

From Diversity to Solidarity: Exploring Women's Issues
and
Transculturalism in *The English Patient*,
Maps for Lost Lovers and *A Thousand Splendid Suns*

Thesis submitted to the University of Calicut for the award of
Doctor of Philosophy in English Language and Literature

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Declaration

I, Reshmi Ravindran P, hereby declare that the thesis titled “From Diversity to Solidarity: Exploring Women’s Issues and Transculturalism in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*” is a work of bonafide research carried out by me under the supervision and guidance of Dr. Anila Joseph, and it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition.

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Certificate

This is to certify that the thesis “From Diversity to Solidarity: Exploring Women’s Issues and Transculturalism in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*” submitted to the University of Calicut for the award of the degree of Doctor of Philosophy is a work of bonafide research carried out by Ms. Reshmi Ravindran P under our supervision and that it has not previously formed the basis for the award of any degree, diploma, associateship, fellowship, or any other similar title or recognition.

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Introduction

In spite of the significant achievements that women and girls have made in recent decades, modern mind is still haunted by the question- "*How terrible is it to be born a girl in the world today?*" (Coleman). "Despite progress, all societies suffer from violence against women. The World Health Organization estimates that 35% of women worldwide experience intimate-partner violence or non-partner sexual violence in their lifetime. A new World Bank report estimates that in some countries, the economic toll of violence against women exceeds a staggering 3% of GDP"(Coleman). Down the centuries there were some gender roles imposed upon women and women were guided by the common pattern of role regarding gender that existed in the line of history. The twentieth century, with the rise of industrial revolution and globalization witnessed a shift in the role of women as a domestic animal. There came a shift in men and women's relationships with each other and society. The intense and swift change in industrialization brought a renaissance in the enforcement and belief in classical, or traditional, gender roles. But still women were allocated a marginalized space in their work field.

Changes in industrial organization affected women's position in the structure of work. In the guilds, their position was progressively weakened. With every refinement in the process of labour, women were allocated either a powerless place or a place where they were more severely exploited. Apprenticeship became more formal. Protection and privileges of widows disappeared. The entry of women into trades was closed and their limited education made their entry into profession impossible ... Women of the new industrial proletariat had to work in appalling conditions of near – starvation and unlimited working

hours. While they gave birth to one child after another, they were being exploited under the system of sweated labour. (Bhagwat 5)

While the working class women realized their role of being economic beneficiaries, the middle and upper class women were subjected to a sense of futility out of their idle life. These irregularities within women space resulted in erasing the hope of unified feminine consciousness in feminist theories. The struggle of the working class women stood away from the privileged feminist consciousness. “Demands for education or the right to be useful were nonsensical in the situation of the poor women” (Rowbotham 34).

Various feminist movements budded with the thought of revisiting and reclassifying the role of women from the position of domestic animal initiated a shift of change in women status. The modern feminist movement, by Wollstonecraft, with its advocacy for suffrage was an attempt to redefine and reclassify the role of women. Wollstonecraft’s advocacy on suffrage was an initiative to shift the status of women from the role of passive homemakers to public contributors. Wollstonecraft advocated a pure trans located state of women activities in public sphere through co education and universal schooling. Wollstonecraft statement:

I earnestly wish to point out in what true dignity and human happiness consists. I wish to persuade women to endeavor to acquire strength, both of mind and body, and to convince them that the soft phrases, susceptibility of heart, delicacy of sentiment, and refinement of taste, are almost synonymous with epithets of weakness, and that those beings are only the objects of pity, and that kind of love which has been termed its sister, will soon become objects of contempt. (Wollstonecraft 1)

was a revolutionary urge to invoke women mind from the confinements of limitedness to that of self empowerment and determination. The second wave of feminism initiated by Simon de Beauvoir, Betty Friedman, and Kate Millet questioned the established notion of woman within the binaries of patriarchal structure. Kate Millet argued for an absolute social transformation to redefine the position of women. These movements initiated the struggle to fix gender equality. These movements sought to fix the position of women “by a principle of perfect equality, admitting no power or privilege on the one side, nor disability on the other” (Mill 1). All these movements failed to address the voices and concerns of separated and marginalized, and their voices were left unrepresented.

The emergence of third wave feminist movement questioned and redefined the established and transmitted ideas about womanhood. Instead of sexual liberations, the movements initiated to achieve gender identity by accepting that there are some characteristics that are reserved strictly for male and female. Feminism at this stage, envisions the need to compete more fairly with men. From this perspective, identity was evaluated with respect to individual and not with gender. The movement was a radical initiative, opening the possibilities of infinite potentials of human mind. Crenshaw’s concept of intersectionality addressed women issues in relation to social problems like racism and sexism. It focused on various level of overlapping differences, and offered space to analyse women in heterogeneous environment. This analysed different categories of potential differences that act and interplay within an individual. Originally coined in 1989 as a feminist theory to analyse the discrimination faced by women, the term represented the voice of immigrant, dispositioned and dislocated women.

Alice Walker's concept of 'Womanism', though was specifically related to black woman, encompassed all marginalized classes. With a universalist idea, womanism voiced a humanistic understanding of subject negating fractionalization. Walker's defines womanism as:

... A woman who loves other women, sexually and/or nonsexually. Appreciates and prefers women's culture, women's emotional flexibility (values tears as natural counterbalance of laughter), and women's strength. Sometimes loves individual men, sexually and/or nonsexually. Committed to survival and wholeness of entire people, male and female. Not a separatist, except periodically, for health. (qtd. in Carr 230)

In "Trans Feminist Manifesto", Emily Koyama demanded the voice of transgendered and transsexual people who remained unrepresented in mainstream feminist theories. In the work Koyama asserted the need for reconceptualization of women liberation where the definition attributed to women should be reconsidered. Koyama's "Trans Feminist Manifesto" initiated a new voice of women representation. The manifesto voiced that "... each individual has the right to define his or her own identities and to expect society to respect them" (Koyama). Koyama added that no one is free from the "existing social and cultural dynamics of institutionalized gender system" (Koyama)

Womanism underlines the unstable contexts of women's lives looking at multiple frameworks of difference and offer ground for cultivating connections, between different groups of women eliminating borders. Feminism in the current sphere of social transformation characterized by globalization, mixedness, and

interconnectedness initiates to encompass women issues within the framework of global womanhood. While post colonial feminism represented the double colonized state of women in once colonial world, most of the principles of contemporary feminist movements like transnational feminism and transcultural feminism are rooted within the concept of global womanhood, eliminating woman space from the narrow difference of borders. Chandra Talpade Mohanty's *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* highlights the concern of the politics of difference and solidarity, decolonizing and democratizing feminist practice, and establishing a transnational approach in women studies crossing the concept of borders. Mohanty considers the phrase 'Feminism without borders' as something that;

... acknowledges that there is no sense of border, that the lines between and through nations, races, classes, sexualities, religions and disabilities, are real – and that a feminism without borders must envision change and social justice across these lines of demarcation and division ... speak of feminism without silences and exclusions in order to draw attention to the tension between the simultaneous plurality and narrowness of borders and the emancipator potential of crossing through, with, and over these borders in our everyday lives. (Mohanty 2)

The present study intends to analyse women characters in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* within a transcultural perspective. By focusing on the life condition of women in diverse circumstances, the study investigates the way they are bonded by the concept of religion and nation. The study also analyses the impact of cultural diversity in these women characters and

its effect on their identity establishment. This study is an investigation of transnational, transcultural, dispositioned and dislocated female state with focus on assorted representations of women in three diverse situations. Within the notion of global womanhood the transcultural approach in analysing woman issues gain significance as its ideology is rooted within universalising woman issues. The transcultural analysis done here intends to shift woman issues from the paradigm of binary opposed and place woman as a socially constructed product. Susan Moller Okin in her work *Is Multiculturalism Bad for Women?* argues on the necessity of focusing on women issues in the context of cultural diversities.

It is commonly said in feminist theories that an ideology is emblazoned into the minds of women through education, religion, and the family, where they internalize a sense of inferiority to men. Many Feminist thinkers have expressed their opinion regarding the uncertainties behind making cross cultural generalization on the issues related to woman. Focusing in particular on identity formation and cultural differences, the study is based on the proposal that these uncertainties are related to the problematic understanding which never focuses the role of women's emotional psyche in identity formation. Along with identity and cultural differences the present study focuses on the role of women's emotional psyche and its interrelation between culture and identity formation. Parallel approach on woman characters in the selected work are done with a symptomatic structural approach where text itself gives out the solution

Philip Michael Ondaatje is a Sri Lankan-born Canadian novelist and poet of Burgher origin. He is perhaps best known for his Booker Prize-winning novel, *The English Patient* (1992) which was adapted into an Academy-Award-winning film.

Ondaatje's works include fiction, autobiography, poetry and film. He has published thirteen books of poetry, and won the Governor General's Award for *The Collected Works of Billy the Kid* (1970) and *There's a Trick With a Knife I'm Learning to Do: Poems 1973-1978* (1979). His *Anil's Ghost* (2000), is a record of the horrors of Sri Lankan Civil War and traumas of post-colonial violence. In Divisadero, Ondaatje weaves a tale of intersecting lives that takes readers from 1970's California to pre-World War I France. *In the Skin of a Lion* (1987), is a fictional narrative which exposes the migrant condition of settlers in Toronto. *Running in the Family* (1982), an imaginative reconstruction of the author's family history is an account of his return to his native island of Sri Lanka. His *Coming Through Slaughter* (1976), was the winner of the 1976 Books in Canada First Novel Award. Being a writer who is shaped by the different cultures, his writing reflects the issue of identity, history, hybridity and cultural clashes. His characters display the conflicts and trauma out of cultural displacement. Michael Ondaatje's novels explore themes of nationhood, identity, and displacement. The exploration of such themes seems to have arisen from Ondaatje's own life experiences. His experience of inhabiting several countries throughout his life, and his multi-ethnically influenced childhood, have greatly informed and shaped the themes of his writing.

Nadeem Aslam was born in 1966 in Gujranwala, Pakistan. He moved to UK as a teenager, his family settling in Huddersfield. He went to Manchester University to read biochemistry but left in his third year to become a writer. Set in rural Pakistan and told in the background of a sack of letters lost in a train accident and found 19 years later, his first novel, *Season of the Rainbirds* (1993) won Betty Trask Award and the Authors' Club First Novel Award. His second novel, *Maps for Lost Lovers*

(2004), which took 11 years to write, won the 2005 Encore Award and the 2005 Kiriya Pacific Rim Book Prize. Set in the very heart of Afghanistan, *The Wasted Vigil* (2008), brings out the impact of historical and religious forces on the lives of common people. Set in the background of post 9/11 attack, *The Blind Man's Garden* (2013), is the chronicle of a Pakistani family who are irrevocably drawn into war. Written from the perspective of a Pakistani family, the novel details the events subsequent to the United States' invasion of Afghanistan, and its effect on common lives. His works reveal the effect of cultural exchange and politics particularly on Pakistani identity. His novels touch upon topics of nationalism, tradition, community and religion through various perspectives. They also analyze the effects that wider international issues have on the localized lives.

Khaled Hosseini is an American novelist and physician from Afghanistan and an ethnic Tajik. He was born in Kabul, Afghanistan, in 1965. He is a citizen of the United States where he has lived since he was fifteen years old. His 2003 debut novel, *The Kite Runner*, is the story of a young boy, Amir, who struggles to establish a closer rapport with his father. Drawn from author's own experience, *The Kite Runner* establishes a realistic depiction of the life of Afghan community in exile. His second novel, *A Thousand Splendid Suns*, published in 2007, deals with the issue of displacement and cultural dislocation in a more feminine perspective. His third novel *And the Mountains Echoed*, published in 2013 deviates from Hosseini's style in his first two works. Written similarly to a collection of short stories, the thrust of the plot is built on the relationship between ten-year-old Abdullah and his three-year-old sister Pari. Hosseini's writings offer a realistic and diverse rendering of Afghan life in

multiple perspectives. His writings address the problems of hybridity, cultural displacement and ethnic clashes particularly of Afghan lives.

The authors that are selected for the present study come from diverse backgrounds, Philip Michael Ondaatje being a Srilankan born Canadian novelist, Nadeem Aslam a Pakistan born UK Writer and Khaled Hosseini an Afghan born US writer. Being writers from different backgrounds the cultural issues presented in their works are also diverse. The selection of authors from different arenas helps to analyse the same in multiple perspectives. Contrary to other works of these authors, the works that are taken for the present study are dominated by strong female characters like Hana in *The English Patient*, Mariam and Laila in *A Thousand Splendid Suns* and Suraya, Mah-Jabin and Kaukab in *Maps for Lost Lovers*. All these characters exhibit their strong leniency towards paternal and root bonds through which their self and individual space are created and defined.

Methodology

The present study employs a transcultural approach to examine six diverse women characters in the novels namely, Hana in Michael Ondaatje's *The English Patient*, Mariam and Laila in Khaled Hosseini's *A Thousand Splendid Suns* Surayya, Mah-Jabin and Kaukab in Nadeem Aslam's *Maps for lost Lovers*. The aim is to focus on women's psyche and experiences being placed in an in-between stage – holding on to the traditional views yet inclined towards the forces of modernity. Elements of modern world like globalization, materialism, native connectedness and gender responsibilities influence them. Efforts are made to trace the promising female voices using the tenets of post colonial concepts, the principles of transnational feminism and transculturalism which perfectly suits for

the concept of global womanhood. The study intends to explore the concept related to double consciousness, the concept of othering, and cultural difference with relation to women lives. The study aims to re read Hana, Kaukab, Surayya, Mah-Jabin, Laila and Mariam and tends to identify these female characters in a new perspective. All the characters analyzed experience the trauma of double consciousness;

... Double consciousness often produced an unstable sense of self, which was heightened by the forced migration colonialism frequently caused, for example, from the rural farm or village to the city in search of employment. (Forced migration, either as a quest for employment, including indentured servitude, or as the result of enslavement, scattered large numbers of people around the globe, and large populations of their descendants have remained in the diaspora, or separated from their original homeland.) This feeling of being caught between cultures, of belonging to neither rather than to both, of finding oneself arrested in a psychological limbo that results not merely from some individual psychological disorder but from the trauma of the cultural displacement within which one lives, is referred to by Homi Bhabha and others as unhomeliness. Being “unhomed” is not the same as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home in yourself: your cultural identity crisis has made you a psychological refugee, so to speak (Tyson 421).

The characters analysed are arrested in the “psychological limbo” out of their doubly perceived self. They are caught within their root memories yet struggle to escape from it for the successful establishment in the new land. The study

investigates the path through which a reassertion of identity establishment free from psychological inbetweenness is attained.

This study is an investigation of transnational and transcultural female state with focus on role oriented representations of women in diverse situations. Placed within the conflicts created by external factors like religion and nation and internal factors related to emotional contradiction, the characters are compelled to frame their identity. The study also traces how patriarchal laws are employed as power strategy to control women. Identity of all the women characters discussed in the thesis is framed out of their diverse cultural backgrounds. Different cultural backgrounds projected in the study focus on the effect of cultural clash due to generational conflicts, religious conflicts and transnational conflicts resulting from spatial distancing.

This study examines the ways in which place, nationality, culture and other differences impact women's lives. Study also analyzes the ways in which power and social control enter women's everyday lives and impact their sense of identity and well-being. The study also traces how ethnicity, race and economic status plays significant role in shaping the identity of women and analyses the effect of relation between ethnicities, nationalism and the state where their condition is reexamined and redefined within a transcultural framework.

The English Patient by Michael Ondaatje follows the broken lives of six main characters including Hana, abandoned in an Italian villa and exhibits how their lives are chained and connected to the cruel consequences of war. Hana is the product of mixed culture. Hana's early childhood as narrated in *In the Skin of the Lion*, prequel to *The English Patient*, is filled with struggles and violences. Being brought

up in the Macedonian immigrant region, Hana has witnessed the effect of violence and exploitation in labor camps. As the daughter of Alice she spends her early childhood in Macedonian immigrant region. She lost her father Cato in an accident and later Alice, her mother also dies. Though she was devoid of the presence of her father Cato, she replaced her paternal love in Patrick whom she took as her foster father. But Patrick was also arrested on his effort to take revenge against the murder of Alice, Hana's mother. Though she was denied of the love and affection of her biological father, she replaced it in Patrick through whom Hana viewed life. Later while isolated alone in the Italian villa, she saw her fatherly figure in English patient which prompted her to continue there. The emotional turmoil witnessed by Hana in her life prompts her to redefine her identity and value of existence. In *The English Patient*, she is no longer a helpless woman but a nurse with strong sense of identity. While the exploiting laws of immigrant labour community controlled Hana's early childhood, now she is controlled by national laws. But she could not escape from the revolutionary spirit instilled in her mind by her father Patric and mother Alice. While she couldn't exhibit her revolutionary spirit in a society controlled by authoritarian principles, she takes her very biological self as a mark of protest. She expresses her protest against war by cutting off her hair. She is forced to be the direct participant in war against her wish. Though she is free from the restriction of religious rules, she is confined by certain laws that are national. But the character tries to wrest herself outside social control and assert an identity that is outside the restriction of class and gender.

A prima facial reading of *The English Patient* sorts out the female character Hana as an isolated woman who is tangled within the spheres of isolation and uncertainty of cultural connectedness. In the midst of diverse characters she finds

herself isolated and realizes the need of emotional detachment. The news of the death of her father emotionally disturbs her and she starts adoring the patient as if she is caring a saint-like man. From the innocence of an eighteen year old lady, Hana develops a matured identity during her warfield times. Hana's life phase during the time is marked by the combination of adolescence and adulthood. The haste path to maturity eliminated the luxuries of her character which was replaced by her sense of duty. Hana's war field experiences in the midst of tortures, and endless sufferings upset her mind. The cutting off all her hair immediately after enrolling as a nurse and her refusal in looking at the mirror frames the character with in a different ambience. With the confidence of a nurse, she looks after the English patient, where she tries to eliminate his pain. Hana's effort to replace herself to a new world, free from the emotional turmoils she is subjected to, is seen in her act of reading books. Nevertheless she is clinged to the residue of innocence that allows her to feel like a child. In the villa she identifies herself as a committed being who takes guard of everything. Though she tries to trans fix herself to her new life, she is not completely transformed from the relics of her past life in Toronto. She struggles to adapt to the new life, when she goes out in the garden to play hopscotchs. Though she refrains from performing religious practices, she couldn't detach herself totally from her religious thoughts. She tries to satisfy her religious obligation in her duty of serving the patient. Though she refrains from praying and performing religious practices, she couldn't uproot totally from the pangs of her religious thoughts. Hana sees her English patient as a despairing saint with hipbones like Christ. "Hipbones of Christ, she thinks. He is her despairing saint" (Ondaatje, *English Patient* 3). In spite of all adversities, she tries to adapt herself to the new world. "To Hana the wild gardens were like further rooms" (Ondaatje, *English Patient* 45). She imagines the patient as

that of a noble warrior. She tries to replace herself to an innocent world outside the turmoils of political disturbances through her dreams. By featuring noble qualities upon the unknown identity of the English patient, Hana relocates herself to a fancy world. As the novel concludes, Hana realizes her incomplete existence separated from her root feelings and decides to return home, where reconciliation is willfully asserted.

Maps for lost lovers by Nadeem Aslam presents wide range of women characters, whose lives are shattered with national and religious rules, which makes them hard enough to place themselves in a fixed identity. Kaukab, Surayya and Mah-Jabin are ragged within the issue of establishing a fixed identity out of the dilemma of cultural and emotional contradictions. Torn within the conflicted limbo of in-betweenness, their life in the first phase revolves round searching for their identity, and second phase lies in the assertion of identity, where an identity free from uncertainty is framed. It is a novel about dislocation, exile and alienation. The women characters presented in the novel represent the life of immigrant women who are doubly dislocated and marginalized.

The study follows a discussion on how the dual laws and culture of land influence women in framing their identity. While placing their choice, the characters are guided by their root commitments where an independent identity assertion remains hardly possible. Kaukab, the old generation representative couldn't compromise her traditions before new commitments. The discussion also focuses on Mah-Jabin and Surayya, new generation women representatives, who struggle to fix an identity of their own. In order to create and maintain an identity they move through the stages of assimilation and rejection. Kaukab and the other

inhabitants of the Pakistani community face the threat of having their identity questioned by the Western influence. While Kaukab and Suraya are restricted by religious laws, Mah-Jabin tries to break and question the same. Kaukab resents her daughter's independence as she couldn't go away from her root traditions. Her inclination towards her traditions intensifies her conflicted stage, as she couldn't compromise her tradition before the ambitions of her children. The mother and daughter have a difficult and strained relationship out of their fundamental disagreements. While Mah-Jabin decides to leave England, she longs for an escape from the laws to which she is restricted to. Suraya who is divorced by her husband in Pakistan is forced to remarry another man in order to get reunited with her first husband and child. The lives of Shamas and Kaukab's children, Charag, Mah-Jabin and Ujala, all educated in the West, are set against their mother's inflexible identity representation. Thus the novel projects the life of characters placed within cultural contradictions out of their uprooted establishments.

Mariam and Laila in *A Thousand Splendid Suns* represent the life of oppressed women who struggle to assert an identity in the midst of unsupported circumstances. Mariam and Laila are the products of diverse cultural tamings which constitutes the framing of their selfhood. Controlled by the established patriarchal laws, they turn to be passive agents in determining their life roles. Mariam had to marry Rasheed a shoemaker who was many years elder to her, as her father demanded it. Laila had to marry Rasheed, as she couldn't escape from the social laws. Thus it is the power and social control that acts upon their identity. As Homi K Bhaba states the characters are placed, "... in the moment. -of transit were space and time cross to produce complex figures of difference and identity, past and present, inside and

outside, inclusion and exclusion. For there is a sense of disorientation, a disturbance of direction, in the beyond an exploratory, restless movement” (Bhaba, *Location* 1).

