observes that, capital culture and technology are interconnected as one explains the other. Man would not be autonomous of his instruments and technology and the human being’s fate is defined by the system of capitalism and leads to the deterioration of their subjectivity. In the novel, the technology is explained as semi mythical. The technology has converted the nervous system of human beings into digital memory and the humanity is abused for the capitalist society’s benefit. Eric’s over obsession with technology fails to accomplish his lust for eternal life and it has resulted in his death.

Eric Packer’s sense of possession and presence has lost in the setting of cyber capital in *Cosmopolis*. The cyberspace arises in the incorporeal space of information technology in which pattern is the fundamental reality in the system of representation and the presence is an optical illusion. Thus, instead of a physical reality, the pattern becomes the subjectivity. Eric is terminated to sustain as a physical body and he moves on as an individual created with the computer technology. When Dr. Ingram carries out an echocardiogram, Eric was confused if

he was observing his hearts computerized mapping or "a picture of the thing itself" (*Cosmopolis*, 18) and "he felt his body catching up the independent image" (*Cosmopolis*, 22). The human lust for a change from the presence to pattern is because of the confrontation to believe that the physical forms can regain their immaculate purity by being reconstructed as informational patterns in a computer space of multidimensionality. As Eric's chief of technology, Shiner says "information is our sweetness and light" (*Cosmopolis*, 6), he longs to become "quantum dust" to resist corruption and blight, in computer space the system is secure, "we are impenetrable, there is no rogue program" and none is manipulating their sites and overloading the system.

In the cyberspace Eric turns into a pattern which portrays a vision of technological construction and the consciousness that goes through the screens. The screens that exhibit stocks and currencies information as well as his bodily functions are monitored on the screens which make him a pattern, who observes "coverage of the event on several screens" (*Cosmopolis*, 35). Eric uses a language of pattern to describe the new technologies. For instance, while he watches on the screens the market data, he explains them as "flowing symbols and alphine charts" and "polychrome numbers pulsing" (*Cosmopolis*, 5). He is portrayed as a pattern, even though he has social interactions, his interaction and dialogues are affected by the information technology which is parallel to transmogrification from presence to pattern. The change of focus from ownership to access is another



expression of the fundamental shift from the presence to pattern. Eric feels that he lack physical ownership as he utters, "I feel located totally no where. I think I am ready to quit, basically, the business" (*Cosmopolis*, 10). Eric's ownership is diminished into a large amount of information and data.

In *The Condition of Postmodernity*, David Harvey examines the economic features of the change to an informatgion. According to Harvey's 'durable goods', the society as a transformation from a Fordist reign to a reign of flexible accumulation are discharged by the information, which is not replicable unlike durable goods. So, the access is having information rather than possession. Eric resides in an information society in which humans are engrossed in "streams of information" (*Cosmopolis* 46). The presence anticipates and makes feasible the notion of possession, that one can possess anything only if it exists already. The access wants "pattern recognition" Eric attaches himself to computer screens through converting his physical body into the information data. The entry has created the informational traces which are detected and not the physical presence. The idea of public/private is troubled when ownership is less important than access. The possession indicates the survival of private life positioned on physical inclusion or exclusion whereas access indicates the survival of credentialing practices, which make use of patterns, not the presence to recognize those who do not have and who do have the claim to enter. The entering is the access to the data and not as a shift in physical location.

Eric's possession turned to be barely imperative than the interaction between articulation and codes of individual subjectivity with the information data. The bodies in a capitalist information society are reassembled according to the market pressure response. The physical possession in such a society is not significant. Hayles is of opinion that the dynamics of informatics instantiates junk and the relation between junk as information is clear in late capitalism. Thus, junk is considered as an 'ideal product' and junk merchant refuses to sell his product to the customer, instead the merchant sells the customer to his product. The merchant is not ready to simplify or improve his merchandise, but he simplifies and degrades the customer. Eric lost his dignity and ownership by being absorbed in data and information. The capitalism sold him to information and junk data. Eric becomes a portent of the postmodern weirdo and exhibits how presence yields to aggregate patterns formed by the movement of junk as information over points of resistance and amplification.

Eric absorbed in the information world and turns into a paranoid schizophrenic. In *Anti-Oedipus* Deleuze and Guattari presented the concept of schizophrenia. The term schizophrenia is not considered in its clinical sense by Deleuze and Guattari as a mental disorder. Schizoanalysis is not meant to romanticize the inmates of the asylum and their existence in torturous condition. It is used in a wider socio-historical level and not in a strict psychological term. Schizophrenia is depicted in *Anti-Oedipus* as "free flowing, form of desire,

relatively unfixed" by Deleuze and Guattari. They distinguish between the "two poles of social libidinal investment, the paranoiac, reactionary, and fascising pole and the schizoid revolutionary pole" (*Anti-Oedipus*, 368). Thus, schizophrenia and paranoia are treated as madness of two opposing forms. The paranoia is authoritarian and repressive while schizophrenia is resistant and liberating.

Deleuze and Guattari observe paranoia as a force of repression and schizophrenia tries to break out from those bonds. According to Deleuze, the schizophrenia and paranoia are a dichotomy related to the binary of deterritorialization and territorialization. Here paranoia is associated with reterritorialization or territorialization and schizophrenia is equated with the deterritorialization. The antique in capitalism, social organization of faith-centered traditional modes and the revitalization of obsolete are represented by the paranoia. The positive potential of capitalism is represented by schizophrenia, which includes dexterity, permanent revolution and freedom. The deterritorialization is associated with schizophrenia while reterritorialization considers paranoia. As an evacuation from a territory, deterritorialization can be considered as an emancipating movement from territorialization to independence. According to Deleuze and Guattari, it is "overlaid by a compensatory reterritorialization obstructing the line of flight" (*A Thousand Plateaus*, 506). Then deterritorialization is treated as negative when consecutive reterritorialization is

restricted by the line of flight and positive deterritorialization happens when the emancipating movement reigns over the reterritorializations.

In *Cosmopolis*, the device of resistance is absent against the manipulation of reality that materialized by cyber capital. Eric's escape is a negative deterritorialization from a tyrannical paranoid capitalism because he is enmeshed in consecutive reterritorialization occurs in the cyber capital. Eric sees himself as superhuman, packed with illusions and he turns to a paranoid schizophrenic. He becomes a narcissistic in negative deterritorialization, for example, while he is troubled by his amorphic prostate, Ingram his doctor is of opinion that it is not a serious trouble and there is no need of any concern about amorphic prostate. But his conceitedness does not allow him to accept the words of his doctor. Eric exhibits his narcissism, when Michael Chin, his financial advisor reminds him of the uncertainty in borrowing large amounts of increasing currency, yen. Here Eric asserts that he is able to read the pattern in the charts and yen won't go higher. Michael Chin believes that the yen is beyond charting but Eric insists that there is a method to chart yen. Thereafter he assumes the prerequisite to design a pattern that he presumes no one else has identified. Eric observes the pattern as "latent in nature itself, a leap of pictorial language that went beyond the standard models of technical analysis and out predicted even the arcane charting of his own followers in the field "(*Cosmopolis*, 33). Narcissism constructs the illusion for him that there is a method for the explanation of the yen.

Eric in a state of paranoid schizophrenia amplifies everything. Eric finds himself in a mode of hyper consciousness and thinks that everything happening in his body is because of a peculiar reason. For instance, Eric generally sneezes twice and thinks a "sneeze begins to develop in his immune system" (*Cosmopolis*, 62). He believes that the reason for the people to sneeze is the nasal mucous membrane reflex for protection, to evacuate the invasive objects. Eric, a cyber-narcissistic wants to amplify his act of sneezing to exhibit his power. On another occasion in which he leaves the car and clashes with an anti-capitalist protestor on the road, then he observes that his body whispers as a symbol of power.

Eric felt great; he held his clenched fist on the other hand. It felt great, it stung, it was quick and hot. His body whispered to him. It hummed with the action, the charge at the photographers, the punches he had thrown, the blood surge, the heart beat, the great strewn beauty of garbage cans toppling he was brass balled again. (*Cosmopolis*, 62)

Eric considers himself as powerful and great in the mode of schizophrenia. However, he realized the reality of his body when he confronts Benno Levin, who kills him. He was compelled to reveal about his prostate. Eric said to Benno Levin that his prostate is asymmetrical. His voice was not audible; Benno whispered that "so is mine". Both looked each other and there was a pause. He said "nothing it means nothing, it is harmless, a harmless variation. Nothing to worry about your

age, why worry?” (*Cosmopolis*, 86) those words assuages Eric and his killer believes that his dilemma is to be overpowered in data and screen analysis.

According to Benno Levin the problem of Eric is that he wants everything to be symmetrical. His paranoid schizophrenia and the over addiction to technology inhibits him to realize an uncomplicated reality that his murderer, Benno understands. He is not convinced with the clarification of his physician regarding the asymmetrical prostate, which is something not serious, but Eric is satisfied when his murderer says that it is “nothing a harmless variation”, and Benno shares the similar body condition with Eric. He observes the materiality of his body is illustrated in Benno’s body as well. So he thinks that he wants a personalized experience of the body’s materiality:

The pain was crucial to his distinctiveness too vital to be bypassed and not susceptible he didn’t think, to computer emulation. The things that made him who he was could hardly be identified, much less converted to data, the things that lived and milled in his body ...so much come and gone, this is who he was, the lost taste of milk licked from his mother’s breast, the stuff he sneezes...he had come to know himself untranslatably through his pain. (*Cosmopolis*, 91)

Eric yearns for a body, opposing to the body that is forced on him by the technology and he wants a body that he can understand and touch. Eric longs to

escape by being data and pattern. He yearns to attain a situation in which he can be "the reflection, he sees in dusty window" (*Cosmopolis*, 91). DeLillo in *Cosmopolis* illustrates the narcissistic condition of self that the paranoid schizophrenic encounters in the turmoil of aberration. The paranoid is compelled to decipher all the enigmatic signs in the surrounding and regulate them into a distinct coherent system. If paranoid thinks he is answerable for everything, it can be confirmed that the paranoid is the cause behind all these things. But DeLillo portrays that in some parts of the problem the virtual reality is also responsible. Thus a blending of schizophrenia and paranoia is in charge of constructing the illusion for the human.

*Cosmopolis* demonstrates a contemporary apocalypse in which the protagonist tries to get rid from capital to cyber-capital because of mainly two reasons, firstly he cannot bear the reality which is painful and limitations of the physicality of the capitalist world, and secondly through the escape of the protagonist into cyberspace he tries to attain mastery and control over the other people. De Lillo examines the connection between technology and the human body and alerts us about the threats of cyber-capital, such as turning into a pattern, narcissistic, paranoid, schizophrenic, etc. He also portrays human vulnerability towards the technology and illustrates that the over reliance on technology would move to the devaluation of individuality.

Don DeLillo's *Underworld* (1997) is a retrospective of life in the obscurity of the cold war for a half-century. The story pivots on two crucial blasts or shots,

which happened on the same day in 1951. The USSR experimental explosion of the nuclear bomb, important day in the history of the cold war and Bobby Thomson hit the home run in a baseball game in which Giants won the pennant game. It is the ball that connects various characters. The rest of the story moves with Nick Shay, a young man, in a backward chronology from Nick's adulthood as a waste management professional, flows back to the days in Bronx as a hooligan where he killed George, a young man accidentally who had been his mentor and friend. The last owner of the baseball is Nick and the inquiry for the ball's origin correlated to his attempts to befit his own life into the persistent narrative. Towards the final part of the story, Nick tries to clean up the waste of his earlier failures, he encounters a turning, outright revocation from the nihilistic persona he has constructed for himself approaching a life of connection or relationship.

Don DeLillo's *Underworld* (1997), his twelfth novel is unquestionably a battling work which takes the backdrop of the cold-war. It portrays a world as Manuel Castells refers to as network society which "everything is connected in the end" its deviating list of characters, diversity in location and setting and extensive historical grasp are gathered together by an intense network of connections and patterns. The title of the novel focuses this concern for the concealed systems and the nodes towards the convoluted underworlds in the text. It depicts the lives of misery and poverty in south Bronx ministry of Sister Edgar, there are underworlds



of networks in cold-war inspected by J. Edgar Hoover and the hidden domain owned by Moon man, the artwork of the artist of graffiti that dress up the sides of the trains of New York subway. There are bunkers in underworld ground, landfill crater, hidden histories and mafias. There are references to the underworld cultural representations.

Beginning with 1951, World Series match, the text evolves dense relationship networks. The novel revolves around the structural axis of the ball game in the preparatory narration. The narrative moves forth and back through history and it makes an influential sense of connection. *Underworld's* epilogue, titled as "Das Kapital" in which it is mentioned like:

Capital burns off the nuance in a culture foreign investment, global markets, corporate acquisitions the flow of information through transnational media, the attenuating influence of money that is electronic and sex that's cyber-spaced untouched money and computer safe sex, the convergence of consumed desire not the people want the same things necessarily but that they want the same range of choices.

*(Underworld, 78)*

In the above mentioned passage, it explains the ways in which current experiences are regulated and colonized by Das Kapital. It reflects capitalism as an organizing force of the narrative which displays the pattern of organization. The

novel offers a picture of convergence. It implies that to maintain an interpretative aspect of the novel, the reader must understand the pattern of structure with the sight of current economic conditions. The spotlight on the cyberspace, media and policy of corporate merged with the focus on the notions connected to "convergence", reveals an aspire to join with "Das Kapital" not only in a generic way but also in the backdrop of globalization.

DeLillo explains the *Underworld* as the connections of network that regulate the framework of globalization. The understanding of connection between spatial transformation and processes is a key to the globalization theories. According to Anthony Giddens the central force is compression of distance and time that is "distanciation" (*The Consequence of Modernity*). In globalization the expansion of global markets and new technologies works to re-determine and restructure the awareness and organization of the current environment. Giddens observes that the transformation of space is not a lesser effect of the globalization, but an important mechanism for its persuasive operation. This focuses on the spatial transformation which is essential because it opens a way to clarify the recognition of novel's connections with globalization forces.