The novel portrays women characters who are forced to interdict together in order to survive. Mariam and Laila, realize the power of women togetherness while they are placed in the oppressed surroundings. The novel demonstrates the power of womanhood in preserving their dignity even in the most adverse surroundings.

Mariam does so in this novel by sacrificing herself for Laila. Within the line of domestic conflicts, the novel exhibits how women lives are irreversibly defined and structured within established political and social roles guided by patriarchal laws. Though the established domestic and social laws control them, they exhibit the spirit of transcendence.

The women characters in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* are guided by different laws and rules. The characters are victims of dispositioned state, were they are subjected to a world of strangeness. Being the part of socially structured norms, the characters are not free from the socially imposed rules legitimized by religion, nation and culture. The study examines whether restrictions placed on them are the result of national or religious laws and how women address those restrictions. It looks at the position of women in the areas of family, religion and nation. With particular reference to dispositioning, dislocation and cultural clashes the characters encounter, the thesis explores how religious, social and biological rules endorsed upon women are used in controlling her might. While women in *Maps for lost lovers* and *A Thousand Splendid Suns* are direct victims of legitimized power exertion, the Canadian nurse Hana in *The English Patient*, deconstructs the established notion of power and force. The power

of destructive and deadly weapons couldn't generate fear in her mind and she is unmoved by the fact of imminent danger. With special focus on three different works, this study centres to highlight the way cultural, religious and emotional conflicts are tackled by women thus placing them in a line of solidarity.

This study focuses on the diverse aspects of women's lives particularly as they are shaped by race, ethnicity, age, class, nationality, sexuality, and religion. Thus women characters are analysed in diverse spatial backgrounds. By referring to 'diverse spatial' different areas like gender, nationality, race, ethnicity, region, religion, sexuality, and other systems of difference are included. The double sided discrimination faced by Muslim women in Britain being a part of racial minority and religious minority is analysed with reference to the novel *Maps for lost Lovers*. The study analyses how the laws of patriarchy are tactically employed to control women's life.

The conditions that shape the identity of these characters vary in one respect or the other. While Hana and Laila are brought up in an atmosphere which guaranteed them freedom for establishing their identity, Mariam, Laila and Kaukab are passive victims of patriarchal societal roles which neither guaranteed nor favoured any sort of female assertion. The level of comparison in the present study falls on various grounds. Here the female characters from all possible grounds are analysed. The methodology of this study is fundamentalised on focusing the way these women characters are framed by the society within their role assigned commitments and law assigned obligations. Out of these contradictions, the characters establish a transcultural space where their identity is reaffirmed.

This study sets out to examine woman representations within transcultural space in the selected works, to illustrate how an atmosphere of solidarity is narratively structured within the frame of difference. The conception that, “Cultures are never unitary in themselves, not simply dualistic in relation to self to other” (Bhabha, *Location* 52), places human culture in constant verge of change. The definition of culture within the dynamics of alteration offers more scope in exploring intercultural relationships. Transculturalist approach focussed in the study encompasses translocal, transregional, transnational, and trans-state issues faced by selected woman characters. ‘Trans’ refers to continuities across borders and ‘cultural’ comprises all life manifestations within the constructed space of local, regional, national and state. Transcultural relationships of the characters discussed, analyse identity representation out of hybrid connectedness in the selected works.

The study is an effort to show, how on one hand, the characters fall victim to the diverse laws and gender roles assigned by their beliefs and, on the other hand, how they subvert these roles, where their identities are reshaped. The examination of these novels aims to draw attention to the hidden link of connection that unites women in these three novels. Focussing on the atmosphere through which the novels are structured in relation to the gender identities it presents, the study intends to argue that these novels follow the principle of solidarity with respect to women lives.

Relevance of Study

The modern world characterized by constant interaction outside the boundaries of space, time and distance relies on cosmopolitan identity which makes global world a reality. “The very concepts of homogenous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic

communities -as the grounds of cultural comparativism - are in a profound process of redefinition” (Bhabha, *Location* 6). Various post colonial and multicultural literary discourses have tried to expose the center-margin polarities that lie within colonial and post colonial world. These studies tend to reside on the line of binaries created by oppressor and oppressed. Diana Brydon observes that this idea of cultural authenticity might condemn the postcolonial subject to a continued marginality. In order to transcend the impasse of liberal pluralism, Brydon urges to move beyond “myths of cultural purity and authenticity” (Qtd.in San 29). At this juncture, transcultural perspectives become significant that it deconstructs the notion of binaries and hierarchies emphasized in post colonial theories. Writing produced through transcultural social structures opens more space than the experience of otherness as it emphasizes on alternative ways to find a space between others. Reflecting on the significance of transcultural perspective, Richard Simbalch says

Transculturalism is rooted in the quest to define shared interests and common values across cultural and national borders. At its best, it comes to the forefront in transnational efforts to address consequential global issues such as personal prejudice, group violence, environmental protection, and human rights ... Effective personal and collective responses to complex quality-of-life issues have always depended upon some level of cultural awareness. Today, however, competence of a transcultural kind must exhibit the attitudes and abilities that facilitate open and ethical interaction with people across cultures ... (Simbalch)

Society under globalised culture rooted within the phenomenon of mixedness in all spheres of life proclaims the urgency to redefine and reassess the role of woman

detached from the narrowness of spatial boundaries. Commenting on the co-existence of multiple identities in the postmodern world Josselson and Harway says:

Identity is both a form of understanding one's own sense of uniqueness and a form of locating oneself in an internal model of social relationships. It is both an internal subjective psychological structure and an experience of bonding and commonality with a social group that has boundaries of distinction from other social groups. Multiplicity of identity marks the planes on which one's psychic sense of embeddedness includes distinct social groups. (Josselson and Harway 5)

The study intends to analyse the effect of woman bonding within the role assigned commitments that contributes the formation of their self. The study analyzes how the politics of patriarchal society are placed within the role assigned commitments of women, through which a collective control of women psyche is attained. The novels analyzed in the study project the problematics of women bonding and relationships. The study reads the politics of power strategy, where power is exerted through laws within the realms of their relationships. In the context where discussions and debates are done in relation to woman bonding, these novels exhibit the unbreakable power of women relationships. The study reads how emotional bonding can be taken as a strategy of empowerment. The present study lies on the presumption that power and bonding are closely related and it is the bonding of relationships that gives power and strength to woman. Hosseini and Aslam recognize the nourishing and accommodating qualities of female relationships. All the characters discussed accept and attend the difference, in attaining their selfhood. Surayya, Mariam, Mah-Jabin and Laila are autonomous subjects who are capable of routing the course of their lives. They are in perfect communion with their group, and

their relationship with the same sex collective is marked with mutual understanding and friendship. The transcultural reading of these novels with respect to women space opens up the possibilities of different paradigms through which the position of women can be analysed.

The study analyses various stages of socialization procedures through which the identity of characters in respect to diverse cultural tamings are determined. Hirschi, Travis social bonding theory states that: “The first element of the social bond is attachment, where a person’s relative level of attachment to others determines his/her commitment to commonly held norms and values”(29). The study reads the dual stages of socialization procedures encountered by the characters as the result of their dislocated state. The three novels under this study *Maps for lost lovers*, *A Thousand Splendid Suns* and *The English Patient* documents the life of woman who initiate changes and depict their struggles to achieve reliable independent identity within their cross cultural encounters. The reading of these characters establishes the view that emotional bonding never place female state in the shadows of worries and vagueness of uncertainties. They are successful in constructing images of transcendence. As Ellen Morgan says about neo feminist concept of women, “. . . She is not only a psyche but a political being, not only a product and victim of her culture but also a personal being who may transcend it.”(272). This description suits the six protagonists, Mariam, Laila, Kaukab, Suraya Mah-Jabin and Hana. Though they are imprisoned by the traditional, narrow depictions of womanhood, they display the spirit of transcendence to achieve their reliable identity. They are caught in an in-between state which:

... provide the terrain for elaborating strategies of selfhood singular or communal that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. It is the emergence of the interstices - the overlap and displacement of domains of difference, that the intersubjective and collective experience of nationness, community interest, or cultural values are negotiated. How are subjects formed in-between', or in excess of, the sum of the parts of difference (usually intoned as race/class/gender, etc.)? (Bhabha, *Location 2*)

The novels under study portray the transcendence of women from external and internal impasse to personhood. They emerge from the passivity created by psychological and cultural taming and become autonomous, complete beings. The key textual tactic that makes these novels significantly relevant is the ideology of woman bonding. Female relationships form the core of these texts. The novels reflect the effect of women bonding and the power that is subliminal, subversive, and proverbial. Thus the lineage of women within the family is asserted. The study intends to analyse the effect of patriarchal misconstructions which place women as oppressed.

All the characters analyzed in the study affirm their space within their root commitments and beliefs. In the process of reassertion of their existence they are transcended from external and internal impasse to personhood. While conventional image of woman represented through *Kaukab* is reluctant to acknowledge the new changes, the other women characters analysed in the study represent the new women perspective who are ready to adapt and accept. The reading of these works within transcultural womanist perspective is rooted in the commitment to analyse the inner space of woman that determine their identity assertion in outer space. These women characters reconstruct their lives embedding themselves with their faith in woman

bonding and thus social and domestic realms in determining their selfhood are re-evaluated and revisited

Introductory chapter of the study includes the introductory part where the objectives, relevance and methodology behind thesis construction are stated. The second chapter entitled “Mapping Transcultural Space in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*” reads the above selected works in transcultural perspective. The chapter reads the transcultural identity formation of the characters established out of mixed cultural encounters in the selected works. The chapter provides an outline of the concept of transculturalism, its significance in the current scenario of globalisation and universalisation, its effect on literature and the need of focusing a transcultural approach. The first section of the chapter introduces the concept of transculturalism and related theories. The section quotes the theories related to cultural mixedness from the theories of Homi.K.Bhabha, John Stuart Hall, Arianna Diaggio and Wolfgang Welsch. The subsequent three sections of the chapter give a reading of the selected works with in a transcultural spotlight. The chapter highlights the dilemma faced by the characters within their cross cultural placing where their identities are questioned and challenged.

The third chapter entitled “Ex- Centric Women and the Dilemma of Existence”, focuses on mapping the identity crisis faced by women characters in the selected works within the transcultural scenario. The chapter maps the dilemma of existential crisis faced by the characters under transnational unstabled state of affairs. The reading problematises the issue of unsteadiness out of unstabled state of existence. The dilemma is explicitly brought out using the theories of Double Consciousness as stated by Du Bois and theories related to social bonding by Travis Hirschi. The chapter maps the confused state of characters affected by their doubly

perceived selves. Hana's diverse cultural existence with Kip, an Indian Sikh, Carvaggio and English patient intensifies her internal conflict. By using 'Bonding Theory', the chapter traces the effect of paternal bonding. Hana's emotional dependence to her paternal instincts and her commitment to the national laws are highlighted resulting in her emotional conflict on serving the English patient. The section traces how identity is constructed in relation to religion, nation and social upbringing. Hana's association of English patient as Christ and her father relates how religious, cultural and social upbringing influences her identity formation. The chapter maps transcultural woman issues, focusing particularly the identity crisis faced by women characters under emotional and social conflicts. The chapter adopts theories from psychology and sociology to deal with the concepts of double consciousness and othering.

Transcultural existential dilemma faced by Mariam and Laila is the result of cross cultural encounters in home out of their diverse cultural tamings. The section focusses on the cross cultural conflicts faced by the characters under cultural and ideological dislocation. Mariam and Laila, women identities representing different generations, are shaped by diverse cultural upbringing which is directly related to their identical formation. While Mariam is brought up as an illegitimate object, Laila is the product of positive cultural taming guaranteed by education and self dignity. The section also traces the effect of emotional dependence which relatively bonds the female characters to their paternal instincts. In spite of being placed within the undignified status of illegitimate, Mariam willingly cherishes her paternal bonding which confines her to obey the rules and laws of Jalil forgetting the fact that she is objectified. Mariam's life in Kabul results in a state of confusion as she is caught within the dilemma of being a wife imposed up on her. The section traces the

dilemma of identity establishment faced by woman characters in a nation marked by insecure political and unstable social circumstances. While Mariam is culturally tamed to live as an illegitimate object, Laila is brought up with a revolutionary spirit by Babi. Mariam and Laila the product of diverse cultural upbringing co exists together after their marriage with Rasheed. Both the characters are victims of unsecured societal codes which compels them to enter into the institution of marriage contrary to their will and expectations. The dilemma of existence is again intensified by the unstable and biased political norms of the time

The chapter traces transcultural dilemma faced by Kaukab, Surayya and Mah-Jabin in *Maps for Lost Lovers* under the impact of diverse laws and dislocated state. The characters confront with the issue of cultural mixedness as they are the products of diverse cultural and social upbringing. The characters are passive followers of social codes that tames them to behave and act in a particular manner. Within the context of dislocation the section deals with the dilemma of identity formation within and outside national boundaries. Kaukab, though lives in Dash e Tanhai could not uproot herself totally from the influence of her religious upbringing, where she is forced to act and behave in a particular manner. Kaukab's notion of morality contradicts with that of her daughter Mah-Jabin who is hesitant to accept the orthodox laws, terming it as illogical. Kaukab's emotional dependence towards her paternal bonds prompts her to accept the restricted space which is offered to her by her religion and social upbringing. The dilemma of her existence is intensified when the ideologies of mother and daughter contradicts each other. She could not accept the European standard of living and terms it as disgraceful and filthy. Her thought of being inferior, places her in fear and suspicions, where she is not controlled by reason. She is "trapped within the cage of permitted thinking" (Aslam 113). She adopts the

extreme measures to preserve her traditions that she withholds milk from her baby during Ramadan and wears special clothing in fear of being contaminated with “unsacred country full of people filthy with disgusting habits and practices” (Aslam 273). Her indifference towards the subjected culture intensifies her in-between state where her identity is questioned.

Surayya, another victim of patriarchal bound rules, is forced to dislocate herself from Pakistan to London as the law demanded it. Surayya who is brought up in England is replaced to Pakistan after marriage. Her second visit to England for the purpose of remarriage places her status as that of a refugee. In spite of realizing her objectified status, Surayya could not escape from the structure of remarriage in order to get united with her former husband and son. Being controlled by her emotional bondings, Surayya initiates the efforts to marry Shamas in order to remarry her former husband.

Mah-Jabin the real product of cultural co existence is the direct victim of double laws. She is directly subjected to emotional and cultural encounters which place her within a temporary state of impasse, where she could not affirm her identity. The ideology of her born culture and brought up culture contradict each other, placing her in an in-between state. In spite of her upbringing as an educated girl, she is forced to move to Pakistan in order to marry her first cousin, which eventually results in divorce. She challenges the authority of religious rules exerted by her mother but a total liberation is not possible. In the crisis of in-between establishment resulting from cultural and emotional contradictions, she longs to relocate to a new place, where she could establish an independent identity. Within the background of mixedness, the chapter traces how emotional bonding intensifies the state of in-betweenness resulting in conflicted identity. By adopting the theories related to in-

betweenness, hybridity, third space and double consciousness, the chapter showcases how all female characters analysed exhibit their strong inclination towards paternal bonding which directly influences their identity formation and establishment.

The fourth chapter titled “From Diversity to Solidarity: Reassertion of Identity” focuses on the assertion of identity out of cultural and emotional contradictions. The chapter discusses how the characters are irreversibly tied to their roots. The characters are left in a state of impasse while separated from their root memories and desires. Kaukab feels herself incomplete separated from her desires rooted in her religion. Hana in spite of her effort to frame an independent nomadic identity realises her incomplete existence while displaced from her native thoughts. Surayya and Mah-Jabin realize that they cannot separate themselves from the relics of western upbringing as it is inclined to their bonds. Laila and Mariam realize the absurdity of in-betweenness while separated from their root feeling. The characters realize that identity assertion out of estrangement from root memories will place them incomplete where they could hardly fix themselves within the definition of complete beings. Thus they long for a return to their roots, where they could define themselves as complete. Concluding chapter incorporates a consolidated analysis of findings in the preceding chapters and states how the perception of transcultural identity is rooted in the celebration of cultural difference and fusion. The chapter states how transcultural reading offers space for recognizing and analysing decentered cultural establishment where the hierarchial supremacy is narrowed. By channelising the identity representations of the selected characters, the chapter remarks how the effect of identity establishment within dislocated space is irreversibly connected to root bonds and emotions.

Review of Literature

Within the current trend of globalization and change in cultural definitions, various studies have been done to define, analyse and assess the impact of cultural togetherness in literature and society. Many literary studies have examined texts from the angle of contemporary issues like immigration, alienation, discontinuity, dislocation and interconnectedness. Various isolated studies have been done in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* to map the effect of multicultural coexistence, transcultural unstabilities and dislocation based on the principles of postcolonialism. In the paper titled "The Novels of the Nowhere Man: Michael Ondaatje's *The English Patient*", Geetha Ganapathy-Dore examines the question of identity in *The English Patient* as it, "... lacks in ... on the identity crisis that has taken hold of the contemporary man as a result of the imperialist/native confrontation." (96). Geetha Ganapathy adds that though the focus of the work is on two love stories set during the Second World War, one important concern is the negotiation of identity among people who are exiles, immigrants, or expatriates. Stephanie M Hilger in "Ondaatje's *The English Patient* and Rewriting History" evaluates the thematic concern of the novel with respect to historic background. Hilger adds that, "... each character transforms the texts meaning in different ways while establishing his or her own relationship to the English Patient" (39). A Nejat Tonjur in his paper titled, "City Within a City: The Pakistani Ghetto in *Maps for Lost Lovers*" observes the issues related to diasporic lives within domestic family structure. Observing the liminal existence of immigrant Pakistani's, Tonjur comments that, "... they remain as outsiders due to linguistic, economic, social, religious, cultural and psychological barriers, and they preserve the ethnic exclusivity of their neighborhood" (128-129). The paper titled, "A legitimate end to

illegitimate beginning: A Critical Analysis of Mariam's Character in *A Thousand Splendid Suns*" by Samina Akhtar offers an in depth analysis of life experiences of Mariam within diverse social settings. Other than these isolated observations, a full fledged study on these three works which examine women's position in transcultural background has not been undertaken yet. This study is an attempt to identify the research gap as the previous studies have not researched out in the areas of transculturalism with respect to women's life.

While the postmodernist and postcolonialist theories focused on the effect of cultural existence fixed within binaries, transculturalist approach focused on the effect of cultural coexistence based on a mutual resolution. The central theorists of postcolonialism like Frantz Fanon, Edward Said, Robert Young and Homi Bhabha highlighted the concept of cultural hybridity, in relation to postcolonial cultural mixedness. Bhabha's concept of hybridity argues for a hybrid conception of culture as necessary to develop a truly international culture. John Stuart Hall's seminal essay, "Cultural Identity and Diaspora" defines hybridity

... in terms of one, shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people' with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. (111)

Modern concept of transcultural identity lies beyond the hegemonic structure of oppressor and oppressed. Wolfgang Berg's *Exploring Transculturalism* explores transcultural existence within the concept of national identity. Wolfgang argues for a specified state culture or country culture emerged from the perception of state as legal and political expression of a sovereign, unified and culturally unique nation. Berg states, "... contemporary migrants are liberated from the binary oppositions that functioned in the past to define and inscribe them within clear cut narrative of belonging , and are now free to assume multiple and hybrid identities" (Wolfgang 9) Marwan M Kraidy in *Hybridity or the Cultural Logic of Globalisation* states hybridity as:

... the emblematic notions of our era. It captures the spirit of the times with its obligatory celebration of cultural difference and fusion, and it resonates with the globalization mantra of unfettered economic exchanges and the supposedly inevitable transformation of all cultures... Involves the fusion of two hitherto relatively distinct forms, styles, or identities, cross-cultural contact, which often occurs across national borders as well as across cultural borders, is a requisite for hybridity (1-6).

Transcultural Identities in Contemporary Literature edited by Irene Gilesenan Nordin, Julie Hansen and Carmen Zamorano Llena offers an analytical study of transcultural productions based on varied literary works. The collection provides a wide range of reading in the selected literary works of authors like Joseph O Neill, Lara Vapnyar, Chris Cleave, Monica Ali and covers the various areas of shared existence within transcultural framework.

Transcultural Realities : Interdisciplinary Perspective on Cross Cultural Relations, edited by Virginia Millhouse analyses transcultural issues within international and cross cultural contexts. Various articles in the book discuss the impact of racial identities in farming transcultural relations. Richard Simbalch's essay "The Transcultural journey", defines transculturalism as a path towards attaining universal solidarity. The reading traces transcultural development as a path towards universalization. Simbalch states transcultural existence as a way of sharing commonalities in the midst of differences. He defines transcultural identity as:

... our primary, one more fundamental than any particular identity forged on the basis of a person's nationality, race, gender, or ethnicity. The implications are radically egalitarian and universalistic. All human beings are of equal value and deserving of fair recognition, mutual respect, humane treatment, and equal opportunities for self-realization. Part of this respect is accorded to the innate creative capacity of persons — their universal human potential — distinct from anything they may make of it or is capable of making of it. The acknowledgment of a universal human nature also suggests that we take seriously both the objective and subjective nature of human knowledge. We are, no doubt, incapable of comprehending the whole of reality. And it is certainly true that human perceptions and identities are tied to external realities, are culturally and historically conditioned. But the relationship of the personal to the external does not entail a one-to-one correspondence. Our understanding of the categories of reality and myth, truth and falsehood, good and evil may be finite and partial, but the categories themselves remain universal and absolute. Transcultural development begins with the realization

that, amidst the diversity of cultural expression, we share common human potential and experience. From here, we discover the ways that others make sense of their world. In so doing we expand the range of alternative mores and manners, values and visions that are available to us for running our lives.