Deleuze and Guattari deals with the 'connection' in *A Thousand Plateaus*, in which they figure out it as 'rhizomes'. The 'rhizomes' means "non hierarchical, horizontal multiplicities which cannot be subsumed within a unified structure, whose components from random unregulated networks in which any element may

be connected with any other element" (*A Thousand Plateaus*, 107). Similarly, Manuel Castells also deals with networks as a collection of "nodes" which are connected by "links". Similar to the rhizomes of Deleuze and Guattari they are non-hierarchical form of the network. The main features of these networks are extensibility, openness, interconnections and flexibility. The structure of the network is not at all static. In *Underworld* there is a common ground between the thematic concerns and the type of narrative and structure: intertwining infinite network of various relations of the multiplicity of non-hierarchical levels. This chapter attempts to analyze the rhizomatic and the network nature of the content and the form of the novel *Underworld*.

The narrative scheme of the novel comprises of the features of the rhizome as non linear, decentred and fractured with various entryways and exits. The novel deals with numerous themes like image prioritization, capitalism and the individual's role in the span of half century. The multiplicity sense of rhizome are induced by the elements such as consumers demand for the things, media fixation and the test for the person to be distinctive amidst the crowd.

The concept of the rhizome is taken by Deleuze and Guattari in the botanical sense, as a plant with a network of roots, with non evident end or origin, if any segment of it is detached, the remaining segment will grow continuously. According to Deleuze and Guattari "any point of a rhizome can be connected to anything other, and must be" (*A Thousand Plateaus*, 7). Rhizome,

ceaselessly establishes connections between semiotic chains, organizations of power and circumstances relative to the arts, science and social struggles. Multiplicity has neither object nor subject, only determinations, dimensions, magnitudes that cannot increase in number without the multiplicity changing in nature. (*A Thousand Plateaus*, 8)

In the structure of the narration of *Underworld*, many features of Deleuze and Guattari's rhizome are clear. DeLillo's magnum opus concentrates on the mode in which particular objects, events, symbols and characters seem to perpetually intersect. In the structure of the narrative any node can be connected to any other in an interminable network of coincidences and connections. The persisting motif of the work is "everything is connected" (*Underworld*, 825) which explains the core theme and principle of organization of the novel. To an extent the rhizomatic narrative of the novel is designed to portray DeLillo's concept of the real structure of society and it is proposed to depict the period and the sense of paranoia.

*Underworld* depicts the interpretation of Deleuze and Guattari rhizomatic fiction. The rhizome has "neither beginning nor end, but always middle (milieu)" from which it grows and it overflows. It is anti genealogy. It operates by "variation, conquest, expansion, offshoots capture" (*A Thousand Plateaus*, 21). The usage of 'milieu' is relevant here in two ways, firstly it is a French term to the

criminal underworld and secondly in French it is also referred to the social environment. The notion that, especially a criminal underworld and a social environment, where the growth of rhizome network expands and overflows from the core of the novel.

In the summer of 1992, the first encounter of the lead character Nick Shay occurs. This is late in the chronology of the novel. Nick Shay visits Klara Sax, while driving through the desert, with whom he had a short affair many years ago in the 1950s. The reversion of the structure of the narrative means that ultimately, the reader will observe this, but for the time being they are unaware of the connection. The rhizome of the narrative grows from the 'milieu' is an incident that makes the narrative's last action ahead of the epilogue. The process of reading is about convergence because of the inversion of the structure of the narrative.

In the conclusion of the main body of the narrative we observe the event in which the acquaintance with George Manza, Bronx is visited by Nick. George assured a shotgun for Nick and he was fascinated and pulls the trigger which ended in George's death. The concluding action of the text points the opening of the remaining life of Nick, which happened by negligence. The reader is in a favored situation because they are being informed of the way of Nick's life. His undisclosed past in the milieu, till the final point moves the narrative and thus the pursuer to the end as the different lines that have formed Nick are moved back to their constructing points where the social environment influences on the middle

point in his life and all the things around Nick ruptures. According to Deleuze and Guattari "what is interesting is the middle"(A *Thousand Plateaus*, 21). Nick's narrative rhizomatic line widens outwards from his milieu, the action caused not only because of his own criminality, but also by the cloudy underworld of the Bronx and the social environment. It indicates that his life is defined by the social environment in which as a youth he was absorbed. The absence of Nick's father figure circumlocutorily leads to his relationship with the Bronx underworld and George.

The structure of the narrative of *Underworld* is not organized in a linear chronology, instead it is fashioned in backward chronology and fragmented. Deleuze and Guattari observes that "the ideal for a book would be to lay everything out of on a plane of exteriority of the kind, on a single page, the same sheet " (A *Thousand Plateaus* 20). Defensibly, *Underworld* is a text that firmly extends itself to such a formation of rhizomatic map of the structure of narrative. According to Deleuze and Guattari map is connectable and open to its dimensions, reversible, detachable, and exposed to constant modification. "Map can be reversed, torn, adapted to any kind of mounting reworked by an individual, group or social formation" ( A *Thousand Plateaus*, 22).

*Underworld's* narrative structure is organized as a rhizomatic map. In backward chronology the narrative is branched into six parts. There are prologue and epilogue in the first and final parts of the novel. The prologue of *Underworld*

is set on 3rd October, 1951 as the novel begins, the reader is taken forth to spring summer of 1992, four decades forward, before moving back to the 1980's and initial 1990s of section 2 and next to 1978 spring. The section 4 is referred as "it was the time of Nixon's fall from office" (*Underworld*, 373) indicates the setting, maybe in the early 1970s, exact date is not mentioned in the narrative. The narrative is constantly reversed to the 1950s and 1960s, at last coming back to 4th October 1951, the next day after the actions of the prologue and on ahead in section 6. There are three sections infused between the huge chapters for a revisit to 1951 October. These sections deal with the location of the baseball of Bobby Thomson as Manx Martin, father of Cotter Martin who tries to sell the ball. These interludes furnish an overview of the character that pursues to find the balls ownership in "missing hours" (*Underworld*, 181). Like the section four in the epilogue of the novel, the date is not mentioned, but the hints of the World Wide Web and from their references it can be presumed to be the 1997, the novel's publication. The way in which chronology is mapped creates a larger map of connections in the underworld, those of "lived events, concepts, historical determinations, individuals, groups, and social formation" (*A Thousand Plateaus*, 22).

In the narrative of *Underworld*, Deleuze and Guattari's one of the principle of rhizome as "a signifying rupture" is eminently applicable.

A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines or on new lines.

There is a rupture in the rhizome whenever segmentary lines explode into a line of flight, but the line of the flight is part of the rhizome. These lines always tie back to one another. (*A Thousand Plateaus*, 9)

The entire life of Marvin Lundy is dedicated for collecting the whole pedigree of the baseball. He is not able to completely validate the ball, "I don't have that last link that I can connect backwards from the Wainwright ball to the ball making contact with Bobby Thomson's bat. I have a certain number of missing hours I still have to find" (*Underworld*, 181). The ball lifted from the public domain to the private creates a gap in the ball's descent, which implies a crack in the novel's rhizomatic line, yet the rhizome line "tie back to one another" in presenting the reader with the coherent view of the flow of the ball.

The concept of the rhizome that it grows from the middle is introduced earlier in connection to Nick's individual narrative which is largely relevant to the narrative structure of the novel. The section five of the novel entitled 'Better Things for Better Living Through Chemistry: Selected Fragment Public and Private in the 1950s and 1960s', placed in the centre of the narrative and is a mixture of fragments of the different characters and strands in the novel, which is bouncing chronologically with 1950s and 1960s. The text rapidly moves from



scene to scene and this creates bewilderment in the readers. Some of the segments are portions of the wider arc of the narrative: Nick in 1952 is in a corrective facility, the comedy shows are played by Lenny Bruce during the crisis of Cuban missile in 1962, a glance into the lives of consumers living in the suburban utopian lifestyle in the shade of Soviet.

In the case of the rhizome, Deleuze and Guattari observed that the points with the particular characteristics “are not necessarily linked to traits of the same nature, it brings into play very different regimes of signs” (*A Thousand Plateaus*, 25). In the interweaved coincidences, any point is linked with any other, this is how connections work. In Vietnam an owner of the baseball, Chuckie Wainwright flies the bomber that later Klara Sax as an installation of art rehabilitates it. The another previous owner of the baseball was Texas Highway murderer's victim. The connections are extemporaneous and hardly anyone can trace that because it is placed in the underground, it is conspicuous through the eyes of art. The connection can only be disclosed by the active participation of the reader in converting chaotic web created by DeLillo into a comprehensive system. The reader is guided dialectically to a fabricated fusion by the series of segments. The reader creates delusion because of the changing times of the segmented narrative that the reader is constructing their own system; DeLillo's objective is of a fabricated fusion, in which the reader is supplied with the pieces of puzzles to solve.

The notion about connections that, they are clean-handed is reversed when they are galvanized by consumerism, which is one of the major concerns of *Underworld*. The connection structure of the novel seems to be divided; as those involving individuals and the recurring motifs are the connections that are considered as good because that moves forward the novel and create interest for the readers by placing them in the correct order. But the consumeristic connections are portrayed as linear grids and Deleuze and Guattari observes it as arborescent. Finally, these are stronger than the clean handed connections that tie the individuals. The novel's paranoia of the cold-war is brought out in angst of the growing power of the connections of capitalism.

One of the principles of rhizome is multiplicity. Deleuze and Guattari condemned the arborescent, binary and circular systems and they framed the ways in which widening multiplicity makes a rhizomatic structure.

Multiplicities are rhizomatic and expose arborescent pseudo multiplicities for what they are. A multiplicity has neither subject nor object only magnitudes, determinations, and dimensions that cannot increase in number without the multiplicity changing in nature. (*A Thousand Plateaus*, 19)

The rhizomes as non signifying, a non-hierarchical system with multiplicities, parallel to the narrative structure of the novel *Underworld*, which James Gardener explained as "a massive post-industrial sprawl with little

discernible order and no real center" (*The Los Angeles of Novel National Review*, 61). Not only the structure of the narrative, but also the thematic level of the text is also non-hierarchical, multiplicitous and decentred. The future vision of the World Wide Web is set out in a rhizomatic space of impartiality and equal opportunity; it applauds the integrity of the landfill as equalizing, unifying realm against the capitalistic inequality. But the modern society's rhizome is not without negativity, the image saturation occurs due to the multiplicities of media coverage.

In *Underworld's* epilogue the World Wide Web is assumed to be set in 1997. The epilogue is titled 'Das Kapital', as 1867 communist treatise of Karl Marx, the epilogue of the *Underworld* presents an analysis of updated capitalism. It is an ironic type of title for a novel which is defined by the cold-war for hegemony of the economy and that end up with the American consumerism pressing "method of production that will custom cater to cultural and personal needs not to cold-war ideologies of massive uniformity" (*Underworld*, 786). The internet presents a rhizomatic, non hierarchal system that moves a certain distance for compensating the dominant powerful capitalism. The connectivity of the internet is celebrated by Jeff, Nick's son and Sister Edgar as the place where everybody is everywhere at once and Sister Edgar's online involvements is detailed regarding the underlying theme of the novel.

In her veil and habit she was basically a face or a face and scrubbed hands. Here in cyber space she has shed all that

steam ironed fabric. She is not naked exactly but she is open, exposed to every connection you can make on the World Wide Web. There is no space or time out here, or in here or wherever she is. There are only connections. Everything is connected. All human knowledge gathered and linked, hyperlinked, this site leading to that this fact referenced to that, keystroke, a mouse click, a password-world without end, amen. (*Underworld*, 825)

About the individual anonymising and elimination of hierarchy in the internet as the rhizome is commented by Alice Vander Klei as "this hybridized knowledge that we are now linking together, these trans-continental ideas that are being grafted, attempt to do away with all classification, plunging us into a common, non-hierarchal database" ('Repeating the Rhizome'. *SubStance*, 49). For Sister Edgar, the internet experience is emancipating, while for others the extensive space of internet converts individuals into the figures of anonymity. Sister Edgar is defined no more by her "steam-ironed fabric", she gets back her individuality through internet. DeLillo portrays a notion of internet as "a world without end" represents a single-plane multiplicity which is advocated by Deleuze and Guattari.

Sister Edgar is liberated through the world of internet or else restrained by the duty to the limited bounds of the poverty-stricken Bronx. Widening outwards

infinitely, all circumferences and no center, offering myriad, hyperlinked potentiality for the individual, locating the World Wide Web in the novel's epilogue that represents a framework of a future moved by capitalism is significant.

According to Dewey "the narratives visionary peroration is nothing less than a refulgent revisioning, without clear irony of the internet itself as a vast embracing system that both grants transcendence from bothersome physical limitations and offers the generous webbing of an immeasurable community" (*Beyond Grief and Nothing: A Reading of Don DeLillo*, 29). DeLillo points the World Wide Web to be his conception of an equal and accessible rhizomatic space that resists the hierarchies of capitalism. The internet has widened so expeditiously and is so comprehensive and futile to pin down, the novel queries "is cyberspace a thing within the world or is it the other way around? Which contains the other and how can you tell for sure?" (*Underworld*, 826). This notion is explained by Fitzpatrick as "difference without differences of union without contact, of place without space" "another kind of narrative illusion, a new, luminous myth of wastelessness" ("The Unmaking of History: Baseball, Cold-war, and *Underworld*". *Under Words: Perspectives on Don DeLillo's Underworld*, 136).