(Simbalch)

The impact of multicultural coexistence in identity formation and role assignment of women was the matter of concern of feminist theories within the roots of transnational feminism and transcultural feminism. Transnational feminist studies challenged the understanding of being women within diverse cultures. Inderpal Grewal and Caren Kalpan's *Scattered Hegemonies: Postmodernity and Transnational feminist practices* argued for the need of a theory that creates solidarity among women all over the globe recognizing their differences. Chandra Talpade Mohanty's *Feminism without borders: Decolonizing Theory, Practicing solidarity* focused on the multifaceted nature of female experience across eras, religion and classes through out the world. The book focuses on the areas of building reconciliation, a transnational solidarity between women of the third world and the women of the west, analyzing the key concepts of home, sisterhood, experience and borders. Mohanty's feminism fully addressed the realities of a transnational world. The book focuses on the areas of building reconciliation, a transnational solidarity between women of third world and women of the west, analysing the key concepts of home, sisterhood, experience and borders. Mohant's call for feminism fully engaged the realities of a transnational world. The book, *Feminist Genealogies, Colonial Legacies, Democratic Futures* edited by Jacqui Alexander and Chandra Talpade Mohanty, reconsiders theoretical perspectives of feminism based on the factors of

colonialism, imperialism, and post colonialism . The collections challenge multicultural understanding that shapes some of the dominant version of Euro-American feminism and provides a feminist analysis of the questions of sexual and gender politics, economic and cultural marginality, and anti-racist and anti-colonial practices both in the "West" and in the "Third World". *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*, edited by Inderpal Grewal and Caren Kaplan is an attempt on feminist work across cultural borders. The book considers that:

... postmodernity is an immensely powerful and useful conception that gives us an opportunity to analyse the way the culture of modernity is produced in diverse locations and how the cultural productions are articulated and distributed received and commodified. For example, Bell Hooks identifies the possibility of resistance to modernity in what she calls “ radical postmodernism” that alters us to “those shared sensibilities which cross the boundaries of class , gender race,etc”, to establish “ fertile ground for construction of empathy ties that would promote recognition of common commitments, and serve as a base for solidarity and coalition. In working to construct such a terrain of coalition and cooperation, however we have to rearticulate our histories of how people in different location and circumstances are linked by the spread of resistance to modern capitalist social formations even as their experiences of these phenomena are not the same or equal (5).

Various books related to culturalism, transculturalism, hybridity and feminist theories have been used in the study to derive the ideas. The conviction that within the frame of transcultural, transnational and cosmopolitan community there lies scope

of unified common possibilities to analyse the state of women is expressed through the title of thesis, "From diversity to solidarity".

Various researches have been done in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*, where the conditions of individual and collective co existence being placed in decentered cultural backgrounds were explored. Studies done in *The English Patient*, based on cultural theories focused on analysing the effect of cultural hybridity and identity formation out of cultural coexistence. Many Studies done on *A Thousand Splendid Suns*, have focused on the plight of Afghan women in domestic and social space. Postcolonial feminist readings were done in *A Thousand Splendid Suns* to trace the state of female characters through oppressed culture and standards. Studies done in *Maps for Lost Lovers* have analysed the immigrant condition in the light of diasporic theories. The studies discussed the effect of homelessness as the result of forced migration. While all these studies traced the effect of identity establishment under decentered cultural coexistence, the effect of identity establishment in individual variance was not specifically observed.

With respect to the selected works, present study intends to analyse identity establishment out of cause effect relationship resulting from individual and social encounters. The concept of "Double consciousness", stated by Du Bois as socially constructed is adapted in the study to deal with individual conceptual framing in identity establishment. The study specifically analyses identity formation influenced by primary socialization procedures theorized by Hirschi as attachment, involvement, commitment and belief. Within the decentered social space marked by dispositioning, the study analyses how the effect of enculturation encompasses and determines later acculturation procedures in dispoitioned state. By incorporating Hirschi's theory of

social bonding, the study connects the in-betweenness of crossculturalities to the psychological bonding where through the value of existence is constituted, defined and established.

The study explores the possibility of researching hybridity and in-betweenness in relation to women life in multi dimensional perspectives. The study speculates the way through which diverse cultural encounters results in the formation of more constructive identity formation. Transcultural model of critical thought adopted in the study encompasses the relationship of interference among cultural pluralities.

Interference produces not unification but rather more diversification within existing diversity; differences no longer isolate cultures from each other but rather open between them perspectives of both self – differentiation and mutual involvement. Instead of isolated spots or separate points, interference produces polychromatic patterns. A transcultural vision of cultural space is three – dimensional and can be compared to holographic imaging, which is another effect of interference. (qtd. in Epstein and Berry “Introduction” 9)

The study analyses the effect of culture, religion and domestic backgrounds in establishing identity formations of women. This study sets out to examine the transcultural woman communities, to illustrate how an atmosphere of solidarity is narratively structured within the frame of difference. The study also focuses on how intersection of gender identity offers them a separate space for identity formation. The study analyzes how, on one hand, the characters fall victim to the diverse laws and gender roles assigned by society and, on other hand, how they subvert these roles in order to reassign their life. Focussing on the atmosphere through which the novels are structured in combination with the gender identities that it presents, the study is based

on the proposition that these novels follow the principle of solidarity with respect to women life.

Chapter 2

Mapping Transcultural Space in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*

In the age of global modernity, human life is increasingly shaped by the change in cultural pattern, heightened by dislocation, inter connectedness and mixedness. All artifacts of existence are affected by merging and the concept of centralized culture is no longer acceptable. Language, life styles, food, clothing and every component of living system is constantly at the path of change. Pointing to Stuart Hall's notion, identity in the present age should be analysed in the realm of shared culture. The present chapter analyses the effect of transculturalism in shaping and redesigning individual and collective character representations in the three selected works. A transcultural revisiting of these novels analyse the effect of dislocation and cultural mixedness in shaping the identity formations. The first section of the chapter provides an introduction to transculturalism and the subsequent sections initiate a rereading of selected works within transculturalist outlook.

2.1 Transculturalism: An Introduction

In the span of a few decades, the level of human migration has expanded drastically, and the experience of migrants have changed through rapid introduction of digital space, which makes it possible for immigrants of present age to transcend their time and space in a way that was unimaginable a decade ago. The International Migration Report 2017 published by the Department of Economic and social affairs United Nations states:

There are now an estimated 258 million people living in a country other than their country of birth — an increase of 49% since 2000 — according to new figures released by UN DESA today, on International Migrants Day. *The International Migration Report 2017 (Highlights)*, a biennial publication of the department, states that 3.4% of the world's inhabitants today are international migrants. This reflects a modest increase from a value of 2.8% in 2000. By contrast, the number of migrants as a fraction of the population residing in high-income countries rose from 9.6% in 2000 to 14% in 2017. (UNEDSA)

The pressure of economic globalization and the development of digital communication technologies have resulted in the framing of a global world, characterized by reduced geographical boundaries. These situations produced new range of intercultural interactions, transnational patterns, and connected lifestyles. Emerging economic development and social change resulting from globalization, characterised by deterritorialization has increased a sense of global consciousness where national and ethnic consciousness are least signified. The concept of cultures in the global world is no longer unidirectional but multidirectional characterized by a sense of interconnectedness. The interconnectedness marked by the mixedness of modern world finds its reflection in all sorts of discourses including literary discourse. Contemporary literature often reflects these changes through its investigation of migrant experiences and transcultural identities. Moving away from the traditional definitions of culture, literary representations of the present period go beyond the spatial boundaries of a given state, emphasizing the mixing and merging of different languages, cultures, and identities. In doing so, they frame a more nuanced

understanding of the complexities of identity formation processes in diverse transcultural frameworks. Here the traditional understandings of culture, as well as literary representations of identity constructs are reconceptualised

The age of global modernity has produced a vast number of transcultural literary discourses focusing on the reality of mixedness and interconnectedness that is persistent all through. Arianna Dagnino terms the writers who are sensitive to this emerging cultural mobility as ‘transcultural writers’ and states that these transcultural writers are

... imaginative writers who, by choice or by life circumstances, experience cultural dislocation, live transnational experiences, cultivate bilingual/plurilingual proficiency, physically immerse themselves in multiple cultures/geographies/territories, expose themselves to diversity and nurture plural, flexible identities. While moving physically across the globe and across different cultures, they find themselves less and less trapped in the traditional migrant/exile syndrome and become more apt instead to embrace the opportunities and the freedom that diversity and mobility bestow upon them. (Dagnino)

The roots of transculturalism can be traced back to postcolonial literary representations where the fragmented literary representation of the once colonized was given standardized acceptance. The literature that comes under the category of postcolonialism exhibited cultural diversities marked by the experience of decentralization. Homi K Bhabha defined cultural diversity of the time as:

... the recognition of pre-given cultural “contents” and customs, held in a time frame of relativism; it gives rise to anodyne liberal notions of

multiculturalism, cultural exchange, or the culture of humanity. Cultural diversity is also the representation of a radical rhetoric of the separation of totalized cultures that live unsullied by the intertextuality of their historical locations, safe in the utopianism of a mythic memory of a unique collective identity. (Bhabha, "Cultural Diversity" 156-157)

The decentralized representations from diverse cultural spheres were termed as third space representations or the representations of other by post colonial thinkers. Homi K Bhabha in, *The Location of Culture*, uses the concepts like mimicry, interstice, hybridity and liminality to argue that cultural production is always most creative. Bhabha states that colonialism should be viewed not only as straightforward oppression, domination and violence but also as a phase of multifarious and varied cultural contact and interaction.

For a willingness to descend into that alien territory ... reveal that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism or multiculturalism of the diversity of cultures, but on the inscription and articulation of culture's hybridity ... it is the "inter"—the cutting edge of translation and negotiation, the in-between, the space of the entre that Derrida has opened up in writing itself—that carries the burden of the meaning of culture. It makes it possible to begin envisaging national, antinationalist, histories of the "people." It is in this space that we will find those words with which we can speak of Ourselves and Others. And by exploring this hybridity, this "Third Space," we may elude the politics of polarity and emerge as the others of our selves. (Bhabha, "Cultural Diversity" 157)

Homi K Bhabha, quoting Fanon terms the homogenization of culture as a

...a possible critique of the positive aesthetic and political values we ascribe to the unity or totality of cultures, especially those that have known long and tyrannical histories of domination and misrecognition. Cultures are never unitary in themselves, nor simply dualistic in relation of Self to Other. This is not because of some humanistic nostrum that beyond individual cultures we all belong to the human culture of mankind; nor is it because of an ethical relativism that suggests that in our cultural capacity to speak of and judge others ... we necessarily place ourselves in their positions ... in a kind of relativism. (Bhabha, "Cultural Diversity" 157)

Contrary to the concept of cultural hybridity envisaged by post colonial critical thinkers, transcultural views tend to assume a homogenisation which is not distinct but universal. Transcultural notion addresses cultural divisions in literary representations as a single frame, which never attributes the role of 'other space'.

Arianna Dagnino in "Transcultural Literature and Contemporary World

Literature(s)", states that;

With the denationalizing wave of globalization, even national literatures are under pressure to find new arrangements of form and content to adapt to a changed cultural and social paradigm In other words, a mutation is under way within the global ecumene of letters where new notions of belonging, as well as definitions of selfhood and identity are externalized through new creative artistic and literary processes. Within this emerging social, cultural, and literary scenario, scholars feel the urge to identify new relevant literary paradigms, especially when dealing with the so-called "New Literatures in English" represented by the works of, say, Zadie Smith, Hanif Kureishi, Kamila Shamsie, Michael Ondaatje, Maxine Hong Kingston, or Joy Nozomi

Kogawa. This is why transcultural and transnational theorizations conducted in the past two decades in cultural anthropology, philosophy, and (comparative) cultural studies are introduced in literary studies gaining scholarly currency. (Dagnino)

Transculturation, as a literary term was first used by Otriz to signify the effect of cultural encounters. Otriz suggested that

... the word transculturation better expresses the different phases of the process of transition from one culture to another because this does not consist merely in acquiring another culture, which is what the English word acculturation really implies, but the process also necessarily involves the loss or uprooting of a previous culture, which could be defined as a deculturation ... the consequent creation of new cultural phenomena, which could be called neoculturation ... the result of every union of cultures is similar to that of the reproductive process between individuals: the offspring always has something of both parents but is always different from each of them. (Otriz 103)

Otriz stated transculturation as the synthesis of two phases resulting in the reinvention of a new common culture. Thus the term relates to the outcome of cultural influences and fusions. Otriz, defined transculturation as the processes resulting from acculturation, deculturation, and neoculturation. Thus the effect of cross cultural adaptations can be effectively analysed through transculturation. Transculturation is a continuous “system of give and take.” It is a “process from which both parts of the equation are modified, a process from which a new reality emerges, transformed and complex, a reality that is not a mechanical agglomeration of traits, nor even a mosaic, but a new phenomenon, original and independent... trans- culturation ... implication

of ... exchange between two cultures both of them active, both contributing their share and both co-operating to bring about a new reality of civilization” (Malinowsky). Malinowsky, in the introduction to *Cuban Counterpoint: Tobacco And Sugar*, cites that Otriz introduced the new technical word transculturation to replace various expressions like cultural exchange, acculturation, diffusion, migration or osmosis of culture. Otriz thus places transculturation as amalgamation of different cultures to form a new culture constituted by the phenomena of acculturation, deculturation and neoculturation. This further leads to other kinds of interconnectedness like absorption and addition in and from new society resulting in multiculturalism and transculturation.

Transculturalism is the result of transnational phenomena which transcend the concept of national and ethnic borders. Thus it defamiliarises the very concept of national and ethnic borders. Wolfgang Welsch used the term transcultural to describe the new culture formed out of blending. By transcultural, Welsch associated contemporary cultures characterized by cross – cutting elements, where the concept of monocultural is erased. Welsch adds that the effect of cross cultural blending will result in the formation of transcultural commonalities. This will end in uniformizations in the midst of inner diversities. Welsch rightly states, “transcultural networks which arise sometimes differ even from one individual to the next. We are thus both conceptually and emotionally, bound to the concept of difference” (Welsch 4).

Wolfgang Welsch describes the concept of transculturality as a result of the inner demarcation and complexity of modern cultures which are extremely interconnected and entangled with each other. Cultures thus are fusions which can never sustain in isolation and there is no concept like alien exclusive or foreign.

Welsch considers modern society as transcultural and heterogeneous in the sense that diverse cultures share a place in society but still they identify themselves as distinct even while making attempts at mutual understanding. Wolfgang Welsch conceptualized transculturalism as the real necessity of time. His argument thus lies against the separatist idea of cultures.

...Transculturality is the existence of cross-cultural commonalities and it is fostered by two quite different factors operating at very different levels. One is the current process of the permeation of cultures--a process creating commonalities by overcoming differences. The other is much older and related to the human condition as such. It underlies all formation of difference. If we take both aspects into account, then we might, I suspect, arrive at a more complete picture of transculturality altogether. (Welsch 5)

Transculturalism thus emphasizes the significance of constant social connections between and among certain communities as well as individuals within and outside nations. Within the liberal centered outlook of 'ubuntu', transcultural notion deconstructs all hierarchical definitions on culture and considers all cultures as essentially humane. Richard Slimbach, author of "The Transcultural Journey", identifies transculturalism as rooted in the quest to define common interests and common values across cultural and national borders. He further stated that transculturalism can be tested by means of thinking "outside the box of one's motherland" and by "seeing many sides of every question without abandoning conviction, and allowing for a chameleon sense of self without losing one's cultural center" (Slimbach). Transcultural approach enables the possibility to congregate the separate dimensions of the multicultural connectedness by triggering the dynamic potential of cultural diversity. Transcultural approach is focused with a feeling of

universal oneness, which dismantles the divisions based on cultural, racial, gendered, or socio-economic othering. The approach maintains a shift from discourses of Cultural Studies where Daniel Coleman, suggests:

Transculturalism assumes that there is a process of change and of evolution which is necessary among ... different cultures, and that eventually we stop being Indo-Canadian or Ukrainian-Canadian; we simply become human. And I'm much more comfortable with that idea than the idea that you're allowed to hang on to your own culture, because what worries me about multiculturalism is that it fosters divisions among cultures. People try to hang onto their heritage not because it helps them survive but because it's another dusty artifact in a museum that they trot out in order to justify what they do (36) .

The transcultural outlooks on literary pursuits provide a scope of open assessment which is free from the dynamics of rules. Within a liberal oriented framework transculturalism seeks to undermine, abandon or subvert the rigid complex representations of culture with a humanistic representation of subject. Instead of cultural representations, human representation in culture is signified more within transcultural domain. Human subject is viewed as created in the materiality of intercultural exposure in the trajectory of life. While Otriz considered transculturalism as a way to look outside ones identities, other proponents of transcultural theories termed it as a way of escaping out. Thus transculturalism results in the formation of inclined identities. In the contexts where different identities are brought together, issue of identity assertion becomes more problematic. An analysis of identity structuring in transcultural framework focuses on the commonality within individual variance. John Stuart Hall in his seminal work “Cultural Identity and Diaspora” quoting Fanon states,

... Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark. It is not once- and- for- all. It is not a fixed origin to which we can make some final and absolute return. ... The past continues to speak to us. But it no longer addresses us as a simple, factual 'past', since our relation to it, like the child's relation to the mother, is always already 'after the break' ... Cultural identities are points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a positioning. Hence, there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental 'law of origin' (113).

Here Hall links identity formation within the culturally framed inputs and outputs and suggests that identity is neither fixed nor a complete entity, but a state of behaviour framed in accordance with the state of establishment. Framing of identity is grounded by the basic psychological desires for recognition, association and protection, the drive which we accomplish either by will or by force. The quest for identity invariably is driven by the desire for recognition in the external world. The notion of identities under the byline of national, cultural, religious, ethnic, linguistic, gender-based and presently consumer-based is gaining a reconceptualized significance in the global world which never assigns anything within a fixed centre. Identities which demarcate the line of cultural territory place the very concept of identity in an evolutionary notion. The concept of transculturality suggests a new conceptualization of culture. It places culture as a way of life, set of social practices, a system of belief, shared history or set of experiences.

By deconstructing the centrality of hegemony, transculturalism recognizes all voices as equal. Transculturalism deals with identity representations within cultural differences. Culture differences foster different kinds of identity representations. Transculturalism recognizes the individual diversities resulting from the influence of diverse cultures. Transculturalism encompasses all product of culture that influences social, political, linguistic and economic existence of an individual. It manifests a wide array of interpretative dimension in the field of cultural studies. Transculturalism highlights the relationships and tensions within cross cultural identity constructions and investigates the effect of sociological forces that contributes to identity.

The transcultural literary representations focus on the interactive dynamics within and outside cultures and promote the adequacy of analyzing literary representations through a transcultural perspective. Investigation of transcultural identity formations highlights the "... perspective of difference and interference between cultures instead of outdated models of rigid cultural identities" (Epstein and Berry 1). In Mikhail N. Epstein's and Ellen Berry's terms, transculturality is a way to transcend our "given" culture and to apply culture's transformative forces to culture itself. Transculture is the second order of "culturality" of culture, its capacity for self – cultivation and self- transcendence ... transculture is the self transformation of culture, the totality of theories and practices that liberate culture from its own repressive mechanisms ... a process of interaction between cultures in which more and more individuals find themselves "outside" of any particular culture, outside of its national, racial, sexual, ideological and other limitations. (Epstein and Berry 25)

The transculturalist outlook dislodges the concept of culture as monolithic and highlights the essentialities of interactions and interdependencies among cultural contracts and fixes cultural identity as dynamic and ongoing construction. Transcultural model propose plans for designing positive substitutes for the established legacies of cultural domination.

The formation and evolution of culture lies within the acceptability of socially represented norms. Human representations in the sphere of socially constructed living experience are supposed to adapt to the change in culture pointing to the need of society. It is the society that legitimizes and validates the role of an individual in its existence and the personality of an individual is not free from the duty assigned presupposed social role. Transcultural analysis of woman representations in the selected works, focuses on the assigned presupposed social roles which is linked to the patriarchal social notion in which all feminist studies are based. Transculturalism in a way focuses on the problematics of contemporary culture in terms of relationships, power structure and the politics of existence. Power in contemporary transcultural society is no longer the power of authority but the power of compulsion. The transcultural path liberalises literary representations from the theoretical paradigms of regular prototypes followed by frequent formula and recommends a common way of being transcultural. Thus the transcultural path allows a route of transformation – a metamorphosis – that even if played at an individual level can have a collective resonance.

2.2 Mapping transcultural Space in *The English Patient*

Michael Ondaatje's *The English Patient*, is rooted within the cross cultural experiences linked to cultural hybridity, identity conflict and otherness. The hybrid experience presented in the novel is filled with internal tensions. The story of a badly

burned man with mysterious identity is set in the midst of fragile community amid the war. The novel emphasizes the conflicts of national distinctions, emphasizing cultural or geographical dislocation, and deals with experiences of foreignness. The main characters in the novel possess multiple cultural identities. The cultural identity of Hana and Kip lies within the realm of vagueness and the identity of English patient is hidden or unknown. Thus the novel challenges the notion of original or pure cultural identity. Within the space of mixedness created by diverse cultural co-existence, the characters are placed within the reality of being transcultural. In the social scenario rooted in uncertainties and vagueness, the very concept of identity is nullified. The characters go beyond the specificity of purity of cultures. The central character referred as the English patient, is a Hungarian expatriot without any specific national identity and thereby embodies the state of cultural hybridity. Michela Wolf, in *New trends in Translations and cultural identity*, states that cross cultural practices, “Permanently produce new meaning with an enduring potential for change and are open to creation and adoption of new symbols” (Wolf 12). Quoting Bhaba’s theories of cultural identities as “symbol forming and subject –constituting interpellative practices” , Wolf adds that these practices are welcomed by changes. The new identity out of transcultural experiences, “... go beyond the claims of identity made by traditional concepts of culture. In such a view, culture can no longer be seen as an agency of securing tradition and identity, but is characterized by the confluence of plural codes and different discourse practices, thus constituting a network of symbols and meaning” (Wolf 12).

All characters including Hana, Carvaggio and Kip experience unstable cultural identity and are immersed within vagueness marked by interconnectedness and

mixedness. The war and the resulting turbulences outside place the characters in a state of unsecured fear. The characters are placed in a state of exile isolated from the outside world. Hana, the only active inhabitant in the villa, is conscious of the danger that surrounds them.

She knew these dangers when she slid into the room, walking into its afternoon darkness. She stood conscious suddenly of her weight on the wooden floor, thinking it was probably enough to trigger whatever mechanism was there. Her feet in dust. The only light poured through the jiggered motor cycle that looked onto the sky (Ondaatjee, *English Patient* 12).

Thus the cultural surroundings provide little space for defining unaltered identity, as the characters are placed within the dilemma of existence followed by constant conflicts and troubles. The novel deals with life full of complexities, fragmentation and disillusionment. The villa, they are staying heightens their state of isolation. The physical spacing of the villa is separated from the outside world. The surroundings of the villa reflect the brutality of war where living experiences are decivilized.

It is still terrible out there. Dead cattle. Horses shot dead, half eaten. People hanging upside down from bridges. The last vices of the war. Completely unsafe. The sappers haven't gone in there to clear it. The Germans retreated burying and installing mines as they went. A Terrible place for a hospital. The smell of dead is the worst. (Ondaatjee, *English Patient* 31)

In the midst of external and internal conflicts, Hana is placed in an in-between state, where she finds it very difficult to assign her duties as a nurse. Hungarian nationality places Almsy in a marginal position. The Hungarian identity coupled with

his Englishness places his identity unearthed. Hana's disagreement of her religious faith is seen when she rejects the idea of erasing her emotional suffering through religion. The territorial, cultural and conflicts of faith within her persuades her to adapt a nomadic identity liberating her from all rules. In the villa, the characters are replaced to a new world. They are guided by the reality of living conditions which destabilize the concept of a dominant culture.

The world portrayed in *The English Patient* lacks any geographical or cultural borders, where cultural fusion is strongly exhibited. Quoting Bhabha's concept of global citizenship as "The concurrently, postnational, denational or transnational" (qtd. in Huddart, 37), *The English Patient*, highlights cultural hybridity by denying national identity with fixed borders. The notion of transnationalism is portrayed through constant geographical relocation, dislocation and layers of hybridization. Transcultural reading of the novel combines the concepts of spatial dislocation and cultural hybridity. The reading showcases the production of new transcultural or hybrid forms of experience generated out of the contact zone of mixedness. In the space of collective survival, the characters are not free from the socialization techniques favoured by acculturation and assimilation. The inhabitants adopting Kip's style of eating showcases the impact of acculturalism in behavioural outputs. The reading traces the impact of cultural togetherness, resulting in the establishment of transcultural identity under the result of cultural hybridity.

The portrayal of the Sikh sapper Kirpal Singh with an eastern background of Indianess, along with a Canadian nurse of mixed identity framed out by the migrant war experiences in Toronto is contradicted with a protagonist of anonymous nature. While Hana and Kip are the products of cultural mixedness and hybrid belongings

characterised by dislocation and migration, English patient is the product of postmodern era characterised by existential conflicts combined with unidentification and fragmentation of self. Like Auden's "Unknown Citizen", identity of patient is unknown. He is verified by his status as 'patient'. The wounded individual, assumed with the status of "English Patient" is devoid of name and any geographical identity. Transcultural effects on the characters are intensified as the result of their co existence. While Hana looks after the patient she is not guided by any cultural, religious or national identity but by her emotional commitments. As transculturalist theories state, here identity based on geographical borderlines are nullified. Character Kip addressed in familiar terms by the English, deconstructs the stereotyped representation of colonizer and colonized.

Focussing on Bhabha 's concept of third space as a possible out come of international or transnational encounter where binaries are surpassed; The third space created between Hana, Kip and English patient surpasses the hierarchial binary concepts. The third space offers an open conversion of differences without any hierarchy involved. The isolated villa and the turbulent atmosphere of war create internal tensions and intensify the effect of existential dilemma.

The novel questions cultural otherness where stereotypical notions of national or colonized cultures are disrupted. Kip is presented here far away from the traditional colonised stereotypical figure of oppressed. Fluidity of cultural identity relates to Hall's notion of cultural identity as relatively changing. The different constructions of cultural identities in the novel include identities framed out of common origin or shared characteristics. The character of the English patient is surrounded by mysteries related to national and physical identities. The mysterious

identity of English patient is revealed through the past secrets and actions in desert exploration missions. The identity of patient is constructed through the act of narration which sounds unreliable. In spite of being wounded with injuries, Alamsay hides his national identity because of his German affiliations. Interconnectedness through displacement replaces identity establishment from the limitedness of national boundaries. No characters in the novel claim a pure identity of fixed national origin. The characters are doubly displaced as Caravaggio, basically a Canadian, disguises himself by speaking fluent Italian, Alamsay hides his national identity and Nazi affiliation by his perfect command of English language and culture, Kip exhibits Indianess in spite of favouring Western tradition. The villa symbolizes the transformed space.

... Villa San Girolammo, previously a nunnery, whose castle like basements had made it the last stronghold of the German army. It had housed a hundred troops. As the hill town began to be torn apart like a battleship at sea, by fire shells, the troops moved from the barrack tents in the orchard into the now crowded bedrooms of the old nunnery. ... When the Allies finally took over the building and made it a hospital, the steps leading to the third level were sealed off, through a section of chimney and roof survived. (Ondaatjee, *English Patient* 13-14)

The characters surrounded by cultural pluralities, construct alternative identity where their identities are altered or adapted through their own actions. In the scene of atomic bombing, Kip violently rejects his Western affiliations and leaves the villa. He attains a transformed self on hearing the news of atomic bombing, where he disregards his assumed English status and western influence. A reversal to his root

traditions are reaffirmed followed by absolute rejection of assumed English identity. “.. I grew up with traditions from my country, but later, more often from your country. Your fragile white island that with customs and manners and books and perfects and reason somehow converted the rest of the world” (Ondaatjee, *English Patient* 301). Hana is encompassed in a state of constant conflict while performing her assigned role of looking after English patient. Hana’s commitment to the patient is guided by her role assigned obligations. She is least bothered regarding the identity of the patient, narrated as German and assumed as English. Thus the novel exposes the disappearance of national identities, where the isolated villa turns to be a symbol of miniature global representation.

The reading of the novel emphasizes the effect of hybridization as a result of dislocation, where the characters are dislocated by the war. The war breaks the existing social orders that fix the identity of nation and state resulting in “the death of a civilization” (Ondaatjee, *English Patient* 304). Dislocated state of characters includes physical dislocation due to migration and mental dislocation resulting from the unstabled atmosphere under the turbulences of Second World War, where the characters find it very hard to define their role. In her moments with Kip, Hana is verbally relocated to a new and strange world. “During the verbal nights, they travel his country of five rivers. The Sutlej, Jhelum, Ravi, Chenab, Beas. He guides her into the great gurdwara, removing her shoes, watching as she washes her feet, covers her head...” (Ondaatjee, *English Patient* 288). Multiple national and cultural connections of the patient from Hungary to Levant, France, England and Libyan desert, Hana’s and Caravaggio’s mixed identity as Canadian based Italian immigrants and Kip’s Indian English lineage all highlight the effects of mixedness all through.

Hana's dislocated identity can be traced from French-Canadian background of Finniess and Slovenian origin. Hana's identical status being the biological daughter of Cato with Finland origin places her in a decentered cultural position. Kripal, a Sikh of Indian origin immigrated to England to work in the British Royal Force, changes his role identification in English force and acts with Italy in defusing German bombs. Their unstabled state of living is summed up by caravaggio as "The trouble with all of us is we are where we shouldn't be" (Ondaatjee, *English Patient* 129). Alamsay's multiple cultural influences are seen in "his childhood in the Levant ... went to school in England" (Ondaatjee, *English Patient* 176). He views himself as someone without any national identity as he states, "Madox was a man who died because of nations" (Ondaatjee, *English Patient* 257). The hierarchy of supremacy is deconstructed when he claims the desert tribes as "the most beautiful humans I've met in my life" (Ondaatjee, *English Patient* 147). Alamsay claims himself as a man deformed under the boundaries of nation and states. Alamsay's urge to attain a nomadic status is seen when he states, "I wanted to erase my name and place I had come from. By the time war arrived, after ten years in the desert, it was easy for me to slip across borders, not belong to anyone, to any nation" (Ondaatjee, *English Patient* 148). To Kip, the villa was an escape from the outside world. He felt content with the small group of inhabitants in the villa.

While reading within a transnational concept, Madox suicide in the novel can be read as a reaction against nationalized sentiment. The characters submerge their very role assignments committed within the fixity of nationalized sentiments. The suicide of Madox reflects the irony of fixed nationalized sentiment. "... sat in the congregation of a church, heard the sermon in honour of war, pulled out his desert

revolver and shot himself’ (Ondaatjee *English Patient* 255). By favouring cultural hybridity and nomadism, Alamsay criticizes the spirit of nationalist thinking. Hana willfully accepts nomadic cultural identity as she prefers “to be nomadic in the house” (Ondaatjee, *English Patient* 14) by inhabiting different locations, moving her hammock wherever she feels like sleeping according to her moods.

Reading of transcultural identity representation in *The English Patient* reasserts the definition of identity as socially constructed and culture as relatively fluid. Alamsay’s identity undergoes dramatic shift in the novel from an independent adult white male with a strong affiliation with the English to an unidentified burned object. His paralysed status resulting from plane crash nullifies all forms of identity representations, where his identity is fixed on his state as patient. Being a part of European elite in Libya, Alamsay engaged in travelling expedition satisfying his desire for establishing a nomadic identity. His supposed English nationality is contradicted with his black skin where the stereotyped representation of colonizer and colonized is deconstructed.

The context of the story is triggered by the experiences of dislocation during war time, where the effect of material loss during the war and insignificance of national identities are reflected. Hana’s unsecured and confused state is seen when she assumes herself to be the authority. “... coming out of what had happened to her during the war, she drew her own few rules to herself. She would not be ordered again or carry out duties for the greater good. She would care only for the burned patient – her only communication was with him” (Ondaatjee, *English Patient* 15). The characters are culturally and geographically dislocated in the novel where the abandoned villa turns to be a place for shedding identities. The characters deviate

themselves from their old identities and old lives before the war. The new framed cultural identity can be read, when Caravaggio comments on Hana's transformation from an innocent girl in Canada to an adult nurse as: "What she was now was what she herself had decided to become" and he marvels "at her translation" (Ondaatjee, *English Patient* 235).

Quoting Hall's theory of cultural identities as "never completed – always 'in process'" (Hall 111), the identity formation of the characters results in frequent transformation thus replacing the concept of fixed identity. All characters in the novel transform and transfix themselves to the new space through acceptance and assimilation. In the new space created out of their dislocated and uprooted state of living, a total separation from their root remembrance is not possible. Hana couldn't uproot herself totally from her memories in Toronto and she longs for a return. Kip abandon's the villa, through which he abandons every thing in him as foreign. Though separated Kip couldn't detach his mind from the memories of Hana. Hana's future years after the end of the war is envisioned by Kip as :

She will, he realizes now, always have a serious face. She has moved from being a young woman into having the angular look of a queen, someone who has made her face with her desire to be a certain kind of person. He still likes that about her. Her smartness, the fact that she did not inherit that look or that beauty, but that it was something searched for and that it will always reflect a present stage of her character. (Ondaatjee, *English Patient* 319)

All the characters presented, pass through the process of transformation, where a new identity is established. As stated by Storey, " ... identities are formed between memory and desire, between memory, with which we seek to ground ourselves to a

known past, and desire, which propels us through the present into an unknown future ... identities are made in conditions and circumstances which are rarely of our own making ... grounded in the past, but they are also becoming who we want to be or thinking who we think we should be in particular contexts...” (79-84). The unstabled atmosphere triggered by social circumstances in the novel demand the need of new cultural identity. Hana’s act of identifying herself as a nomad of the house reflects her spirit to live free of any rules attachments, constraints or restricted cultural construction. The classifications of race, nationality, and other cultural affiliations are discarded where identity is framed by everyone in isolation, out of their needs. The physical locale of the villa projected the miserable background within. “... there seemed little demarcation between house and landscape, between damaged building and the burned and shelled remnants of the earth. To Hana the wild gardens were like further rooms” (Ondaatje, *English Patient* 45) . Within the in between space of uncertainties, Hana and Kip maintain a mysterious relationship whereby fixity of national and cultural representations are discarded. The characters and situations in the novel are connected through a complex network of global cultural interactions. The relationships structured and framed within the villa, represent the expression of complex global networks of cultural hybridity and mixedness.

Analyzed from a transcultural perspective the villa symbolises the replica of global village with its inhabitants from different cultures, representing one or more than one national identity. The novel emphasises the effect of cultural, psychological and physical displacement where the boundaries of specific nationhood is erased. Benedict Anderson in *Imagined Communities: Reflections of the Origin and Spread of Nationalism*, defines his concept of “an imagined community” as:

...nation: it is an imagined political community - and imagined as both inherently limited and sovereign. . .Nationalism is not the awakening of nations to self-consciousness ...'true' communities exist which can be advantageously juxtaposed to nations. In fact, all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined. Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined. ... (Anderson 6)

As defined by Anderson, all the inhabitants in the villa face the trauma of being exiled, where the politics of nationality is deconstructed. The disfigured desert explorer Almásy, the exhausted army nurse Hana, the no-thumb thief Caravaggio, and the Indian-Sikh sapper Kip have different nationalities and background. Hana in the midst of social and political unstabilities is doubly victimised being a woman. Caravaggio's abusive words against her are challenged by her actions. "She raised herself, her head down still, then stood up against him ... 'Don't touch me if you are going to try and fuck me'" (Ondaatje, *English Patient* 48). In the warfield she was totally replaced from Toronto. She witnessed the drastic change in human thoughts where "... people hardened against those around them – soldiers, doctors, nurses, civilians" (Ondaatje, *English Patient* 52). She is forced to have an abortion because the father of her unborn child was killed in war. Moreover the news of her father's death by burns and her continuous dealing with the wounded and the dying places her in a psychic trauma. The novel breaks down all hierarchies of binaries. Alamsay's words:

There were rivers of desert tribes, the most beautiful humans I've met in my life. We were German, English, Hungarian, African, - all of us insignificant to them. Gradually we become nationless. I came to hate nations. We are deformed by nation-states. Madox died because of nations. The desert could not be claimed or owned-it was a piece of cloth carried by the winds, never held down by stones, and given a hundred shifting names long before Canterbury existed, long before battles and treaties quilted Europe and East. Its caravans, those strange rambling feasts and cultures left nothing behind, not an amber. All of us, even those with European homes and children in the distance, wished to remove the clothing of our countries. It was a place of faith. We disappeared into landscape. ...Erase the family name. Erase nations! I was taught such things by the desert. (Ondaatjee 147-148)

reflects, how the concept of nationhood is deconstructed. Like Homi Bhabha's note on nation and space: "The problematic boundaries of modernity are enacted in these ambivalent temporalities of the nation – space. The language of culture and community is poised on the fissures of the present becoming the rhetorical figures of a nation past" (Bhabha, *Nation* 294). In the encounters experienced in the desert, nation and space are placed in ambivalent positions. The inhabitants of the desert internalize the features of modernity through which hegemonic structured binaries of race and ethnicities are reoriented.

All the characters presented are projected within the dilemma of in-betweenness. Kip's character is placed within in-betweenness followed by uncertainties. Kip's in-between identity combined with the manifestation of Indianness and Englishness deconstructs hierarchial domination and accepts the

egalitarianism of being globalized. In the villa all divisions of nation, time, race, ethnicity and gender that divide human existence is nullified. Kwame Anthony Appiah defines transcultural identity in terms of cosmopolitan as “someone who thinks that the world is, so to speak, our shared hometown, reproducing something very like the self-conscious oxymoron of the ‘global village’” (Appiah 217). In that perspective the isolated Villa San Giriolano can be identified as a shared place offering scope of transcultural existence. Hana’s association with Kip and English patient reflects the metissage or melting as reflected in transcultural theories. The nomadic identity assumed by Hana never completely deviates from the metissage of her Canadian/Italian identity. The assumed identity of Kip defined within Bhabha’s concept of third space is not removed from the metissages, where he repeatedly boast about his Panjab background through his repeated act of cleaning his hands.

In the midst of identity and cultural dispositions, the novel exposes the dilemma of woman life being placed within the space of differences and conflicts. Hana though a product of strong identity cannot escape from her state of getting objectified. She refuses to be treated as a sexual object by Carravagio, and changes her appearance to “defeminize” herself. But her dignity strongly rooted in her state of being female appreciates her own body and sexuality. Though Hana intends to assume a nomadic status, free from all bondages she cannot alienate her self from relations. Her affair with Kip and her strong affinity towards English patient to whom she assumes a fatherly status fixes her within the premises of the Italian villa. A transcultural reading of the novel offers scope of revisiting the characters within a transcultural or connected perspective. No characters in the novel establish a fixed identity, and some like Kip and Alamsay rejects the European culture focused on

hegemonic dominance. More than affirming themselves within the borders of cultural and national identities, the characters are controlled by their thirst to survive.

2.3 Mapping Transcultural Space in *A Thousand Splendid Suns*

A Thousand Splendid Suns by Khaled Hosseini is rich with mixed cultural background in the midst of national and political conflicts. The novel reflects the life of two different women identities, who from different backgrounds meet together in their walk of life. Mariam and Laila are the products of socially assigned roles imposed by society on the basis of religious, cultural and ethnic laws. The novel presents the poignant portrait of wounded lives, under the effects of ethnic conflicts and tensions. The narrative reflects upon the multifaceted backgrounds of woman's life. The novel showcases how transcultural and cross cultural effects bring about change in established codes of social pattern.

The novel projects the picture of woman hood representing different generations and their transcultural experiences out of shared and connected life. The characters presented in the novel represent different cultural background guided through diverse social roles through which diverse identities are established. The characters face the dilemma of getting established in specific identity or roles. Mariam is termed as harami meaning born illegally. The mixedness of cultural attitude powered by the existing patriarchal domination affects the identity formation of characters.

A transcultural reading of the novel offers space to analyse beliefs, pattern of behaviour, family relationships, moral values, political systems, class structures, gender roles and ethnic relations within cultural environment. By focusing on the cultural framework through which gender roles are assigned, the reading focuses on

tracing the effect of cultural internalization in framing gender roles. The characters are guided by their gender roles assigned within the socially constructed laws. The women characters are controlled within the changing political and national rules before and after Taliban regime. "... Like a needle that always points north, a man's accusing finger always finds a woman. Always" (Hosseini 6). Hakim and Rasheed represents the contradictory male representatives shaped by different ideologies.

On focussing on the tormented life of woman, Hosseini revolves around the issue of patriarchy which is ultimately rooted in the domesticity of women's life and is closely tied with the role assigned responsibilities. The work portrays diverse background of women life including the women rooted in extreme sense of domesticity to the modern Afghan women like Fariba, who is ready to change according to the need of time. Mariam, Laila and Nana, the three dominant woman figures face lot of challenges in their life. They are denied of their right to survive. Forceful marriage against their choice, lack of freedom to walk out without a male companion, covering themselves with burquas, all confine them within the wall of physical restriction. Mariam's life with Rasheed demonstrates how women identity is negated to a mere utilitarian object. Rasheed expects Mariam to behave and act like a wife.

Mariam's life with Rasheed is marked by strangeness out of her exposure to new and conflicting surroundings:

She ran up then down the street, panting, near tears now, began trying doors blindly. Some were locked, others opened only to reveal unfamiliar yards, barking dogs, and startled chickens. She pictured Rasheed coming home to find her still searching this way, her knee bleeding, lost on her own street. Now she did start crying. She pushed

on doors, muttering panicked prayers, her face moist with tears, until one opened, and she saw, with relief, the outhouse, the well, the toolshed. She slammed the door behind her and turned the bolt. Then she was on all fours, next to the wall, retching. When she was done, she crawled away, sat against the wall, with her legs splayed before her. She had never in her life felt so alone. (Hosseini 67)

Nana, Mariam's mother is a scape goat of biased cultural laws. The novel presents women in diverse cultural, social and political situations. The way the characters confront their life are entirely different. Not all women in the novel are flaccid victims of patriarchal laws who are placed in the life of anguish and agony. There are some characters who face the challenges of life, with extreme sense of courage. Nana, replaces the cliché definition of women. She is least affected by the biased social rules which placed her a outcaste in the society. She challenges the rigid laws of society that presented biased judgement on the basis of gender. Though born and brought up in a society, that judged her actions within biased rules, she maintains a revolutionary spirit to react.

The birth of Mariam, as the daughter of an affluent Pashtun Jalil Khan and his maid Nana, a poor Tajik, places her identity in a challenging state. The society couldn't accept inter ethnic marriages, which intensified because of the difference in economic parameters. Nana faces the uncertainty of forced dislocation because society defined her pregnancy as illegitimate. Being conceived before marriage, Nana was forced to move to the outskirts of Herat near Gul Daman. Nana's suffering in isolation during the time of delivery reflects her stubbornness inspite of the harsh endurings. The conflicts between rich Pastun community and poor Tajik community

prevented any source of relation between daughter and father. Jalil, a man with three wives and nine children rejects his responsibilities in fear of public diasapproval which framed Mariam's birth as illegitimate. Nana's encounter in a place exposed to new cultures has shaped her identity differently. Mariam's childhood years passes through isolation, restrictions and displacement because of her inferior social status as the daughter of a Tajik woman. Her illegitimate parenthood restricts her position as harami. Mariam perceived the land outside the wall of Herat through Jalil's narration. Jalil introduced her to the world outside through various tales. Through Jalil, she was connected to a world beyond Kolba.