Throughout the novel the motif of waste as signposts appears, for instance, in the celebration the falling of the debris around the polo grounds, contaminated waste in a mysterious ship, Nick Shay as waste manager, etc. Jesse Detwiler, the

colleague of Nick, reviews how the connection between waste and civilization is inverted. He is of opinion that the waste is not a spinoff of civilization, rather "garbage comes first, and then we build a system to deal with it" (*Underworld*, 288). This connection mirrors how the text inverts the structure of narrative and the above mentioned inversions construct a consolidated aesthetic of disintegration across the text. The connection between the structure of narrative and the waste systems moves further, in that both are rhizomes. The role of capitalism is described by O'Donnell within the rhizome of garbage.

In *Underworld* waste exists as a kind of underground empire, a realm where difference becomes sameness, linking seemingly variegated identities into the uniform processes of production, purchase use and disposals that generate the illusion of difference and the seeming idiosyncrasy of individual desire. For DeLillo, the vast socio-economic system of global capitalism figures its operation in the spectacle of waste, which demarcates the complex relation between desire and fear in the lives of novel's characters. In this relation the desire for difference for historical particularity is traded off against the counter desire for system, order and a connection to a larger fetal history. (*Beyond Grief and Nothing*, 113)

The underground world of garbage is in the structure of the rhizome and it is equalizing in which the waste of various societies blend together, eradicating the difference in attaining a part of the equivalent non-hierarchical, ever-widening and acentral plane of multiplicity. Evans is of opinion that, waste keeps the most personal and intimate connection to the private self and one's waste is the substance which is one's own. Then the landfill is emblematically a place at which humanity can be assembled together, only after the steps of production and consumption, which can be considered as the new way in which they defines themselves. At the stage of 'civilization', the humanities demand upon capitalism to present something original is conflicting with its concurrent demand for the connection and order. Not able to have all at once, the structure of rhizomatic connection triumphs and the difference becomes uniform, even if capitalism presents a delusion of difference for those who neglect and blind to this underworld that progressively intrudes on their lives. Even though the waste is unwanted and unseen, it attaches the humanity together in spite of disparateness.

Multiplicities are also portrayed through the different views in which the things are depicted. The Dodgers- Giants game is taken from the perspective of diverse images in the stands and when the narrative moves through the decades and dominated by the technologies, the viewpoints become complex. Baudrillard's development of a vision of simulacra is clear in the various events in the novel; Bobby Thomson's footage of the newsreel of his run parallels the vintage of

World War I. But the picture of the Fuzzier and Shakier sets an assertion to permanence. Russ Hodges, the announcer who did the delightful account of the last moments of the game is appealingly confined in time. It is not subject to the degrading process of agitated repetition, that drains a current event, before it has turned into coherence. Both are unconsumed, Hodges and Thomson.

Through Brain Glassic's opinions the personal views of DeLillo are swapped into the novel;

The Thomson honor continues to live because it happened decades ago when things were not replayed and worn out and run down and used up before midnight of the first day. The scratcher an old film or an old audio tape, the clearer the action in a way, because it's not in competition for our attention with a thousand other pieces of action. (*Underworld*, 98)

Thus the prologue stands in opposition with the events of subsequent decades depicted in the rest of the novel, which discuss about the impact of consumption and multiplicity on society. David Cowart observes that, Thomas Homer "remains undiminished as an experience of reality because it was never transformed to media simulacrum" (*Shall These Bones Live?*, 53). Perhaps one of the notable examples in the novel of the media events converted into simulacra is through frantic repetition in the assassinations by the Texas Highway killer, in



which one is accidentally caught in the video by a kid and the media outlets looped the footage ceaselessly. Even though the tape recorded is said to be "real this time, not fancy movie violence" (*Underworld*, 158), it is not 'real' in the respect Thomas Homer is original and unconsumed but it is "more real, true to life than anything around you, the tape is super real " (*Underworld*, 157). In post-modern generation being 'super-real' is an instance of third order simulacra of Baudrillard, but to detach the process of the real is impossible and there is no difference between the real and the representing image.

Deleuze and Guattari observes that "it is only when the multiple is effectively treated as a substantive, 'multiplicity' that it ceases to have any relation to the one as subject or object" (*A Thousand Plateaus*, 18). Once the image turns to simulacra, described by its multiplicity, the difference between the original event and the image, 'the one ' is absent. Similarly, one piece of footage of Texas Highway killer was used by the media to represent all the consecutive killings in the coverage. "Because there was no film or tape of the new shooting they had to show the old tape, the only tape and they would show it to the ends of the earth" (*Underworld*, 232). In a generalized simulacrum the difference between the reporting of the current event and the representation using the past event being vanishes as the two become blended and the audience of television is hypnotized, as Matt Shay in the novel "when it was running he could not turn away from it ". (*Underworld*, 215)

To some extent by the watching of the Zapruder movie dealing with the assassination of President Kennedy twisted the discourse of simulacra. Rather than simulacrum that would be familiar to the contemporary audience, for the crowd in art gallery and Klara Sax, who observe it in 1970s, the footage (outside the government) is never seen before. The multiplicity power is clear in the quickness of the change in the representation of the footage. The sudden reaction on the initial viewing of the movie is so appalling as not to be watchable, "a woman seated on the floor spun away and covered her face because it was completely new, you see suppressed all these years " (*Underworld*, 488). However, continuously running at once on many television screens changes its perception. The "footage took on a sense of elegy, running ever slower, running down, a sense of greatness really, the ears regal gleam and murder of some figure out of dimmest lore" (*Underworld* 496). It has become old footage and elegiac within seconds. The displays performative nature is what will consequently become an experience of everyday news. Duvall observes that what we see is how rapidly what at first is an example of how avant-garde art become the television audiences standard experience and a sort of co-option of capitalistic aesthetic technique. The art is turned into everyday by the consumption of capitalistic multiplicities, widening their power into all households; the individuals hardly had time for consuming the original, even before that, the events are converted into simulacra.

In Eugene Goodheart's opinion the multiplicity of horror has a purgative effect; the pain wears away by the repetition. Our experience or image is perfected by it. By detaching the event, repeating it, its horror can be evaporated. We have its rhythm and form before us "the event becomes aesthetic and the effect upon us anesthetic" ('Some Speculations on Don DeLillo and the Cinematic Real', 122). This notion comes through in reference of De Lillo to the events of real life that have been broadcasted in a similar way, for instance, the Challenger disaster in 1986. "He thought of the contrails on that blue day out over the ocean, two years ago if that's when it was, how the boosters sailed apart and hung the terrible letter Y in the air" (*Underworld*, 227), in the following days of the disaster, the footage is continuously repeated in the television networks and those pictures are hammered into the American public consciousness. Rather than the terror of death, this image held in their memories and it turns to be a simulacrum for the real event.

In *Underworld*, it is not only through the recurrence of images in television the simulacra is created. In the early 1990s, since Nick's youth he attends for the first time a baseball game. The Dodgers and the Giants, seeks the money and moves to the profitable West Coast market and turns to Los Angeles Dodgers and San Francisco Giants. They themselves have become simulacra. It is depicted in the novel as "we had the real dodgers and giants, now we have holograms" (*Underworld*, 9). The aura of the teams of New York in 1950s portrayed in the

prologue has vanished as Nick Shay and his co-workers view the game at Dodger stadium from behind the glass; "the crowd remained at an eerie distance, soul moaning like some last battalion" (*Underworld*, 91).