Jalil brought clipping's from Heray's newspaper, Ittifaq-I Islam, and read from them to her. He was Mariam's link, her proof that there existed a world at large, beyond the Kolba, beyond Gul Daman and Heart too, a world of presidents with unpronounceable names, and trains and museums and soccer, and rockets that orbited the earth and landed on the moon, and, every Thursday, Jalil brought a piece of that world with him to Kolba (Hosseini 23).

Herat, the place of Mariam's birth was once, "... cradle of Persian culture, the home of writers, painters, and Sufis" (Hosseini 6). In spite of internal political tensions, cross cultural influences entered the land through movies from Iran, Bollywood and Hollywood. The movies were screened in Herat and other cities of Afghanistan. Jalil sees American films and narrates his experiences to Mariam. Through his narrations Mariam was introduced to a new world.

Transcultural reading traces Mariam as an ordinary woman who could not escape from the fact of mixedness of space offered by global society. Though physically alienated from the realities of external world, Mariam's quest to move and perceive the space outside is reflected in her desire to see American film. In spite of

Nana's continuous words of warnings, Mariam strongly believed that "she would always land safely into her father's clean, well-manicured hands" (Hosseini 21). Mariam's haramic state was reasserted after Nana's death where Jalil's family didn't accommodate her in their home. Mariam realises the reality of Nana's words, "... when I'm gone you'll have nothing. You'll have nothing. You are nothing" (Hosseini 27).

Mariam's visit to Heart city is marked by surprises and excitements. She felt happy that she can walk freely through the streets as no one pointed and laughed at her. She felt herself established with an identity, an identity as Jalil's daughter where no one called her harami. She longed for a new life in the city, a life with her father, brothers and sisters, a life without shame. Contrary to her expectations, Mariam was treated in Jalil's home as a neglected object. Mariam's life in Jalil's house after the death of Nana was filled with isolation and sufferings. Jalil's rich Pashun background couldn't accept his daughter, a poor Tajik. He was guided by the prestige offered by society, where Mariam's identity as his daughter was rejected. Mariam slowly realized the intensity of her being graded as a harami.

In her primary stage of socialization, Mariam was denied of her own space to frame an identity. After her marriage with Rasheed, she was uprooted to another place Kabul, a strange crowded city six fifty kilometres east of Herat. Her marriage resulted in absolute displacement from her native land and memories. She felt that "... all those familiar things were gone ... she was here, in a strange city, seperated from the life she'd known ...she was in a stranger's house. The space of it suffocated Mariam" (Hosseini 58). Mariam's life after marriage was filled with cross cultural encounters as Rasheed's background was completely new to her. She couldn't follow Rasheed's language because of dialectic differences. Rasheed could

understand her Herati Farsi tongue but “She was unaccustomed to the Kabuli dialect of his Farsi, and to the underlying layer of Pashto accent, the language of his native Kandahar” (Hosseini 56).

Dislocation after marriage from one city to another city increased her conflicting self. She had to adjust herself with the new culture which she felt as hardly possible. The new life appeared before her as strange. She slowly internalized the new laws and customs she had to follow. Contrary to Herat city and Kolba, Kabul appeared before her as a replica of global village.

The houses on this road were crowded together and shared common walls, with small, walled yards in front buffering them from the street. Most of the homes had flat roofs and were made of burned brick, some of mud the same dusty color as the mountains that ringed the city. Gutters separated the sidewalk from the road on both sides and flowed with muddy water. Mariam saw small mounds of flyblown garbage littering the street here and there. Rasheed’s house had two stories. Mariam could see that it had once been blue. (Hosseini 56)

She witnessed a different place in Kabul with foreign diplomats, executives and ladies moving outside without burqua and costumes. It was more different than the world she encountered through the words of Jalil. From the world of innocence and ignorance in Herat she gradually transformed to an experienced self in Kabul. The transcultural influences prompted her to think about a better life, a life with identity free from her status of harami. Through the new world, she tried to transcend her inferior birth. Her interactions with urban life in Kabul and encounters with modern Afghan woman like Fariba placed her within an altered identity. Her journey

from Herat to Kabul refixed her to a trans positioned state. In spite of her newly assumed identity, Mariam couldn't escape from the fear of physical assault through which her objectified status was silently approved.

Cultural encounters happen to Mariam in three stages. Her birth as the daughter of Pastun and Tajik placed her within a conflicted cultural background where her very essence of life was graded as harami. During her childhood days her encounters with Jalil and Faizumullah placed her within a feeling of false acceptance, where she felt herself as legitimate. Her realization of being illegitimate is reassured after the death of Nana and denial of Jalil. Her third stage of cultural encounter happens after her marriage with Rasheed in her life in Kabul. She realizes and witnesses new definitions of life and encounters many women who made her feel that a woman is not a house hold domestic animal. She longed to fix an identity as a mother on the realization of her pregnancy. The state of being pregnant replaced her from the feeling of isolation.

When Mariam thought of this baby, her heart swelled inside of her. It swelled and swelled until all the loss, all the grief, all the loneliness and self-abasement of her life washed away. This was why God had brought her here, all the way across the country. She knew this now. She remembered a verse from the Koran that Mullah Faizullah had taught her: And Allah is the East and the West, therefore wherever you turn there is Allah's purpose... She laid down her prayer rug and did namaz. When she was done, she cupped her hands before her face and asked God not to let all this good fortune slip away from her.

(Hosseini 88)

Mariam's life with Laila in the third stage contributes to more cultural clashes, as Laila was brought up within diverse cultural backgrounds which favoured, supported and promoted woman education and job. The life of Laila and Tariq presents different layer of cultural encounters. Laila with her Tajik ethnicity and Tariq with his Pashtun background, represents the new generation who are away from the biased code of social restrictions. Tariq's Pashtun background never controls him in defining his identity and it never places him in a superior position. The ethnic conflicts never harm their relation and there was no issue of linguistic barrier as Pashto was learned by Laila at school. Tariq's family spoke Farsi which Laila was very much acquainted with. Laila's family represents the attitude of modern mind who are ready to adapt and accept. Their identities are not established by the biased rules of society but the reality of self. Babi being a teacher had a very balanced view on ethnic issues and tried to educate Laila on ethnic diversities.

Here in Kabul, women taught at the university, ran schools, held office in the government. No, Babi meant the tribal areas, especially the Pashtun regions in the south or in the east near the Pakistani border, where women were rarely seen on the streets and only then in burqa and accompanied by men. He meant those regions where men who lived by ancient tribal laws had rebelled against the communists and their decrees to liberate women, to abolish forced marriage, to raise the minimum marriage age to sixteen for girls. There, men saw it is an insult to their centuries-old tradition, Babi said, to be told by the government- and godless one at that - that their daughters had to leave home, attend school, and work alongside men. (Hosseini 133).

Laila's upbringing under the guidance of Babi placed her away from the concept of hegemonic class distinctions. Her father taught her not to get identified within the background of any ethnicity. Babi's words "... it's nonsense- and very dangerous nonsense at that- all this talk of I'm Tajik and you're Pashtun and he's Hazara and she's Uzbek. We're all Afghans, and that's all that should matter. But when one group rules over the others for so long ..." (Hosseini 135), reflects his quest to attain an identity that is free from the clutches of fragmented ethnic diversity. Babi had strong opinions about women's education and emancipation and Laila was brought up with a strong feminine spirit. He felt that communist regime will promote education of women and encouraged Laila saying that "... it's a good time to be a woman in Afghanistan. And you can take advantage of that, Laila" (Hosseini 140).

The ethnic clashes and resulting turbulences replaced and derooted Laila's world. In the height of ethnic conflicts, many families were shot to death, many Pashtun civilians were abducted, and many Pashtun girls were raped and killed. The dead bodies were mishandled and Kabul which was once liberal and progressive turned intensively barbaric. The situation demanded dislocation and Tariq's family plans to dislocate themselves to Pakistan, India or Iran. To Babi the thought of dislocation appeared strange as he was too much rooted within Kabul. "As much as I love this land, some days I think about leaving it," Babi said ... "Anyplace where it's easy to forget. Pakistan first, I suppose. For a year, maybe two ... "And then, well, it is a big world... Maybe America. Somewhere near the sea. Like California" (Hosseini 148). Babi couldn't endure the pain of separation from his home land. He longed to recreate the flavours of his homeland in the new

place when he plans to build Afghan restaurant in America. “Maybe hang some pictures of Kabul. We’d give the Americans a taste of Afghan food” (Hosseini 148).

In the ethnic clashes Babi and Mammy were killed and Laila was terribly wounded. Laila was saved by Mariam and Rasheed, which resulted in her marriage with Rasheed. Laila’s life with Rasheed placed her away from her cultural upbringings. She was totally uprooted and replaced to a culture which appeared completely alien to her. The dreadful situations around her placed Laila in a state of conflict. Laila couldn’t endure the pain of human sufferings caused by conflicts. “In Kabul, particularly in western Kabul, fires raged and black palls of smoke mushroomed over snow-clad buildings. Schools collapsed. In hospital waiting rooms... the wounded were bleeding to death. In operating rooms, limbs were being amputated without anesthesia (Hosseini 224).

Being uprooted to a world of conflicting cultures, Laila slowly tamed herself to get adjusted out of compulsions. She was surrounded by the murmur of “hurtful silence”. (Hosseini 225). Laila’s conflicts intensified with the birth of Aziza and Zalmai. Initial feeling of indifference between Mariam and Laila faded gradually and a strong bond developed between them. Laila and Mariam tried to adjust and adapt to each other. Their hybrid existence enable them to frame a space where their identity is neither questioned, nor devalued. Their lost effort to move reflect their struggle to frame a new space free from the borders of law assigned obligations and role assigned commitments. But the laws of the nation couldn’t legitimize their action. The law judged “ ... that it is a crime for woman to run away. We see a lot of it. Women traveling alone, claiming their husbands have died. Some times they’re telling the truth, most times not. You can be imprisoned for running away” (Hosseini 259).

They were caught by the police because of Mariam's Herati accent. In the most disgusting scene Laila cries before police, "we are not criminals" (259).

The characters become passive victims of national laws guided by patriarchal motives which never guaranteed freedom to women. In spite of her strong upbringings, Laila couldn't escape from the pain of physical tortures. Laila couldn't bear the change in social codes initiated by Taliban regime, where the freedom of women was suppressed. Women were treated brutally and Laila felt relieved that Babi is not alive to witness these brutalities. Her life progressed contradictory to Babi's will and expectations. The political situation changes through Taliban invasions. The women were denied of medication in hospital. "Before the registration window was a horde of women, shoving and pushing against each other. Some were still holding their babies. Some broke from the mass and charged the double doors that led to the treatment rooms. An armed Talib guard blocked their way, sent them back" (Hosseini 279).

Mariam's harsh encounters inside and outside home reconstituted her identity that, she gained a conscience to forgive Jalil. She regretted at the thought of her foolish pride that destroyed Jalil's last letter to her. She felt his faults "forgivable, when compared to Rasheed's malice or to the brutality and violence that she had seen men inflict on one another" (Hosseini 302). Though her life was a struggle to separate herself from the remembrance of her paternal bonds in Herat, she was not able to uproot herself totally from her previous life. As Donald Cuccioletta states transculturalism is not a re-enforcement or integration of minority culture into the mainstream. It is an interweaving of all cultural identities present in a nation-state. Embracing some of the cultural specifics of different ethnicities, fostering the other

and “recognizing oneself in the other” (Cuccioletta). In the process of interweaving, Mariam and Laila are not totally uprooted from their home land. Laila craves for a return to Herat after her two years of stay in Pakistan.

In her transnational experience Laila couldn't suppress her nationalistic sentiments and longs for a return. In her quest for return, she is least bothered about their safety. “... Back home, bombs are falling once again, this time American bombs-Laila has been watching images of the war every day on the television as she changes sheets and vacuums. (Hosseini 375). The effect of transculturation in Mariam and Laila doesn't wipe out their entire memories of homeland. Laila's act of going back home and meeting Mariam's father Jalil Khan reflects her resilient link to the past. “...This isn't home ...Kabul is, and back there so much is happening, a lot of it good. I want to be a part of it all. I want to do something. I want to contribute” (Hosseini 381).

Within their emotional and cultural encounters, Mariam and Laila are placed in an in-between stage because of the change in conceptual pattern created by the old and new differences. As a child Mariam was obsessed with her father's love which she considered noble and trust worthy. The emotional attachment she had with her father alienated her from her mother, the true self, the true essence of her existence. While Nana considered the land of Kolba as a place where she could escape from the eyes of sharp and suspicious looks, Mariam longed to get relocated to Herat which to her was a land of promising pleasures and hope. From Herat, Mariam was relocated to Kabul, which was purely strange to her. What surrounded her was none other than strangeness and she tried hard to adjust with the new surroundings. More than the role assigned to her as a wife she was struggling to fix her place in Kabul as a human

being. Neglected of all her dignities, Rasheed considered her as an object, which should play act and cry according to his wish. Mariam's encounters with Laila commence a new phase of her life. Through Laila, Mariam tried to internalise the meaning and value of being a woman.

Transcultural influences manifest at several instances in the novel. Mariam's contact with the outside world in Kabul is marked by transcultural influences. She was taken out to affluent areas like hotels and streets which were earlier denied to her because of her haramic identity. Thus Mariam is placed within a transcended status attained to her out of transcultural influences. Her transcended identity is shaped by her interactions with urban and educated life. Her dislocated state from Herat to Kabul changed her totally. The political and religious conflicts surrounding the novel are also based on the conflicts of ethnic identities. Babi's communist ideologies are brutally suppressed as Pashtun ethnicity never favoured women education and freedom. Mammy's hatred towards the communists is rooted in her emotional attachment towards her son. Contradiction between Hazras, Tajik and Pashtuns places the life circumstances of characters within endless fear. "Pashtun militiamen were attacking Hazara households, breaking in and shooting entire families, execution style, and that Hazaras were retaliating by abducting Pashtun civilians, raping Pashtun girls, shelling Pashtun neighborhoods, and killing indiscriminately. Every day, bodies were found tied to the trees, sometimes burnt beyond recognition. Often, they'd been shot in the head, had had their eyes gouged out, their tongues cut out"(Hosseini 173), shows the wretched nature of group fighting. Laila and Tariq are direct victims of group fighting. Tariq lost his leg in the midst of ethnic conflict between Tajik and

Pasthun. The scenes of ethnic genocides where the dead bodies are tortured and burnt turned the atmosphere more traumatic.

The novel reflects the condition of women life in a society marked by moral degradation through constant struggles, bloodshed and violence. Rasheed's uncompromising attitude is a part of his strict Pasthun tradition. Laila and Tariq's life in Murree is also marked by transnational and transcultural sentiments. Laila craves for her homeland as she is unable to suppress her nationalistic loyalties. Her transcultural sentiments are reflected in her craving for her homeland. The political instability in Afghan out of US invansion couldn't suppress her nationalist spirits. The thought of suffering people in her homeland haunted her. Transculturation doesn't wipe out her memories rooted in Kabul. The comfortable and safe life in Muree couldn't satisfy her mind. She feels unsettled in her life in Muree and her dreams directed her to homeland Kabul. Once back to home she feels comfortable and complete. Her disrooted identity placed her in a state of misfit, where the sense of completeness is achieved through reconciliation. As Homi Bhabha states transculturation is placed in a state of misfit. According to Bhabha:

... culture itself is that it is often in its most interesting manifestations in a state of the "misfit"; to fit the different bits or parts of a particular cultural apparatus or experience together always creates a problem because the parts do not necessarily form a whole... it seems to me that the most interesting and most important ethical and political problems have emerged precisely because cultures are not a seamless whole. There are discordant elements; there are divisive elements; there are divergent elements... political aspect of this problem of culture as a misfitting apparatus, the philosophical or conceptual

metaphor I would use is the famous image of the broken vessel which Walter Benjamin uses in his essay on translation: he says that the pieces of a broken vessel fit together not because they are the same as each other but they fit into each other in all their differences. It is that which gives the vessel its strength, and therefore I would say ... the cultural "misfit" is always the problem of cultural translation. So culture is a translational reality, and to that extent it depends upon its moving parts, its often contradictory, asymmetrical moving parts, its tensile strength. After all, to put it very simply, the question "What is your cultural identity?" is unanswerable. However, if somebody asks you about a particular cultural practice with which you're in line, you can answer that question. It's almost as if the very nature of the cultural is metonymic in that sense (Bhabha, "Diaspora" 12).

As stated above a total uprooting to the new land places Laila in a state of misfit, which made her an incomplete being. Returning back to her roots turned her a complete self.

Within the transcultural perspective, Mariam and Laila are placed in the dilemma of in-betweeness. Laila's character is placed within in-betweeness followed by uncertainties where she couldn't exhibit her true self. Mariam's in-betweeness out of her conflicting psyche of being a harami restricts her actions. Her encounters with Laila and other women in Kabul place her within the reality of shared existence. Though the characters create a new space out of their hybrid existence, a total deviation from their past life is not possible. The characters are placed within a transcultural space out of their connected life. In the midst of identity and cultural dispositions, the novel exposes the dilemma of woman life subjected to political,

cultural and emotional conflicts. Laila, though challenges irrational patriarchal rules, cannot escape from her state of getting objectified. Though Mariam struggles to assume a life free from all bondages she cannot alienate her self from relations. Transcultural reading of the novel offers scope of revisiting the characters within transcultural or connected perspective. Within the contradictions out of interconnected experience created by cultural and ethnic differences, the characters struggle to frame an identity where past and present are signified.

2.4 Mapping Transcultural Space in *Maps for Lost Lovers*.

Nadeem Aslam's *Maps for Lost Lovers*, set in the UK town named Dash e Tanhai inherited by Pakistani immigrants is filled with cross cultural encounters. Shamas and his wife Kaukab living in Dash e Tanhai, the 'desert of loneliness', are the products of dislocated life experiences. Being migrated from Pakistan during the time of partition, the characters frame a new life where representations of old and new are merged. Set within the post colonial background of dislocation, fragmentation, hybridity and war experiences the novel showcases the effect of mixedness and cultural fluidity among the characters. The characters depicted in the novel, are products of cultural encounters. Cross cultural encounters in the novel ranges from generational encounters to religious and racial encounters. Transcultural reading of the novel offers space to read the character under the influence of cross cultural encounters. The novel showcases cultural conflicts lying within the land of Pakistan "between East Pakistan and West Pakistan" (Aslam 116). The effect of dislocation is intensified in Dash e Tanhai through double laws and rules. Built around culturally hybrid world, the novel presents the space of decentered world marked by polarization, hybridity, assimilations and at times rejections. The

mixedness of experience in a foreign land for years creates a space of sharing thereby eliminating the hierarchy of colonizer and colonized. Focussing on Bhabha's concept of third space and Hall's notion of moving cultural identity, the space created by the immigrants are shared. Like hybrid concept enunciated by Robert Young, Paul Gilroy, Stuart Hall and Homi K Bhabha hybrid states of existence attained by characters are filled with creativity, novelty and heterogeneity irrespective of difference in time and space.

Robert Young's *Colonial Desire: Hybridity in theory, Culture and Race* analyses 'hybridity' as "...a certain elemental, organic energy and open-endedness ... which can reverse the 'structure of domination in the colonial situation'" (Young 20). Like the black Atlantic concept of Paul Gilroy, Dash e Tanhai in the novel turns to be a space of transnational and transcultural construction. According to Bhabha, hybridity is the 'third space' which enables other positions to emerge" (Bhabha ,Third Space 211). The transcultural effect produced by cultural encounters diminishes the line of national boundaries and adds third space as an on going process that breaks the fixity of cultures, turning cultural identities as an unending process. The locale of the settlement of immigrants is also affected by cultural impacts.

As in Lahore, a road in this town is named after Goethe. There is a park street here as in Calcutta, a Malabar Hill as in Bombay, and a NaagTolla Hills as in Dhaka. Because it was difficult to pronounce the English names, the men who arrived in this town in the 1950s had rechristened everything they saw before them. They had come from across the Subcontinent ... the name that one of them happened to give to street or landmark was taken up by the others, regardless of where they themselves were from. But over the decades, as more

and more people came, the various nationalities of the Subcontinent have changed the names according to the specific country they themselves are from-Indian, Pakistani, Bangladeshi, Sri Lankan. Only one name has been accepted by every group, remaining unchanged. It's the name of the town itself. Dasht-e-Tanhaii (Aslam 40).

David Waterman in his article, "Memory and Cultural Identity: Negotiating Modernity in Nadeem Aslam's *Maps for Lost Lovers*", establishes the necessity of preserving community cohesion and identity within the diasporic existence of Dash e Tanhai. The immigrants of Dash e Tanhai are victims of cultural trauma marked by exile and partition which is termed by Waterman as "clash of civilizations"(18). Kaukab represents the contradictory woman self struggling to find a third place for herself. Kaukab could not escape from the metissage of her past as said in transculturalist theories. She turns to be an ambivalent character taking double positions contradictorily. Her cultural metissage along with her path towards transcultural standard of existence gets confronted within public and private sphere of her activities. The re-naming of streets and landmarks within the neighborhood highlights the impact of transcultural effects within geographical specifications.

The processes of re-naming places reflect the transitional attitude of immigrants to encompass and accept difference. Although the characters share a related cultural background as exiles, their religious differences of being Hindu, Sikh and Muslim along with their fear of interacting with white people paralyze them. Kaukab, a strict orthodox religious bounded lady faces " ... full of apprehension concerning the white race and uncomfortable with people of another Sub continental religion or grouping" (Aslam 32). Her inability to interact with people of different

colour, religion and race turns her a lonely and destitute and alienates her from her own children questioning her identity of being a mother. Migrant identities in the novel explore the ironical state of migrants caught in between during their transition from purity to hybridity in order to establish an accepted identity. Most of the characters in the novel are from immigrant background who struggles to adjust their new life. The rest of the characters represent the second generation of immigrants who face the trauma of in-between homeliness being born in UK, yet inclined toward their home roots through their parents.