Duvall points that, the baseball process an aura which is universal and timeless with reference to the game of 1951. However, it seems clear that, if unrecognizably capitalism has tried to twist it, never it could have been so. The trapping of social hierarchy and advertising makes awareness among the individuals, that they are consumers of an immovably conducting event in the 1990s, baseball that cannot be timeless. European tourists were bought for an opportunity to take a photo of a 'real' experience of Bronx in New York. Sister Gracie says bitterly,

It is not surreal. It's real, it's real. Your bus is surreal. You are surreal... Brussels in surreal. Milan is surreal. This is real.

The Bronx is real. (*Underworld*, 247)

These lines emphasizes his notion of the "co-option of aesthetic technique by capitalism" (*Excavating the Underworld*, 264). The simulacra which is money driven, will not restore the genuineness of the original experience for those who recollect what came first.

The internet creates an ultimate space of connection and the supremacy of garbage over civilization makes an overflow that imposes a notion of anti-

hierarchical equality. Eventually, the fascinations of media with the image and the idea absorbed by consumerism for benefit, builds a profusion of simulacra.

The pivotal question concerning *Underworld* is whether the novel can be called, as “strange mystification: a book all the more total for being fragmented” (*A Thousand Plateaus*, 6). Absolutely, the novel rises to bring to light the connections of the characters and the narrative. The final unifying theme of *Underworld* comes in novels structure. In spite of thematic concerns, the connections in themselves mark a network of rhizomatic approach that De Lillo consciously portrayed. The network of connections develops outwards, 'moving between things' of the fragmented structure of the narrative, restructuring of cracked narrative. *Underworld*'s thematic concerns present a vision for the rhizomatic possibilities of the future. *Underworld*, published in the early days of internet i.e. 1997, DeLillo's foresight of the world wide web as an all connecting the world, endlessly expanding network has proven to be right. It is portrayed in the novel as an anonymising space that permits individuals to travel across the social anticipation that would else bind them. Certainly, it can be associated with the rhizomatic growth of a new way to depict history as portrayed by DeLillo in the baseball game of Dodgers-Giants in 1951; the multiplicities of various individual encounters of an event can blend to form a narrative of public response. The internet as a collective mechanism is a beneficial communal space in which similar narrative lines can be blended to record history.

*Underworld* undoubtedly mirrors a rhizome, portrayed in the narrative structure in which 'everything is connected' and the content thematically examines the potentialities for a network future. Surely not every element of the rhizome in the novel and the society are positive. The media boost and contribute to the multiplicities of the image which leads to simulacrum destroying the actual object or event. *Underworld* depicts the growth of consumerism directed situations happening out of the traditional domain of television, for instance, in baseball, which points the expanded power of the capitalistic framework that prevails in *Underworld*. The consumerist culture has also boosted the growth of multiplicities of waste, even though cherished by Nick and colleagues, but compels the rest of the world to live more and more in the darkness of their own debris.

As the novel unfolds, the baseball can be considered as a hub in a capitalist global network. In the prologue Cotter Martin sneaks into the baseball game and goes away with that ball. When Manx, his father found that his son got the valuable ball, Manx observes that, "crazy to let the thing sit here and do nothing and earn nothing" (*Underworld*, 146). Suddenly, the ball is shifted into a commodity of exchange. As the ball moves from one person to another, it attains more value and gains a rich history. Marvin Lundy understands that,

It was an object passing through. But it inspired people to tell him things, to entrust family secrets and unbreathable personal tales, emit heartfelt sobs into his shoulder. Their

stories would be exalted, absorbed by something larger, the long arching journey of the baseball itself and his own cockeyed march through the decades. (*Underworld*, 318)

Here the “something larger” which swallows all these stories is nothing other than a capitalist network of America.

The novel draws many links between the game of baseball and game of America’s global hegemony that is established in military and economic power. DeLillo uses the phrase “Short Heard Round the World” for depicting this connection. Ralph Waldo Emerson coined that phrase to depict the American Revolutionary War’s breakout and adapted later by the ‘New York Daily News’ to describe the sign taken by the Giants to beat the Dodgers in the famous series of baseball. Jane Farish, BBC producer observes it as, “a little bit of American bluster” (*Underworld*, 95). Albert Bronzini inquires that, “The Short Head Around the World? Is the rest of the world all that interested? This is baseball. I was barely aware” (*Underworld*, 669). Father Andy Paulus, his friend describes the motivation for that popular slogan in response to the disbelief of Bronzini,

We may take it that the term applies to the suddenness of the struck blow and the corresponding speed at which news is transmitted these days. Our serviceman in Green land and Japan surely heard the home run call as it was made on

Armed Force Radio. You see why our wins and losses tend to have impact we beyond our borders. (*Underworld*, 670)

In 1950s, primarily baseball was an American game and the glorification of a national phenomenon of baseball into a news story in international level implies the United States major control over the global communication network. The military presence across the world is essential for the power over global communications. It is according to the interests of United State the global infrastructure assembled. The dependency of the rest of the world on America increased in the following years of World War II.

*Underworld* implies the competitive games logic that reinforces the present American political and economic networks. By the language of games the struggles of Cold war have been outlined repeatedly. Marvin Lunday in the novel employs this, when he observes, “The cold war is your friend. You need it to stay on top and you don’t know the whole thing is geared to your dominance in the world” (*Underworld*, 171). In the epilogue of post cold war in the novel, Viktor Maltsev, Russian capitalist entrepreneur similarly outlines the conflict as he explains Nick Shay, “you won, we lost. You have to tell me how it feels. Big winner” (*Underworld*, 793).

The logic of competitive play is problematized in the novel by drawing links between the game of baseball and American capitalism. DeLillo utilizes not only the baseball, but also chess to examine the language of games. In the



childhood days of Matt Shay, he developed his interest for chess, but later he has given up chess. The reason behind that, which he explains,

I came to hate the language, you crush your opponent. It's not a question of win or loss. You crush him. You annihilate him. You strip him of dignity, manhood, womanhood, you destroy him, and you expose him publicly as an inferior being. And they gloat in his face. (*Underworld*, 112)

He observes that games empower violence that craves to annihilation. Father Paulus in the assessment of chess explains that a chess player must, “prideful, arrogant, aggressive, contemptuous and dominating. He must have a killer instinct” (*Underworld*, 674). This implies America’s game of global socio-political control over the rest of the world.

American society in the present scenario is in the course of "McDonaldization " which is defined by George Ritzer as "the process by which the principles of the fast food restaurants are coming to dominate more and more sectors of American society as well as of the rest of the world "(*The McDonaldization of Society*, 20). McDonaldization is concerned not only with the fast food but also the greater process that prevails in various other realms such as consumerism driven by the media action. The overpowering conquest of capitalism led America to an approach of consumption, which is characterized by consumer culture which in turn is a capitalist culture. The people want to buy

more and the notion of the free market in which citizens are freely compelled to buy, which take place primarily by the media.