Cultural choices made by the first and second generation determine their lives. Charag, Ujala and Mah-Jabin, the representatives of second generation though inclined within the rules of modernity guaranteed by their foreign upbringing, cannot escape from their home roots as insisted by Kaukab. Charang, Shamas' son could not accept his father's blended identity of mixed parentage. When he realizes the truth he wrote to his friends that "... the children out of the union between Mahtab and Chakoor were all illegitimate" (Aslam 118). By terming his lineage as illegitimate Charang places himself in an undefined identical status. Thus the characters are split between the two worlds. Homi Bhabha asserts this fragmented state as special in post modernism "split subject that articulates, with the greatest intensity, the disjunction of time and being that characterize the social syntax of the postmodern condition" (Bhabha, *Location* 307). The way Shamas and Kaukab imbibe culture contradict each other. Shamas revolutionary spirit separated from religious rules and Kaukab's strong religious spirit intensifies their cultural contradiction.

The novel exposes heterogeneity and struggles of inhabitants out of their multiple coexistence. Kaukab and Shamas are symbols of contradicting identities.

Their life exposes the fundamental struggle between husband and wife out of contradicting culture. The novel highlights the issue of being trapped within the state of in-between and exposes hybridity, interconnectedness, intermingling out of migrant condition. Migrants portrayed in the novel including Ujala, Shamas, Kiran, Surayya find their new place within the cultures of home and location. In the creation of new space boundaries of nation are dissolved and limits of cultural restrictions are erased. As Bhabha states, the new space of in-between creates a new space where "... the past is not originary, where the present is not simply transitory" (Bhabha, *Location* 313). Their march towards accepting their hybrid cultural identity throws light on the hope and beauty of a life in-between. The cultural differences on the basis of religion and social upbringing diminish for a common course. During western clash in Amritsar "...Hindus, Muslim's and Sikhs had forgotten their differences and rioted together and the British knew from experience that such amnesia meant only trouble for them" (Aslam 69).

The novel projects two category of migrants caught in the dilemma of in-between. One group, the direct migrants represented in the novel as Ujala, Shamas and Kaukab are not free from the past metissage which fixes them in the state of in-between as said in transcultural theories. Kaukab, though tries to be the part of the new culture by favouring English education, use of cosmetics etc, the metissage of the past confronts her placing her in the stages of confusion. The confusion of cultural identity results in direct confrontation between two cultures, which sometimes results in the rejection of new. Kaukab, "... wonders why her children refer to Bangladesh as 'abroad' because Bangladesh isn't abroad, England is abroad; Bangladesh is home"(Aslam 65). Kaukab openly criticizes western culture as filthy out of her

contradictory self. Being “born and bred in a mosque” (Aslam 79), she could not accept liberal standard of living followed by Shamas’ family. Kaukab’s life in London mould her to accept the air of liberty prevailing all around, but she couldnot escape from her roots linked to her home land. For her children she accepts hybridity because she is aware that their absence will make her “bewildered as a child whose dolls have been stolen” (Aslam 100).

The second group represented by Charj, Ujala, Mah-Jabin, Chanda and Junju are more inclined to the culture of new land and consider themselves as British. Charagh though considers himself to be an English, could not escape from the cultural responsibility related to his root. Mah-Jabin’s bitter experiences in Pakistan, prompts her to accept the new culture that favoured her standard of living. Chanda’s life is a reflection on the negative effects of double laws and rules.

Chanda, the girl whose eyes changed with the seasons, was sent to Pakistan at sixteen to marry a first cousin to whom she had been promised when a baby, but the marriage had lasted only a year and her mother had been devastated by the news of the divorce. But another cousin in Pakistan took pity and agreed to marry her even though she was no longer a virgin. But he too divorced her a few months later and the girl came back to live in England, helping the family at the gocery shop all day. Then they found an illegal immigrant for her to marry: he wanted a British Nationality and wasn’t concerned that she had been married twice already. But he disappeared as soon as he got legal status in England. Chanda remained married to him because there had been no divorce. (Aslam 76)

The novel foregrounds hybridity as a new light over global existence. Shamas with his multiple identity of being born as the son of Hindu Chokor and a Muslim Mahtab is the hybrid representation of mixed cultural religious and national existence. His state is transcultural, which avoids confrontation between past and new. The novel highlights the effect of transnationalism and transculturalism among the immigrant groups where hybridization is celebrated. Hybridization is accepted by the characters out of their urgency to survive in an alien culture. Shamas's sons and daughter, frames a link between the Pakistani roots and British life without being affected by conflicts proving 'third space of enunciation'.

Reading under transcultural contexts, the characters are modified and perfected by hybridity as suitable in a global world. Cultural hybridity offers solutions to much cultural confrontation removing the conflicts of space and time. Kaukab's reflection on the future of her grandson as : "Who would no doubt begin to chase girls as soon as he is in his teens, and be sexually active by the time he is fifteen, thinking display of wantonness and sex before marriage was the norm and not a grave sin! The little boy would no doubt marry a white girl and his own children would too: all trace of modesty and propriety would be bred out of them..." (Aslam 309), reflects her stage of accepting novel culture contrary to the orthodox one. The situation coincides with her previous attitude of unsupporting the relation between Charaj and Stella and her act of forbidding Mah-Jabin to move to US, the place which according to her is "...strangers full of strangers" (Aslam 159). Her change in attitude reflects the evolution of her mind. This evolved state is purely the result of attaining her transcultural status which develops a mind to accept and follow new. Kaukab tries to control her daughter under the fear that break of traditions will destroy

her life. Shamas warns Kaukab that "...be careful and not lay a hand on the girl, because otherwise tomorrow the local newspaper would be carrying the headline "BRITISH-BORN DAUGHTER OF PAKISTANI MUSLIM COMMUNITY LEADER BEATEN OVER MATTER OF MARRIAGE bringing into disrepute, in one fell swoop, Islam, Pakistan, the immigrant population here in England, and his place of work, which was-in the matters of face-the officially appointed conscience of the land" (Aslam 170). Shamas' fear on Kaukab's adamant actions reflects the difference in the perception of guaranteeing individual space. While Kaukab considers Mah-Jabin as her own and exert her right over her, the law of the land treats every individual as independent and equal, where physical abuse even from parents is treated as crime. Charang's approach before Stella with the words "I am never wrong about color" (Aslam 178), and Kaukab's anticipation on Charang Stella relation as "... the difference between the whites and Pakistani's were too many for interaction to successfully take place;many marriages ended"(Aslam 181), reflects how the characters are disturbed by racial conflicts.

The sufferings of Pakistani immigrants out of cultural trauma during partition intensify their misfit state. Deterritorialization intensifies their cultural sentiment. The new contact zone developed by immigrants which Nadia Butt terms as "the space of cultural plurality in today's transcultural world" (298), replaces their cultural trauma with cultural adjustments. The clashes between tradition and modern is packed with variables like religious and cultural purity at one level combined with the need of cultural fluidity demanded by co existence. The second group of immigrant representatives, Ujala, Mah-Jabin, and Charag are more associated with exemplary memory as their memory lines of culture links them more to present. The novel

reflects tensions and conflicts between individuals and families in domestic and public sphere of life due to multilayered laws and culture. The impacts of cultural disharmony some times manifest in its worse form of honor killing and forced marriages. In the new age of globalised modernity transcultural reading of the novel offers a space to merge orthodox and modernity together there by bridging the gap between orthodox and modern dichotomies.

Kaukab's initial state of cultural association based on orthodox views never favours any dilution in her accepted beliefs. This intensifies her internal tensions as she finds it very difficult to adapt and adopt the new. Being placed between torn culture and society the characters frame an adopted homeland which erases the barrier of old and new. The transcultural self attained by Kaukab concur with Richard Slimbach's definition of transculturalism as rooted "outside the box of one's motherland.... Seeing many sides of every question without abandoning conviction, and allowing for a chameleon sense of self without losing one's cultural center" (simbalch).

Surayya's life in England is not totally uprooted from the land of Pakistan as her thoughts are emotionally connected to her son. As a child brought up in England with strict learning of the rules of homeland her sense of homeliness is placed in a state of in-between. The life of white woman living freely even at the age of thirty coincide with her sufferings and divorce at a very early age. Being brought up in England during the years of her early childhood, she finds it very hard to digest the laws within Pakistan. She couldn't accept the cultural and religious laws that marginalize a girl to the status of an object. She feels herself totally displaced,

uprooted and isolated in her homeland. Her husband's visit to London and his stay in London for a period of two years result in his judging the land as,

This country may be rich but it is too different from ours,' he'd declared finally. 'We have to go back. A person can't do anything here that he can freely over there. A dog was asked by another why he was fleeing a rich household where they fed him meat every day. "They feed me meat, yes, but I am not allowed to bark"' (Aslam 286).

The cultural conflicts of being torn between two cultures places the characters within a state of impasse.

The novel reflects trauma of conflicted life as the result of dislocation. The Indian and Pakistani mothers forbid their daughters from reading, English language magazine published in Bombay on fear that it will delineate their daughters from the roots of their mother culture. The incident of the parents of a Muslim child getting summoned to the headmistress office because of the child's comments to his schoolmates , "... their mummies and daddies would be set on fire and made to drink boiling hot water..."(Aslam 246), as they drank alcohol and ate pork, reflects the trauma of cultural conflicts in young minds.

Women in *Dash e Tanhai* feel themselves as if placed in a state of exile. They find themselves separated from their children: "I want to ask my sons so many things today but my English is not good" (Aslam 250). In the midst of unsafe and unstable life situations projected within the novel, transcultural reading offers better space to explore , the legal issues of deterioration, unseen superstitious occurrences like exorcist practices among the ethnic communities, and the traumatic side of character

assassination been done in the name of religion, intermarriages and illegal migrant settlements.

Transcultural experiences are dynamically reproduced and transformed in different context in the selected novels: *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns*. On focusing on the concept of cultural separatism, Homi K Bhabha states:

The representation of difference must not be hastily read as the representation of pre given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference from the minority perspective is a complex ongoing negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend upon the lives of those who are 'in the minority'. The recognition that tradition bestows is a partial form of identification. In restaging the past it introduces other, incommensurable 'cultural temporalities into the invention of tradition. This process estranges any immediate access to an originary identity or a 'received' tradition. The borderline engagements of cultural difference may as often be consensual as conflictual; they may confound in our definitions of tradition and modernity; realign the customary boundaries between the private and the public, high and low; and challenge normative expectations of development and progressive. (Bhabha *Location* 2)

The novels project the effect of identity crisis under diverse cultural impacts. As stated in Bhabha's concept of cultural identification, the characters in the above discussed works experience cultural temporalities due to the emergence of new tradition. The process estranges their immediate access to an originary identity or a 'received' tradition, where they are placed in an in-between stage. Mariam, Laila, Kaukab, Surayya, Mah-Jabin and Hana experience the phase of been caught within the dilemma of in-between . The cultural differences confound with their definitions of old and new and realign their customary. By framing characters within multidimensional perspectives, the novels project the boundaries of ethnicities and formation, creation and negation of other. By invoking multiplicity of cultural signifiers, the novels transcend the borders of fixed identity and project the reality of mixedness. The novels analysed on the basis of transcultural perspective offers new dimension to explore cultural and identity formation within mixed representations.

Chapter-3

Ex- Centric Women and the Dilemma of Existence

This chapter aims to spot out the existential dilemma faced by the women characters under cross cultural encounters followed by mixedness, enculturation and acculturation, in their path towards attaining a hybrid state. Different life situations in which the characters are placed relate them to diverse phases of identity assertion. The chapter incorporates the concept of double consciousness as coined by W.E.B. Du Bois, Social Bonding Theory of Hirschi and the theories related to acculturation as laid down by Berry. Enculturation and acculturation the terms used in sociology and social anthropology explains different processes through which cultural absorption happens in the process of socialisation. Enculturation happens when a person imbibes social norms, values, and social behaviors, that surrounds him in a society. This primary step of socialization comes from the initial social surroundings like parents, peers and siblings. The basic social taming of an individual which reflects his identity and cultural formation happens during this period. Acculturation, being the second step of socialization is the result of cultural encounters. Here individual turns to be the designer of the social norms, followed by the principles of acceptance and rejection. This results in a change in the psychological and social framing of individuals, where something new is accepted. While enculturation encompass the process of internalizing social norms, the internalized principles are practically diverted in the acculturation stage. Acculturation, the stage of transition, gains great significance in the current scenario where the concept of static culture is nullified. Modern studies in the field of acculturation concentrate more on its psychological aspect than anthropological aspects. Simon Ozer in his “Psychological Theories of Acculturation” States:

Acculturation psychology aims to comprehend the dynamic psychological processes and outcomes emanating from intercultural contact. Acculturation psychology has been a growing field of research within cross-cultural psychology. Today, psychological theories of acculturation also include cognate disciplines such as cultural psychology, social psychology, sociology, and anthropology. The expansion of psychological theories of acculturation has led to advancements in the field of research as well as the bifurcation of epistemological and methodological approaches striving to apprehend both the processes and outcomes of acculturation (Ozer).

Acculturation theories in Psychology deal with individual changes arising out of cultural conflicts. Acculturation introduced by Gordon as a single lined unidimensional approach was defined with a different version of variants by Berry. Gordon's view of acculturation lies with a knowledge of tradition along with an openness towards the new culture. Gordon's theory fixes cultural assimilation and acculturation as the first step of absorption process in the path of cultural change. Gordon conceived structural assimilation as a way of achieving communal harmony and inter ethnic relationships. He stated that marital assimilation promotes stronger ties between crosscultural communities diminishing the identities relied on narrow ethnic traditions. Berry's model of acculturation defined the acculturation effects created by the intersection of two dimension of cultures, receiving-culture and heritage-culture . Within these two dimensions Berry defined four types of acculturation categories like, assimilation, separation, integration and marginalization.

Assimilation exists when individuals do not wish to maintain their heritage culture, and seek to become fully involved with the larger society; separation

exists when ethnic people place a value on holding their original culture, and at the same time, wish to avoid interaction with the dominant culture.

Integration exists when individuals wish to maintain their heritage culture and also aspire to be fully engaged in the life of larger society. Marginalization, an exact opposite of integration, reflects minimal interest in either heritage cultural maintenance or connections with dominant culture (qtd. in Han).

Analysis of female characters in the selected works in this chapter focuses on the cultural dilemma faced by the characters while moving through the various stages of acculturation process as defined by Berry. The chapter proceeds with an examination of characters on the basis of cultural synthesis being immersed within a space of multicultural set up. Hana in *The English patient*, by accepting the nomadic identity is at the fourth stage of acculturation process of rejecting all cultures. The chapter takes an effort to link the process of acculturation with Travis Hirschi's social bonding theory. The Social Bond theory of Travis Hirschi introduces an analytical outlook on dealing with social problems. Hirschi defines the theory as, "Elements of social bonding include attachment to families, commitment to social norms and institutions (school, employment), involvement in activities, and the belief that these things are important" (Hirschi 16). Rooted within social commitment, Hirschi points out the basic elements of social bonding theory as attachment, commitment, involvement and belief. Attachment relates to the person's primary sphere of social circle which includes parents and other close associations. Commitment can be described as the level of obligation that an individual has to abide by legal behavior. It includes the norms and values taught being a member of society where the difference between right and wrong is imbibed. Involvement relates to one's choice to get involved in conventional versus deviant behavior. Hirschi bases his theory with

the view that individual behaviour in a society is related to the bonds of attachment, involvement, commitment and belief. Unbalancing of these bonds will result in unusual behaviour pattern. Existentialism as a term adopted in this chapter emphasises the concept of individual existence, freedom and choice where individual freedom, action and decision is placed fundamental.

Implementing Hirschi's theory of bonding in the women characters analysed in the selected novels examines how attachment, commitment, belief and involvement are linked to their identity formation. Reading of these characters traces the effect of paternal bonding in their primary stage of socialization process termed as attachment. This effect of paternal emotions influence their second stage of socialization process that is commitment. The characters struggle to fix an identity within these committed bonds. In the third stage of the socialization process, the involvement stage where the norms and values are taught, the characters are caught within their emotional inclination towards their paternal bonds. In this stage of internalizing rules and values, the characters are caught within the dilemma of right or wrong as they are guided by their emotional preferences. The reading deconstructs the established notion that women are internalizing an inferior status from the society.

Double Consciousness is a term coined by W. E. B. Du Bois to describe multifaceted identity of an individual while referring to the specific conditions faced by blacks in America and its impact in their inner consciousness in the book *The Souls of Black Folk*. Du Bois describes "double consciousness" as follows:

...It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his

two-ness, an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. (Bois 7)

Du Bois identifies Double-consciousness as a 'sensation' that brings out a complex feeling of 'two-ness'. The feeling of two-ness is the result of disparate and competing 'thoughts', 'strivings', and 'ideals'. This is not an episodic or occasional sensation, but a fixed and persistent form of consciousness. The feeling of twoness is a socio-cultural construct attributed to black folks- the African descents in America, the subject of Du Bois study. He describes "two-ness" as the condition which is imposed and laden upon the subjects through purposeful social assassination. While Du Bois' concept of double consciousness was limited to African Americans, Fanon extended the concept to colonised subject in his *Black Skin White Masks*. This chapter analyses the feeling of double consciousness faced by women characters in the context of diverse cultural, social and religious representations. The chapter analyses how the characters turn to be the victim of double consciousness caught between multiple laws, roles, culture, identities and nationalities

Hana in *The English Patient* is shaped and developed by cultural and national diversities. Her childhood encounters as narrated in, *In the Skin of the Lion*, seats her as a direct victim of cultural and emotional encounters. Her initial stage of socialization process, the stage of attachment is filled with cultural and emotional conflicts. Her childhood experiences in Toronto in the midst of immigrant struggles, places her within an elevated status of identity formation, where she trains herself to adapt and accept. When Patrick met her for the first time, "Hana is nine years old. Already too smart"(Ondaatjee , *Skin of Lion* 131). Their cultural encounters is seen

in Alice, Hana's mother's way of communicating to Patrick in English, Finnish and Macedonian. Cato's Finland identity gives Hana a Finnish background. "His father moved here from Finland as a logger" (Ondaatjee, *Skin of Lion* 157).

Hana, who was detached from her father due to the death of Cato, experienced the warmth and closeness of paternal affection through Patrick. Hana's emotional inclination towards her paternal bonds is seen in her utterances, "Oh, I love him, even if I never met him. That's just the truth" (Ondaatjee, *Skin of Lion* 146). Hana could identify her father figure in Patrick and they developed a strong bond between them. Patrick found in Hana a strong and self-reliant girl who never expected forgiveness. "His relationship with Hana was clearer With her there would be brief conflicts, a discussion, and then everything was settled. She would not be bossed and she was self-sufficient. She didn't expect forgiveness" (Ondaatjee, *Skin of Lion* 144). She translated her encounters with the outside world filled with innocence and curiosity to Patrick. Patrick made her familiarize with the outside world which intensified her curiosity. "They watched the water-nymph follies at Sunnyside Park, watched the Italian gymnasts at the Elm Street gym, heard the chanting of English lessons to the large group of Central Neighbourhood House - ..." (Ondaatjee, *Skin of Lion* 145). Though she appears herself to be self-sufficient, she couldn't delineate completely from the bond of her familial ties.

One night Hana pulled out a valise from under the bed and showed him some mementoes. There was a photograph of her as a baby – with her first nickname, Piko, scrawled in pencil on it. Three other photographs: a group of men working on the Bloor Street Viaduct, a photograph of Alice in a play at the Finnish Labour Temple, three men standing in a lumber camp ... These

objects spread out on bed replaced her fathers absence. (Ondaatjee, *Skin of Lion* 146)

The strong emotional bond she develops with Patrick at her initial stage of socialization guides her in her further social commitments. Her identity as a committed nurse and matriarchal authority in the villa is related to her childhood social and cultural tamings which guided her to be self reliant. Being developed and tamed with an ability to accept and adapt, Hana is not affected by the feelings of isolation and strangeness during her stay in the villa. She wished to place herself free and was not confident with the safety guaranteed by the laws of nation. The strangeness of sufferings and death turned her physically weak. She was exhausted due to days of hard labor. Being caught within a sense of strangeness, she longed for air “that smelled nothing human” (Ondaatjee, *English Patient* 53). She never participated in any celebrations of victory, and was with the patients. Though she was informed that the hospital was unsafe, she refused to go out of her nurse’ uniform. She was constantly guided by her determination to save the nameless faceless man.

The acculturation stages of Hana’s identity formation commence as a result of her crosscultural encounters in the villa. The villa appears to be a replica of desert symbolized in the novel, which is free from legalized rules, were the centric concept of culture and nation disappeared. Her experiences in the villa place her within the ambience of transcultural, where she could not escape from the diversities of cultural impacts that surrounds her. “She was surrounded by foreign men. Not one pure Italian” (Ondaatjee, *English Patient* 68). All characters including Carvaggio, the patient and Kip are free from the codes of fixed national identity. The reading deconstructs the notion of power as exerted through fear and force.

Hana's attachment towards Kip and the patient representing the two extreme cultural representations, intensifies her in-between state. She is placed in the dilemma of double consciousness, caught between her commitment towards the patient and closeness with Kip. In this stage of acculturation, Hana tries to accept the Indianness of Kip by favouring his habits and beliefs. Hana's intimacy with Kip intensifies the hybrid state attained by her, where she strives to adapt and accept the Indianness in him. "She imagines all of Asia through the gestures of this one man" (Ondaatje, *English Patient* 229). Kip was a relief to her. Hana welcomed her new world with Kip surrounded by strangeness. She felt interested in his civilization rich with warriors, saints and visionaries. Though the characters strive to stay away from the codes of upbringing, they realize that even "in love making there can be a whole civilization, a whole country ahead of them" (Ondaatje, *English Patient* 237).

Though the villa transpositions them to a new world, they couldn't uproot themselves totally from the pangs of their cultural and moral upbringing. Kip identifies Hana's love with the affection he enjoyed from his childhood aya, "... intimate stranger from South India who lived with them, helped run a household, cooked and served them meals..." (Ondaatje, *English Patient* 238). Though the characters claim themselves to be detached from their national and cultural identity, they are placed in an in-between stage, where their old and new life patterns contradict each other. Carvaggio's narration in the novel about his experiences in Toronto is filled with transcultural encounters. The references laid down as "London is a recent town compared with Lahore" (Ondaatje, *English Patient* 221), Englishman identifying him as, 'warrior saints', and the etymological reference of the word 'bungalow' from Bengali, points to the transcultural impacts. The novel

disrupts the hegemonic structure of power relation, where no civilization is placed superior to other.

In the midst of social disturbances and war conflicts all social rules and human courtesies are burned down. The characters willingly place their identity anonymously. Hana identifies the self sufficiency of Kip as not caused being a sapper in Italian campaign but “being the anonymous member of another race, a part of the invisible world” (Ondaatje, *English Patient* 209). The concept of individual nation hood is disrupted when the patient addresses himself and Kip as “international bastards- born in one place and choosing to live elsewhere. Fighting to get back or get away from our homelands all our lives” (Ondaatje, *English Patient* 188). Though the characters strive to fix themselves in the new place, they are not free from the shadows of their past memories. Hana’s intimacy with books, “dressed in their Italian Spines”(Ondaatje, *English Patient* 234), reflects her sense of in-betweeness.

Hana in the villa is seen undisturbed by the fearful situations that surround her. The self sufficiency and reasoning attitude she developed being a child during her experiences in Toronto frames her behavioural standards and attitudes. While performing her duties in the war field she maintained a detached attitude. She stepped away from dates, jeep rides and courtship. She insisted on staying back in the villa while other inhabitants moved to safer locations. In spite of her committed life in the villa, she placed Carvaggio and patient in a detached space. “... the two other men seemed distant planets, each in his own sphere of memory and solitude” (Ondaatje, *English Patient* 49). The detached space framed by her in the midst of her commitment gave her the power to survive. “Throughout the war, with all of her worst patients, she survives by keeping a coldness hidden in her role as a nurse. I will

survive this. I won't fall apart at this" (Ondaatjee, *English Patient* 50). She preferred times of rest than sleep. Hana felt comfortable in her isolation. Her narrations on her experiences in warfield as;

I was considered a snob. I worked harder than others. Double shifts, under fire, did anything for them, emptied every bedpan. I became a snob because I wouldn't go out and spend their money. I wanted to go home and there was no one at home. And I was sick of Europe. Sick of being treated like gold because I was female. I courted one man and he died and the child died. I mean, the child didn't just die, I was the one who destroyed it. After that I stepped so far back no one could get near me. Not with talk of snobs. Not with anyone's death. Then I met him, the man burned black. Who turned out to be, up close, an Englishman. (Ondaatjee, *English Patient* 91)

reflects her troubled conscience. She was least affected by the adverse surroundings in the villa. While she accepts the borderless identity of the patient, she was more concerned with the patient's traumatic state. The war has taken away the civilized codes and Hana tried to detach herself from the turbulent world. She terms her stay with the patient as "father complex" (Ondaatjee, *English Patient* 89). She hardly talked even with her closed ones.

Hana's acculturation tactics at this stage is guided by the emotional bonding she developed during the enculturation stage- the attachment. Hana's attachment towards the patient is interceded with his unidentified status, where she could reiterate her belief that the wounded patient is her father. She argues with Carvaggio that, "I think we should leave him be. It doesn't matter what side he was on, does it?"(

Ondaatjee, *English Patient* 176). She relies strongly on her decision to be with the patient and the fear of bombing and the force of allies never unfix her mind. Hana's emotions are not controlled by fear during bombing. The unsafety and absurdity of human life created by war, place everyone in a state of dilemma. They are constantly controlled by uncertainties and vagueness, "they began to believe in nothing, trusted nothing" (Ondaatjee, *English Patient* 43). The warning of uncleared mines, absence of water or food couldn't stop her from her decisions.

All the coastal ports, such as Sorrento and Maria di Pisa, are now filled with North American and British troops waiting to be sent home. But she washed her uniform, folded it and returned it to the departing nurses. The war is not over every where, she was told. The war is over, This war is over. The war here. She was told it would be like desertion. (Ondaatjee, *English Patient* 44)

Hana's committed self placed her free from the fear of desertion and isolation. She fixed herself within her duty of looking after the patient and assured him all safety, inspite of the adversities. In the midst of unfixed surrounding where everything including the value of life is unassured, Hana tried to frame an identity as the caretaker or nurse of the voiceless patient. Barker Chris defines identity as the process of describing oneself to each other (Barker 216). Here Hana tries to fix an identity that is no longer isolated but committed. Hana subjects herself deeply to the cultural surroundings around her and she couldn't escape from her commitments. In spite of her urge to attain a nomadic identity she couldn't escape from her emotional commitments which placed her in a state of impasse. She couldn't escape from her in-between state of being "half adult and half child" (Ondaatjee, *English Patient* 15). This in-between state of Hana is related to her emotional inclinations from which she

couldn't escape, where she is controlled by her sense of double consciousness. The twoness or doubled self within her gets affected by doubled thoughts, duties and commitments. While she assumed an adult self in her moments with Kip, her acquaintance with the patient and Carvaggio is clustered with childlike behaviours. During her stay in the villa, she tried to discern the figure of the girl she had stepped away from.

She assumes herself to be the authority of the villa and "... drew her own rules to herself. She would not be ordered again or carry out duties for the greater good"(Ondaatjee, *English Patient* 15). She assumes the role of an omnipresent ruler of the villa, the ultimate authority. "She would bang spikes into whatever walls she desired, whichever room she wanted to wake in, floating above all the filth and cordite and water on the floors... Each night she climbed into the khaki ghostline of hammock she had taken from a dead soldier, someone who had died under her care" (Ondaatjee, *English Patient* 49). By gaining authority she escaped from the fear of solitude. Her authority stance in the villa is accepted by Carvaggio while he terms it as "Hana's house" (Ondaatjee, *English Patient* 61). She felt herself secure in the miniature world built by her. Though she longed for a state free from laws and restraints, Hana's committed self demanded her to be a true caretaker. The unidentified status of the patient free from the restraints of national and cultural background placed her away from the fetters of legalized commitments. The realization of her lonely state didn't disturb her. She patiently watched the departures of the surrounding crews

Hana's acculturation effect in the villa is marked by the principles of assimilation and marginalization. Throughout her commitment with the patient, she

assumes a marginalized status as defined by Berry, where she reverses all rules. Hana's acculturation procedures followed by assimilation enables her to identify with Kip's alien background. Kip's brownish color because of Indian background caught her attention. She expressed her willingness to be with him as, "I want to sleep under this tree, put my eye against your collar bone I just want to close my eyes without thinking of others"(Ondaatjee, *English Patient* 109). She sensed an air of comfort with him. In spite of his deadly effort to diffuse bomb and protect people, "he remained the foreigner, the Sikh. His only human and personal contact was his enemy who had made the bomb and departed brushing his tracks with a branch behind him."(Ondaatjee, *English Patient* 111). Hana's encounters in the villa enable her to get accustomed with diverse characters whose identity lies invisible or unpenetrated. The turbulence of war disturbs Carvaggio's existence. Though he was never accustomed to families, he tries to be affectionate with the patient. The war deviates the characters totally. Carvaggio was distanced from his family due to war. He tried to unleash the real identity of the patient for Hana's safety.

Hana never restricts her duty on the basis of identity, culture or nationhood. Her decision to consign herself free and absolute, places her in the marginalization state of acculturation status. This marginalization process, prompts her to adopt a detached self from the surroundings, in spite of her commitments. Her detached self never places her isolated and deserted. Though her obligation to the patient demanded the marginalized status, she couldn't escape from the acculturation process followed by assimilation and a transcultural space is assumed. As a part of adopting a transcultural space, she struggled to adapt to the new surroundings. Hana felt comfortable in the strangeness that surrounded her. She felt comfortable in the villa,

twenty miles away from the city. She struggled to overcome all wildness that surrounded her. Hana struggled to fix a space of her own by reading books and planting vegetables. Thus she saw seeds of regeneration of life. “In the one soil – rich area beside the house she began to garden with a furious passion that could come only to someone who had grown up in a city. In spite of the burned earth, in spite of the lack of water. Some day there would be a bower of limes, rooms of green light”(Ondaatjee, *English Patient* 45). She struggles to frame a comfortable space amidst adversities. The surrounding coldness was overcome by burning beds. She did her duties as a committed nurse to give her patient comfort. Carvaggio’s harsh word against her doesn’t defeat her determined self. She fixed herself in the villa for a cause.

The effect of transculturalism can be seen in the inhabitants adaption of eating habit of Sikh Kirpal Singh, “... this young soldier eats with his right hand , his fingers carrying it to his mouth. He uses the knife only to peel the skin from the onion, to slice fruit”(Ondaatjee, *English Patient* 93). Hana being aware of the identity conflicts kept Kip and the patient away from each other. Kip tried to energize the train of thought of the patient. But gradually she accepted their companionship. Her memories in isolation reflected to the thoughts of her father. “Did he lie the way English patient reposes grandly on his cot? Was he nursed by a stranger? A man not of your own blood can break upon your emotions more than someone of your own blood” (Ondaatjee, *English Patient* 97). She tried to identify her feelings with that of Patrick, who was “ fully comfortable in the world”(Ondaatjee, *English Patient* 97).

In the state of assimilation, Hana is not unfixed totally from her home land. She missed her twilight, sound of her familiar trees. She missed her summer nights in Toronto. It was there where “she could be herself”(Ondaatjee, *English Patient* 51). The death and the surrounding cries, pangs of separation amid pain disturbed her. The news of the death of her familiar ones placed her in an emotional trauma. “She grew harsh with herself and the patients” (Ondaatjee, *English Patient* 52). Hana assumed an in-between identity neither detached nor attached. In the villa, Hana tried to be strange before familiar faces. She found solace in distancing and maintained an indifferent attitude towards Carvaggio. Hana felt strange at the loss of her child hood innocence. She felt “It seems unimportant now, with the war and such things”(Ondaatjee, *English Patient* 58). Hana’s company with Kip was commanded at the initial level with a distanced smile. They never had friendly gestures and Kip preferred staying out of the villa, at a tent in the garden. While all other inhabitants in the villa including Hana were free from the rules abided by nation, Kip expressed his commitment towards his duty through his uniform. For Kip villa smelled a new air of solace. “He seems casually content with his small group in the villa, some kind of loose star on the edge of their system”(Ondaatjee, *English Patient* 79). He preferred only to be a visitor in the house.

Hana’s willingness to accept a nomadic identity free from the restricted codes of law is seen in her act of wearing tennis shoes of a dead patient. Even though they were slightly big, she felt comfortable in it. Thus Hana overtly expresses her willingness to adapt, adopt and accept new. She addressed her patients as buddy and developed an affinity towards them. Hana’s in-between self placed her confused within the feelings of getting accepted and rejected. While the treacherous

atmosphere surrounded hardened people's contemplation against each other, Hana "bent closer to the wounds she cared for"(Ondaatjee, *English Patient* 52).

The novel deconstructs the concept of nation and identity. The characters are products of cultural diversities as manifested in the action of Kip, who washes his hands regularly which he claims as a part of his Indian tradition. While English patient's identity is in mystery, Carvaggio is not interested to fix his identity within the barriers and responsibilities of single nationhood. Hana felt herself surrounded by foreign men, "No one pure Italian" (Ondaatjee, *English Patient* 68). Apart from her duty of looking after the patient she spent her time in reading half finished books. Hana is neither disturbed nor moved. She couldn't deliver the news of Patrick's death to Clara. The war has transposed the total surroundings. Nunneries were turned as hospitals. The nunneries hold the remanants of the war. Thus the war transposed surroundings and human mind with an air of dejection. Hana was placed in an outside world through reading, and sometimes the patient assumed the role of a teacher.

In her adapted stage, she persuades her patient to adapt to the new surroundings. She tries to weave a new life in her transpositioned stage. The adversities surrounded never block her. She plants trees and prepare food thus transfiguring herself to the role of a domestic home maker. " 'if you are staying,' she says, 'we are going to need more food. I have planted vegetables, we have a sack of beans, but we need some chicken.'" (Ondaatjee, *English Patient* 35). She was connected to the outside world through books. The novel deconstructs the centrality of heroism and warriorship and the characters are presented as basic human figures.

Hana's committed feeling towards her father places her in a dilemma caught

between her love hate attitude towards her patient. While Carvaggio addressed her as “dear worn”(Ondaatjee, *English Patient* 114), she was reminded of her father. Hana and Kip shared a common identity marked by the detachment of personal, national and collective commitment. Like Hana, Kip felt uncomfortable in celebrations and victories. Thus both of them framed an identity free from the relics of past and facts of present. The hopelessness out of war and resultant death turns her detached and dejected. In her unstable life devoid of hopes and dreams, she tries to sustain by adopting the new life. She defies her ideas of religion and God. She willfully isolates herself from others. Though she struggles to be an outsider, total detachment is not attained. The war has unbalanced everyone and the characters are seen struggled within their commitments. Carvaggio declares them as free from the commitments of external laws. Hana’s attachment towards Kip, the Indian Sapper, his brown color projected in the novel, her emotional commitment towards brownness intensifies the decentralized cultural and identity representations. But Hana never wished to place herself as obliged. She felt displaced more often. Kip’s presence in his tent and his world of Italian campaign unsettled her mind. She couldn’t fix herself. She is placed in a state of friendly uncertainty.

It is his world. She feeled displaced out of Canada during these nights. He asks her why she cannot sleep. She lies there irritated at his self-sufficiency, his ability to turn so easily away from the world. She wants a tin roof for the rain, two popular trees to shiver outside her window, a noise she can sleep against, sleeping trees and sleeping roofs that she grew up with in the east end of Toronto and then for a couple of years with Patrick and Clara along the Skoo tamatta River and later Georgian Hay. (Ondaatjee, *English Patient* 136)

She longed for an escape to Toronto and smells the fragrance of her familiars. She wants Kip to be familiar with her roots, and expressed her wish to take him to Toronto to meet Clara, “the last one in my family” (Ondaatjee, *English Patient* 137). Hana tried to maintain an intimate space which defined her subjectivity. She acknowledges the names of Alice, Patrick, Clara and Carvaggio as faultless authentic authorities of her life, who can never be questioned. Hana longed to cherish everything related to her. On the celebrations of her twenty first birthday, she sings, “in the voice of a tired traveler, alone against everything”(Ondaatjee, *English Patient* 285). Carvaggio’s presence in the villa connects her more to her past life. Hana’s love towards Kip ends when Kip couldn’t accept Hana and her half western inclinations. The news of Hiroshima bombing disrupts him totally which upset their relation. Kip’s retreat from the villa places her back to her roots. She tries to accept the reality of her father’s death. Hana’s letter to Clara is rooted with the pang of emotional inclination she possessed with her father. She expresses her urge to return back to her home land. She longed for a total deviation from all Europeanism around her. “I am sick of Europe, Clara. I wan’t to come home”(Ondaatjee, *English Patient* 314). She identifies her love with Clara as most intimate.

The bond of attachment Hana maintained with Patrick guided her all through the stages of socialization, inside and outside the villa. Hana’s double consciousness or the stage of in-between is closely tied with her emotional bonding. In her dislocated state in the villa, Hana passes through various stages of socialization procedures. She realizes the cause of her in-between status, where she tries to go back to her roots. As she couldn’t detach from the thoughts of her stepmother Clara,

she writes a letter sharing her emotional struggles. The emotional struggles unfix her totally and she tries to sustain an identity with her roots

Women characters in *Maps for Lost Lovers* are the victims of dilemma of existence connected to their dislocation, isolation, religious and domestic conflicts. The characters face a traumatic state where they cannot fix themselves to a specific culture. Mah-Jabin in the novel is a character shaped and developed by cultural and national varieties. Her childhood encounters in *Dash e Tanhai* places her as a direct victim of cultural and emotional encounters. Being brought up by Kaukab she couldn't escape from the religious laws rooted in her homeland Pakistan. Her liberal centered identity formation as a result of her shared experiences in UK contradicts with the view of her mother Kaukab. Kaukab's conflicted self is the result of cultural encounters she faces with her children because of their mixed experience. The novel portrays pain and struggles of Kaukab, who cannot adjust with her life in England and dreams of her return to Pakistan. Though she has little experience in Pakistan, her emotional conscience fixes her an alien in *Das e Tanhai*. Kaukab feels herself unfixed in her family as she couldn't adopt and accept the new. Her mind struggles within the feeling of double consciousness as she couldn't escape from the thoughts of her home land. Her internal conscience directs her to her homeland. While Shamas perceives England as the land which guaranteed individual freedom, Kaukab could not adapt with the freedom, and the land appeared to her as unbearable and disgusting. Being isolated in the midst of her surroundings, she feels herself in a state of exile. She couldn't accept her daughter's argument on marriage and life.

How your tongue has lengthened in the past few years. Is this what they taught you at university, to talk like this, your precious university far away

in London that you had to attend because you wanted an education? If education was what you wanted you would have gone to a university within commuting distance and lived at home like decent girls all over these streets. Freedom is what you wanted, not education; the freedom to do obscene things with white boys and lead a sin-smeared life. (Aslam 111)

Kaukab's in between state is intensified as a result of her inability to adapt. Linguistic barrier affects a lot in her socialization process. Kaukab's life in England at basic level is characterised by linguistic restrictions, where she could not communicate because of her lack of fluency in English language. The basic dilemma faced during her struggle for survival continued through years. Even after her years of stay in England, she felt herself ashamed while using the language. It turned to be a barrier to her while positioning her role as a mother. Kaukab finds it very difficult to communicate with Stella, her daughter in law and her grand son.

The women immigrating from South Asia to England often find themselves incapable of learning English, either because they simply did not have time to learn it due to being focused on house chores and raising children, being restricted to interacting only with other members of their small community, or finding the new language too 'alien' and impossible to use to express themselves properly as "even *things* in English spoke a different language than the one they did in Pakistan". (Aslam 35)

The inability to use language fuels her feelings of separation, isolation, and loneliness. The linguistic dimension highlights her disconnection from the new land. In spite of her long days in London, the land remains strange to her. She feels herself closed to the world outside. Like Kaukab, Chanda's mother declares : "I wanted to

ask my sons so many things today but my English isn't very good. That prison guard kept telling me not to talk to them in 'Paki language' each time I felt like saying what I truly feel. 'Speak English or shut up', he said (Aslam 174). Thus the language separates them from their family where they could not communicate their basic feelings. Kaukab's clashes towards her children in the name of religion is ironically challenged by Ujala through his words towards the end of the novel, : "I've read the Koran, in English, unlike you who chant it in Arabic without knowing what the words mean, hour after hour, day in day out, like chewing gum for the brain" (Aslam 322).

The stress and trauma of her life marked by unstabilities, confusion and conflicts robs from her the power to connect her family together. She felt even isolated among her husband and children. Her days were spend blaming and criticizing Shamas for placing her in a filthy land which according to her never valued tradition and morality. Her deep inclination towards her homeland couldn't erase from her the traditions. Her conflicted self refused to hold the freedom guaranteed to women by the British laws. Being brought up with a rigid tradition holding religion, she defined freedom of women as a mark of degeneration which in turn intensified her conflict with her daughter. She describes the Western culture as "deplorable ... nest of devilry from where God has been exiled" (Aslam 30). Kaukab's strangeness towards Western culture, her anger towards Shamas and her children stems out from her root feelings of isolation and disconnection. In the midst of mental conflicts she felt herself put in a state of exile. Her fear to interact with western culture turns her isolated where she becomes a scape goat of cultural contradictions. The acculturation stages of Kaukab's identity formation results from her cross cultural encounters in the land. Kaukab's experiences in Dash e Tanhai, positions her within the ambience of transcultural, where she could not escape from the effect of cultural impacts that

surrounds her. She is placed in the dilemma of double consciousness, caught between her commitment towards her religion and closeness towards her children. In this stage of acculturation, she tries to adopt and accept the foreignness that surrounds her. Her intimacy with her children places her in a hybrid state, where she strives to adapt and accept the foreignness in them.

While Kaukab's isolation is self imposed, Mah Jabin and Surayya turns to be the innocent scape goats of law imposed society. In spite of being brought up with all freedom guaranteed by western culture, the law abounded rules compel them to move to Pakistan at a very early age for getting married. Shamas, the revolutionary could not save his daughter from her tragic plight. Shamas could not challenge the laws of their homeland which is closely tied with the laws of their religion. At the age of sixteen she was sent to Pakistan to marry her first-cousin to protect their family prestige. Mah-Jabin accuses her mother for all the hardships she suffered in Pakistan. Her dilemma of existence is intensified as her position gets deteriorated to the state of an outcaste in her own family. The thought of her being isolated empowers her resulting in her decision to move to US for her studies. Her liberated self is guaranteed by her life in England marked with freedom to live. The clash between Kaukab and Mah-Jabin is the clash of two generations, Kaukab the representative of old generation who is reluctant to change and Mah-Jabin the representative of global woman who accepts the need to change. Kaukab's religious mind couldn't accept Mah-Jabin's divorce and longs for her reunion. She responds to her daughter's worries with a casual remark, "Every marriage has its ups and downs" (Aslam 157). Kaukab compels Mah-Jabin for a return.