According to Frederic Jameson, postmodern culture is characterized by the culture of the image "the society of the media or the spectacle" (*Postmodernism and Consumer Society*, 113) and television has altered the routines and lives of people in the world. Present day, people not only consume objects, but also images, chiefly people bought many commodities by setting their images in perspective that whole things are legitimate if it is for an individual to be in the limelight. In the consumerist culture, people choose any path to gain fortune and fame.

DeLillo is attentive to the issues of the society and relationship with the citizens, overpowered by the consumerism of things and images, and in the novel he deals with how consumeristic processes are happening in the present day. People are controlled by the images from television or computers. In *Underworld*, a conversation with Nick Shay and Detwiler, the teacher at UCLA, says "I take my students into garbage dumps and make them understand the civilization they live in. Consume or die. That's the mandate of the culture" (*Underworld*, 287). The quantity of waste is high because of the high consumerism in America. In the contemporary world, the use of the image has become more and more important. The media alter the attitudes and minds of the people and influence them in many

ways. In Federic Jameson's opinion "the image is the commodity today" (*The Cultural Turn*, 136).

In *Underworld* the American cities were presented as a public space that has become saturated with the system and signs of commercial activity. The plethora of visual stimuli hinders the citizens from seeing their surroundings. "It was rare to see what stands before you, what a novelty of basic sensations in the grinding life of the city to a loose across a measured space and be undistracted by signs and street lights and taxis and scaffolding" (*Underworld*, 379). The novel uplifts the issue of the human values sustaining in the depersonalized and denatured urban environment. In the metropolis of postmodern age, corporate interests have taken over the domain, which in the past was formed by the aspirations and activities of the city dwellers. The novel depicts the urban landscape and late capitalism, as Charle Wainwright, says "there is only one truth", "whoever controls your eyeballs runs the world" (*Underworld*, 530). The industry of advertising brought the design and technology together to dominate the consumers, "once we get the consumer by the eyeballs, we have complete mastery of the marketing process" (*Underworld*, 531). Wainwright is of opinion that, if they got the consumers by the eyeballs, their minds and hearts will follow. It connects the advertising with the military industry whose lethal products like Agents Orange and the atom bomb are important concerns of the novel's fabric and the terror and desire are incorporated in American domination.

The media condense messages and images for the maximal impact and ensure their retention by the people. The messages of the media pierce into the private niche of thought and memory. The disappearance of Nick's father and his meditation is overprinted with the advertising slogan and commercial logo of his favored cigarette brand: "My father smoked Lucky Strikes. The pack has a design that could easily be called a target, but then maybe not -there's no small central circle or bulls eye. The circle is large" (*Underworld*, 87). "They said L.S/M.F.T-Lucky Strikes Means Fine Tobacco. Lucky Strike, in quotes, they said – it's toasted" (*Underworld*, 809). Even after the memories of his father have run down, the captivating slogan and icon remains in the memory. The personal memory is replaced by the brands, icons and slogans, so that corporate communication tries to replace even the human rights of lamenting for loss.

The novel is an aggregate of networks, consumerism, family fragmentation, conspiracies in underground, violence, etc. However the attitude of DeLillo to American post modern life is enigmatic. The losing out of the old New York to new urban space which is yet frequented by the underworld specters, DeLillo offers a desire for a better world in the last two sentences of *Underworld*, "Words that spread a longing through the raw sprawl of the city and out across the dreaming bourns and orchards of the solitary hills. Peace"(*Underworld* 827).

## Conclusion

Cathy N. Davidson and David Theo Goldberg in their essay ‘A Manifesto for the Humanities in a Technological Age’ have observed, “the humanities have a central place in exploring the possibilities, the reach and implications of digital technologies and cultures: how technology shapes what we think about the human and the humane” (6). Networks are models that can aid us, connect questions regarding the “human and the humane” to that about technology, science and the humanities.

Networks are demonstrated not only as a present technology, but also a new figure of power and a manageable form which is decentralized. The world is transformed by globalization into a network society which is constructed by numerous connections that link identities and actions across national borders. A new sort of cyber space is materialized through this network society.

In Kazuo Ishiguro’s *The Remains of the Day* (1989) the problems of professionalism, deduced here as a problematic because of the glorified cosmopolitan identity. Through analyzing this novel, it is found that how an over-generalized identity in cosmopolitanism appears and its connection to a process of globalization, the consequences of this sort of cosmopolitanism and the ethical complexities which push the protagonist to question, ultimately bury their own transnational desires, display the self destructiveness and emptiness of any kind of

cosmopolitan position that has been raised to an extreme, especially when the character is finally reluctant to deal beyond the limits of the self-identification in to a further satisfying state of vulnerability. The foolishness of the protagonist changes his sort of cosmopolitanism into a paradoxical aspect that is once in their eyes extraordinary but also mundane, a position that has disastrous effects externally and privately. In *The Remains of the Day*, this imprudence is disclosed when the protagonist universalizes and magnifies local connections at the cost of external ones.

In *The Unconsoled* a European town is depicted that aspires to turn into a global city and the arrival of the protagonist in the city ignites and outburst of tensions in between the localized particularities of culture and aspiration of global significance that the town has been longing to fulfill. *The Unconsoled* emphasize the threat of a cosmopolitan stand that is empowered by complacency and arrogance, such that the absence of productive engagements with profuse perceptive provides any cosmopolitan scan as a continual problem to be deal with. In *The Unconsoled* everyone is caged in the global aspirations at the cost of personal relationships and local connections. The hollowness of Ryder's cosmopolitan activity is fiercely depicted by the non-performance of Ryder near the close of the narrative.

*The White Tiger* is analyzed based on the identity theory of Manuel Castells, which he deals in *The Power of Identity* and the animalization theory of Gilles Deleuze and Felix Guattari depicted in their work *The Animal Capital* in this thesis and proved how the resistance of the subordinate class over the dominant class is portrayed and how Balram breaks out of the cage to freedom. Balram's journey from 'darkness' as a servant to the elite class in the 'light', discloses the endeavor of the darkness to abduct power. Balram's ferocious nature is exposed in *The White Tiger* who kills his master: "of course, a billion servants are secretly fantasizing about strangling their bosses" (*The White Tiger*, 125). Balram is eccentric and rare like a white tiger which is a rare and uncommon occurrence, "may be once in a hundred years" (*The White Tiger*, 38). He murders his master because he wants to escape from the clutches of his master and attain freedom.

Balram acquires various ways to resist Mr. Ashok's domination. Balram cheats him by siphoning petrol from Ashok's car consulting corrupt mechanic and use the car as a freelance taxi, etc. He is of opinion that, "the more I stole from him, the more I realized how much he had stolen from me" (*The White Tiger*, 130). Here power is exercised and employed by a net-like arrangement. The circulation of power can be seen in the novel. In the beginning of *The White Tiger* Balram is a powerless servant and his masters are powerful, but later he over

powered his master by employing resistance and projecting his identity through animalization.

Manuel Castells deals with three sorts of identity building- legitimizing, resisting and project identity. Legitimizing identity is produced by the dominant class of society to prolong and justify their domination is exhibited by Mr. Ashok, his master and family members, corrupted politicians, etc. Balram built his resistance identity from his devalued conditions and defamed by domination, he opposed these dominations. In the final stage Balram develops project identity with the situations and the materials around him and re-determine his position in the society. From a servant, he becomes a villain and later becomes a successful entrepreneur.

The narrative uses the animalization of human spaces and human beings as a symbol of atrocity of the economic growth in India and to gestate the brutality of rising social structures. Balram is a beastly figure of the voracious power of global capitalism of contemporary India. The novel sarcastically scrutinizes the attributes of Balram's elucidation within a neoliberal globalized economy. The solutions Balram found are capitalistic, competitive, individualistic and alienating in nature.

Don DeLillo's *Cosmopolis* and *Underworld* were analyzed to reveal various aspects of networks, cyber-capitalism, consumerism, body, technology, global-local identity, etc. In *Cosmopolis* Eric engrossed in the information technology. But the information age incarcerated him into a carapace in which he



assumes himself in the middle of the world that is moving ahead to a gratifying future. Here the question is the reality of his illusion. The human considers privileged in the computer network system from which information is extracted. He turns into cyber narcissistic. His capability of understanding network of control and power builds a sense of hyperbolic confidence in him. He believes that without him the world would be insignificant. An illusion is formed by a computer network system that if he maneuvers information, he will be superhuman in capital and cyber capital.

Don DeLillo portrays this theme of consumerism in his novels including *Cosmopolis*. It aimed to concentrate on the influence of consumerism on a person as the embodiment of a consumeristic society in the postmodern era. In post industrial era, a consumer society in which people craving to be updated with the new style packs in all fields. In other words, the people have to face terminal exclusion and rejections that are the comeuppance for those who fail to come up with the images the community presents. People are forced to re-conciliate with the consumption policies of the society and that is the path one can be recognized nowadays.

*Cosmopolis* describes the consequence with the emergence of cyber capital. Digital transaction plays a major role in manipulating and oppressing common people. Less space is allocated to ordinary citizens in cyber-transaction. Like the capitalist world; the cyber capitalist world is also totalitarian in nature. The

leading capitalist world is totalitarian in nature, since the production in a capitalist way along with the technology utilized by the ruling class to manipulate society and manage needs according to their own benefits considerable segment of the population and large areas of the world is switched off from the new technological system. Socially and functionally the speed of diffusion of technology is selective.

Manuel Castells observes that the critical source of technological inequality in our society is because of the differential timing in entry into the power of technology for countries people and regions. The switched off areas are spatially and culturally discontinuous; it includes regions like inner cities of America or the shanty towns of Africa or in rural areas of India or China. Even though across the globe, the dominants functions, territories and social groups are connected in the new technological system at the dawn of the twenty-first century.

Eric is deeply involved in the information technologies and he is threatened by an anxiety the loss of a sense of time and space that drive in the interest of cyber capital. Eric hopes that the technology can take him to a life of immortality in cyberspace. He goes for attaining eternity by transferring himself to computer data. Eric's delusion of immortality is a wrong simulacrum and is shattered when he is killed by his former employee abruptly he detected himself on his high tech watch screen. At that point, Eric spots himself in the boundary of death and life. He reached the reality of his being. He goes through the pain of the shot and realizes that beyond the body there is no existence.

The crux of technology drifts to diminish the human into an instrumentation system. The basic aim of the technology is this diminutive approach that alters each and every aspect of life and as a consequence humans turn into cogs in the mechanism. Eric is converted into a mere object of technology that builds an illusion for him of eternal life. Technology has converted the nervous system of human beings into digital memory and for the capitalist society's benefit humanity is abused. Eric's over obsession with technology fails to accomplish his lust for eternal life and it has resulted in his death.

In cyberspace Eric turns into a pattern that portrays a vision of technological construction and consciousness goes through the screens. Eric lost his dignity and ownership by being absorbed in data and information. Capitalism has sold him to information and junk data. Eric becomes a portent of the postmodern weirdo and exhibits how presence yields to aggregate patterns formed by the movement of junk as information over points of resistance and amplification.

*Underworld* depicts the interpretation of Deleuze and Guattari rhizomatic fiction. The rhizome has "neither beginning nor end, but always middle (milieu)" from which it grows and it overflows. The structure of the narrative of *Underworld* is not organized in a linear chronology instead it is fashioned in backward

chronology and fragmented. Not only the structure of the narrative, but also the thematic level of the text is also non-hierarchical, multiplicitous and decentred.

DeLillo's foresight of the World Wide Web as an endlessly expanding network connecting the entire world has proven to be right. It is portrayed in the novel as an anonymising space that permits individuals to travel across the social anticipation that would else ways bind the individuals. *Underworld* undoubtedly mirrors a rhizome, portrayed in narrative structure. In this structure 'everything is connected' and the content thematically examines the potentialities of for a network future. The novel draws many links between the game of baseball and game of America's global hegemony that is established in military and economic power. The logic of competitive play is problematized in the novel by drawing links between the game of baseball and American capitalism. Mc Donaldization is concerned not only with the fast food but also the greater process that prevails in various other realms such as consumerism driven by the media action. The overpowering conquest of capitalism led America to an approach of consumption, which is characterized by the consumer culture which in turn is a capitalistic culture. The people want to buy more and the notion of the free market in which citizens are freely compelled to buy, take place primarily on the media. Present day, people not only consumes the objects, but also images, chiefly people bought many commodities by setting their images in perspective that whole things are

legitimate if it is for an individual to be in the limelight. In the consumerist culture, people choose any path to gain fortune and fame.

The issues of the society and relationship with the citizens overpowered by the consumerism of things and images were analyzed and dealt with how consumeristic processes are happening in the present day. The novel is an aggregate of networks, consumerism, family fragmentation, conspiracies in underground, violence etc.

Even though if it is western or eastern the lives of the globe grow more and more interconnected, at times, it can be proved both as enabling and exploitative. The perception of global linkage and its nature, the reasons of privileges that the contemporary society provides to the network as the key metaphor for perceiving connectivity is essential for the world's collective transformation. Such understanding is also an important requirement for any truthful quest for justice, nevertheless the goal may be asymptotic, and not only for ourselves, and also for others with them we are unavoidably interdependent. According to Manuel Castells,

Technology does not determine society. Nor does society script the course of technological change, since many factors, including individual inventiveness and entrepreneurialism, intervene in the process of scientific discovery, technological innovation, and social applications, so that the final outcome

depends on a complex pattern of interaction. (*The Rise of Network Society*, 5)

The globalized world is made up of networks. Not everyone or everything is globalized, but the global networks affect everyone and everything that structures the planet. The reason is that all the core activities, communicative, economic and cultural fields are globalized.

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