... she still holds on to the hope that Mah-Jabin will return to her husband, if he'll take her back, that is, and if not that then perhaps another marriage

could be arranged for her – which would be difficult because she is no longer a virgin, is used goods. She peers over her shoulder to meet her eye, ‘I forbid you to go to America.’ Her hands clench into fists. ‘ A strange country full of strangers ... (Aslam 157)

While Mah-Jabin and Surayya never face the trauma of social isolation because of their western backgrounds, they are isolated within the domestic walls of their family. The very identity of Surayya is questioned while she is addressed as a ‘whore’, by her husband because of her western backgrounds. Surayya’s revolutionary spirit to react finds no space in Pakistan where every thing is judged on the basis of male centered laws. Mah-Jabin, tries to display the signs of cultural assimilation through her physical appearance by cutting her hair and adopting western costume. Surayya and Mah-Jabin’s isolation within the family intensifies their emotional conflicts. Kaukab struggles to gain a new voice through English education. She tries to constantly overcome her feeling of inferiority. As quoted by Fanon in *Black Skin White Masks* “... the wearing of European clothes, whether rags or the most up-to-date style; using European furniture and European forms of social intercourse; adoring the native language with European expressions; using bombastic phrases in speaking or writing a European language,all these contribute to the feeling of equality with the European”(Fanon 9). Kaukab’s effort was to get rid of her feeling of inferiority.

Kaukab’s doubly conceived self places her in a marginalized state. In spite of her continuous efforts to dominate her household, Mah-Jabin defines her mother as “the most dangerous animal she’ll ever have to confront”(Aslam 158). Contrary to Kaukab, Mah-Jabin and Surayya have experienced transnationalized conditions, which turns their attitude more practical oriented. Being provided with an

opportunity to travel and realize the life of other countries, Mah-Jabin and Surayya understand the value, significance and practicality of the concepts of home, language, family and identity. This realization complicate their relationships with their country of origin and place of settlement.

The socialization process in Mah-Jabin and Surayya is followed by the principles of assimilation. Mah-Jabin and Surayya attain the state of *assimilation*, where the receiving culture is adopted by the heritage culture. They could not deny their heritage bonds and at the same time they express their strong inclination towards western culture. Heritage culture and receiving culture appear before them as parallels. Mah-Jabin's committed feeling towards her mother places her in a dilemma caught between the contradictions in their views. While Mah-Jabin favoured a divorced life, Kaukab compels her to stick on the rules followed by adjustment. These contradictions in cultural perceptions place them detached. Kaukab feels herself detached from Shamas and her children. While Mah-Jabin tries to frame an identity in the present, Kaukab's identity construction is not freed from the relics of her past life. She strives to escape from the contradictions thereby framing an identity. Though she struggles to fix herself within her root commitments, a total separatism is not attained. The experience around her forces her to adapt and accept, where a transcultural stance is attained. Surayya and Mah-Jabin's isolation within the family reflects the effect of cultural contradictions. Kaukab struggles to gain a new voice through English education. Her state of double consciousness intensifies her marginalized position in her family. Her conflicted self places her in an in-between stage of acceptance and denials. She excuses herself for her faults but at the same time accuses Mah-Jabin for not understanding her. Her

attachment towards her children followed by her emotional commitment towards her traditions intensifies the dilemma of in-betweenness and she felt more displaced

In spite of the stages of assimilation, Kaukab's cross cultural relations sometimes ends with 'separation' where the receiving culture is rejected. The separation is the result of defamiliarization which is in turn related to the fear of marginalization. Kaukab's tormented self out of her contradicting attitude is revealed when she states, "I won't move to Pakistan. What would my life be then? My children in England, me in Pakistan, my soul in Arabia, and my heart –" She pauses and then says: 'And my heart wherever Jugnu and Chanda are' (Aslam 146). Her state of in-betweenness placed her displaced between her homeland and England. She summarizes her attachment within the bonds of her children and finds it very hard to prioritize her feelings. The marginalization stage of acculturation process is not reached as she is devoid of absolute detachment. She tries to subvert her distrustful attitude towards England and decide to remain there. Kaukab never wishes to attain a marginalized status by adopting western culture, because she fears that the west will never accept them as their part. This thought links her closely to her homeland and tradition which intensifies her emotional conflicts.

Kaukab's ambivalence places her confused within her religious thoughts. Though she perceives her religious faith in its purest form, she never hesitates to challenge its negatives. Kaukab strongly condemns honour killings. Thus she places herself away from the definition of being blindly obedient. Though she is committed to the principles of her religious upbringing, her acculturation status enables her to adapt and accept. Her commitment to her family prompts her to be an adamant being in the household. But her contradictory views place her isolated. She felt herself alone in her household. Though she was against the interreligious

marriages of her children, she felt happy during the moments of their family get together. She enjoyed when “the kitchen is animated as voices rise and hang in the air for short periods”(Aslam 314-5). She tries to link her affinity towards tradition as a way of keeping ties with her home land. Her fear on the future of her children places her against Western standards. She finds it very hard to accept western behaviours and manners which she terms as filthy. Her judgement of the land is purely based on her pre conceived fears.

England is a dirty country, an unsacred country full of people filthy with disgusting habits and practices, where, for all one knew, unclean dogs or cats, unwashed people, or people who have not bathed after sexual congress, or drunks and people with invisible dried drops of alcohol on their shirts and trousers, or menstruating women, could very possibly have come into contact with the bus seat a good Muslim has just chosen to sit on, or touched an item in the shop that he or she has just picked up – and so most Muslim men and women of the neighbourhood have a few sets of clothing reserved solely for outdoors, taking them off the moment they get home to put on the ones they know to be clean. (Aslam 380)

An effort is done to over come her isolation through reconciliation with her homeland. She feels her life in Dasht e Tanhai as alien. She couldn't accept the intermixed standard of living in Dash e Tanhai. Though she follows the rules, she questions the patriarchal laws of her religion. She never defines herself in inferior status because of being born as woman. She couldn't resist her state of avoidance where she questions, “...What I don't understand is why when you all spend your

time talking about women's rights, don't you ever think about me. What about my rights, my feelings? Am I not a woman, am I a eunuch?" (Aslam 458).

Mah-Jabin's committed state places her in the dilemma of in-between where she is struggled within the conflicted self combined by her mother's religious rules and her father's revolutionary views. Her life in extreme cultural diversities enables her to frame an acculturation status followed by assimilation, separation and marginalization. While she adopts an assimilated state during her stay in England, her socialization techniques in Pakistan is followed by absolute separatism. She struggles to place herself away from the rules and codes of her homeland which had gifted her curses and misfortunes. Being tamed with an ability to adapt, She becomes self reliant and challenges the blind autonomy of her mother guided by religious principles.

Surayya's conflicted identity is the result of her emotional bond she possesses with her child. Her inability to detach from her feelings of being a mother forces her to accept the uncompromising laws of religion. As stated in *The Routes of Cultural Identity*, identities are "about becoming who we want to be or being who we think we should be in particular context"(Storney 86). The context in which Surayya is subjected to reasserted her need to position herself within the role of a mother. She was unable to frame an identity detached from the feelings of motherhood. Her ambivalent stand in the notion of religion is seen when she follows the rules though she condemns it. She is guided by the ambivalent thought combined with forced acceptance and condemnation. She plans for a remarriage as "she doesn't want to go through life without her son"(Aslam 239). While she expresses her anguish on her

humiliated and degraded state, she forcefully accepts the same for the cause of reconciliation with her child.

She is more determined by her loyalty towards her son which compels her to follow religious rules guided by patriarchal laws. Thus she is forced to accept her objectified state for her sustenance. "I had to degrade myself with you. In our religion there is no other way for me to be united with my beloved son" (Aslam 339). Surayya was placed in the midst of cultural encounters when she was sent to a Pakistani village to marry a man who was a total stranger to her. Her displacement to the new land is marked by adjustments and adaptations, where she managed to be the part of new laws. She occasionally behaved in a spirited manner because she knew that her in-laws –and her handsome and loving husband are worried about her foreign background. Her life in her in-laws home placed her in the status of a porcelain doll. She pretended ignorance on the codes and conducts of their daily life and felt ludicrous on their old feud customs. She felt isolated in her homeland which was new to her. She realises her objectified status in the society that views everything on the basis of patriarchal laws. She never accepts the inferior status imposed upon her through biased rules. Though she tries to challenge and questions the biased rules her voices are not heard. Her primary stage of socialization in the new land is marked by the principles of assimilation where she strives to be the part of new laws. Though she tries to assimilate to the new laws, a complete uprootment is not possible. She turns to be the scape goat of biased laws of nation and religion. The confidence of her English life was set against her compulsive status of passive blind and obedient women. She questions and challenges the biased laws. Though she raises her voice for the rape victim, it fails as "...under Pakistan's Islamic law,

rape had to have male witness who confirmed that it was indeed rape and not consensual intercourse; the girl did not have witness and therefore would be found guilty of sex outside marriage, sentenced to flogging, and sent to prison, marked an abominable sinner from then on, a fallen woman and a prostitute for the rest of her life” (Aslam 226). Surayya was subjected to physical tortures and was subsequently divorced by uttering talaq three times “I divorce thee, I divorce thee, I divorce thee”(Aslam 228). Though self-reliant Surayya could not escape from the biased rules imposed upon her.

Surayya forcefully accepted her objectified status as she couldn't detach totally from the emotional bonding of being a mother. She is caught within the in-betweenness of emotional commitment and legalized acceptance. Her second stage in England after divorce is marked by legal conflicts. In her search for a partner, she is welcomed by a number of illegal immigrants, as the marriage will help them for getting an official residential status in Britain. And “amongst the legitimate citizens, not many are willing to go through a temporary marriage; and those who do almost salivate when they see her, happy that they would be allowed to paw at her soon like a prostitute bought for a short while” (Aslam 214). She felt haunted by the feeling of humiliation and felt ashamed of her position in searching for a new man. In her conflict between emotional bonding and self-esteem, her bonding with her child dominates that she has “become desperate to change her situation, to fly and be with her son and husband”(Aslam 213).

Surayya's conflicted self is the result of emotional bonding she possesses with her child, where she could not assert herself as a dominant and strong woman. Though self-reliant to question the patriarchal motives, she blindly commits herself to

these rules guided not by fear or force. She is not moved by physical tortures and abusive words. Her life in England in this second stage is not absolutely detached from her parents. She couldn't replace totally from her roots. She is constantly guided by the thoughts of her lost father and mother and wears a jacket stitched out of her mother's clothing to fix her memories with her mother. In "Looking Back, Moving Forward: Notes on Vernacular Cosmopolitanism", Homi K. Bhabha's recently added preface to *The Location of Culture*, where he observes that 'In another's country that is also your own, your person divides, and in following the forked path you encounter yourself in a double movement ... once as stranger, and then as friend' (Bhabha 25). The characters in *Maps for Lost Lovers* are the products of double movement resultant from cultural fusion. In the midst of unfixed surroundings resulting from cultural mixedness characters are guided by double thoughts, motifs and attitude, which turns their stand occasionally ambivalent.

Women characters in *A Thousand Splendid Suns* face the emotional conflict of being placed in an in between stage, where they confront with the change in conceptual pattern created by old and new. Nana's emotional conflicts as a mother stems out of Mariam's ignorance where she abandons the feelings of her mother. As a child Mariam is obsessed with her father's love, which she considers noble and trustworthy. The conflict between mother and child is increased because of their contradictory views and detached thoughts. Pointing to social bonding theory, the first state of socialization, the stage of attachment is denied to Mariam out of her special nature of upbringing. During the phase of childhood which demanded acceptance Mariam was welcomed by days of rejections and isolation. In society

as well as in the family she was a rejected object. Nana's low Tajik backgrounds along with their poor economic status made her a passive victim of biased ideologies created and exerted by dominant culture. Mariam's state of character formation is rooted within the feeling of 'double consciousness' as defined by Du Bois. Out of constant exposure to the word harami or illegitimate, Mariam develops a conscience which could not accept the outside world of changes. She was constantly followed by the feeling of fear under the effect of physical and mental trauma she faced and witnessed because of being born as illegitimate.

Maraim's first stage of socialization characterized by the lack of attachment placed her detached from society. During the first phase of socialisation, she tries to frame her identity rooted within her paternal bondage. She defined her existence as the daughter of Jalil and was preoccupied in the world of fancy guaranteed to her. In the land of Kolba, Mariam was connected to the outside world through Jalil and Mullah Faizullah. "...if you really care about her, then you make her see that she belongs here at home with her mother. There is nothing out there for her. Nothing but rejection and heart ache. I know... I know..." (Hosseini 19). Nana being aware of the crookedness of the outside world never encouraged Mariam's outside connections. Her childhood days were spent with endless waiting for Jalil's visit without realising that his secret visit is reaffirming her status as a harami. "... she believed that she would always land to safety into her father's clean, well-mannered hands..." (Hosseini 21). Her innocent world turned her a captive of the fanciful ideas and soothing words and always believed Jalil's false assurances. While Herat was a forbidden land to Nana, to Mariam it was a foreign land. Her visit to Herat to see Jalil's family can be taken as the mark of her second effort in socialization. She

alone walked alone through the crowded roads without getting noticed by any one. It was her first experience in the outside world free from her haramic status. While she reached Jalil's house her heart battered with excitement as she felt going back to her roots or identity. The effort taken by Mariam to visit Jalil can be taken as her step to escape from the haramic status assigned to her. She was struggling to embrace a new life with her father, sisters and brothers "... without reservation or agenda, without shame." (Hosseini 30). While she introduced herself as, "I'm here to see Jalil Khan, I'm Mariam. His daughter" (Hosseini 32), Mariam was trying to attain a complete escape from her haramic status.

Her visit to Jalil's house was welcomed by denials and rejections. The gate of the huge mansion was closed before her. Mariam's hope towards future was shattered altogether, and she sat hopelessly and "drew her knees to her chest" (Hosseini 32). Her identity as the daughter of Jalil was completely shattered at the moment and she cried out of grief anger and disillusionment. She felt ashamed of having dismissed her mother's words and warnings. Mariam couldn't bear the pain of absolute rejection. Mariam cried lying down. "She didn't sit up, didn't want to be seen. She imagined all of Herat knew this morning how she'd disgraced herself. She wished Mullah Faizullah were here so could put her hand on his lap and let him comfort her" (Hosseini 35).

Death of Nana immediately after her harsh experience in Herat increased her mental conflicts. The words of Nana, "... I will die if you go, I will just die" (Hosseini 38), echoed in her ears. During that night, Mariam experienced loneliness for the first time. Mariam's initial stage of socialization process is marked by rejections and denials. She felt herself outcaste in a society where she was born and brought up. Her marriage with Rasheed out of social compulsion intensifies her

state of isolation. After her marriage she was subjected to absolute displacement to a new land where everything appeared foreign before her. The marriage was a strategic plan arranged by Jalil's family to get rid of the haramic object. "... they had been disgraced at her birth, and this was their chance to erase, once and for all, the last trace of their husband's scandalous mistake. She was being sent away because she was the walking, breathing embodiment of their shame" (Hosseini 48). Thus her nikkah with Rasheed marked her complete displacement from homeland.

The new life in Kabul was completely foreign for her. "Now all those familiar things were gone. Nana was dead, and she was here, in a strange city, separated from the life she'd known by valleys and chains of snow-capped mountains and entire deserts. She was in a stranger's house, with all its different rooms and its smell of cigarette smoke, with its unfamiliar cupboards full of unfamiliar utensils, its heavy, dark green curtains, and a ceiling she knew she could not reach. The space of it suffocated Mariam" (Hosseini 58). Mariam's life in Kabul was filled with isolation where she felt herself foreign and separated. During her first few days in Kabul, she hardly left her room. She stayed in bed feeling adrift and forlorn. The instruments of her daily life made her feel uprooted and displaced. She felt herself like an intruder in some one else's life. Her thoughts retrieved back to her lost days in Kolba, her homeland. She longed for the days she had with Nana. She missed "all the summer nights that she and Nana had slept on the flat roof of Kolba, looking at the moon glowing over Gul Daman ... she missed the winter afternoons of reading in the Kolba with Mullah Faizullah..." (Hosseini 62). The thought of her mother made her nauseated and homesick. The feeling of isolation turned her desperate and she was caught with the sensation of fear. The sight of Rasheed made her teeth chatter.

In spite of all adversities surrounded, Mariam longed for an escape from the strangeness and tried to adapt the new. In her effort to forget and adjust, she tried to clean clothes and cook food for Rasheed. The remembrance of her childhood suppressions made her more conscious regarding her haramic identity. “She imagined they all knew that she’d been born a harami, a source of shame to her father and his family. They all knew that she’d betrayed her mother and disgraced herself” (Hosseini 65). Mariam’s fear of her unaccepted background hesitated her from mingling with others. In spite of her hesitations, she slowly started adapting with Rasheed’s backgrounds and practiced wearing burqua . Though “the loss of peripheral vision was unnerving, and she did not like the suffocating way she pleated cloth kept pressing against her mouth”(Hosseini 71), she gradually accepted wearing it. Mariam’s life outside home in Kabul was also filled with conflicting encounters. In restaurant she felt odd to sit in crowded room among strangers. She managed to be a good observer inside the burqua and escaped from the scrutinizing eyes of strangers. But the shameful secrets of her past, turned her always worried and confused. Her inferior status of being harami haunted her that a complete socialization in the new land was hardly possible. She was afraid of been identified with the old haramic status in the new place. A state of double consciousness placed her in an in-between stage of fear of rejection and hope of acceptance.

Mariam started observing, and familiarizing the new style in Kabul which was entirely different from Kolba. She noticed an element of modernity in the life style which has even affected language forms. “..every where Mariam heard the city’s peculiar dialect: “dear was jan instead of jo “sister became hamshira instead of hamshireh, and so on” (Hosseini 72). She ate icecream for the first time in her life and was marvelled at its bewitching texture and lapping sweetness. With the eyes of

an innocent child, Mariam surprisingly observed the crowded streets and shops and little stalls. She observed the life of modern women who walked with strangers wearing makeup on their face and nothing on their heads. The different life of these women made Mariam aware of her lowliness, plain looks and ignorance of many things.

Their nails were long, polished ... they walked in high heels, quickly, as if on perpetually urgent business. They wore dark sun glasses, and, when they breezed by, Mariam caught a whiff of their perfume. She imagined that they all had university degrees, that they worked in office buildings, behind desks of their own, where they typed and smoked and made important telephone call to important people. These woman mystified Mariam. (Hosseini 74)

The life of these women made Mariam aware of Jalil's false affection. She realized that Jalil's affection and gifts had been half hearted tokens of insincere corrupt gestures meant for his own appeasement. She felt angry that her father was trying to restrict her in limited roles, without opening before her the scope and beauty of the real world.

Mariam longed for a new meaning in her life through her child. She hoped that her child will wash away all loneliness and self abasement of her life. The loss of her unborn child placed her in a traumatic stage that she felt more isolated. "The grief washed over her, swept her up, tossed her upside down. Mariam was dumbfounded that she could miss in such a crippling manner a being she had never seen"(Hosseini 91). It was very difficult for her to resume her old pattern of life activities. She dreaded to go outside and felt envious of the neighbourhood women that they are mothers. She was again haunted by her root feelings where she felt regret for the indifference she maintained with Nana's love.

Rasheed's indifferent behavior was very hard for Mariam to endure. He hesitated to talk to her and didn't buy any thing for her. Mariam was constantly haunted by the thought of going back to her haramic status. Rasheed considered Mariam as responsible for the loss of his child, and her very sight made him angry. Her subsequent abortions turned Rasheed more remote and resentful towards her. Thus Mariam was denied of all the phases of socialization like attachment, involvement, belief and commitment. Her first phase of socialization as a child along with Nana and Jalil was filled with cultural, ethnic and economic encounters. She was denied of basic affection and was totally estranged from the feelings of family. Her belief in her father was lost due to his indifferent attitude which compelled her to accept her haramic identity. The second phase of her life with Rasheed was filled with strangeness where she struggled to adopt and adjust to the new. The new land with strange customs, manners and behaviours placed Mariam lonely and forlorn. The basic socialization procedures like attachment and commitment was denied to her and she felt very difficult to socialize with outside world.

Mariam's life with Laila is also marked by cultural and emotional encounters. Like Kaukab and Mah-Jabin their co existence also marks the clash of generations. Similar to Mariam's life, the compulsion of societal codes made Laila the wife of Rasheed. Being born and brought up in different culture, Laila could not adapt to the new life which treated woman as a house animal. Contrary to Mariam, Laila was introduced to the outside world by her father Babi and was groomed to be self reliant and independent. Mariam's life with Laila resulted in new conflicts, as Rasheed tried to establish her as a harami before Laila. "...I'll go down and teach her a lesson. Who does she think she is, that harami, treating you"

(Hosseini 223). Mariam's long life of struggles, sufferings and enduring were challenged by these words of Rasheed where she felt reinstated back to her old haramic status.

Seasons had come and gone; presidents in Kabul had been inaugurated and murdered; an empire had been defeated; old wars had ended and new ones had broken out. But Mariam had hardly noticed, hardly cared. She had passed these years in a distant corner of her mind. A dry, barren, field, out beyond wish and lament, beyond dream and disillusionment. There, the future did not matter. And the past held only this wisdom: that love was a damaging mistake, and its accomplice, hope, a treacherous illusion.

(Hosseini 249)

Though her long life with Rasheed had taught her how to harden herself against his scorn, reproach and ridiculing, she failed to gain control over her fear on him. "... she still shivered with fright when he was like this, sneering, tightening the belt around his fist, the creaking of the leather, the glint in his bloodshot eyes. It was the fear of the goat, released in the tiger's cage, when the tiger first looks up from its paws, begins to growl" (Hosseini 234). Mariam's long age of suffering turned her a mechanized object which never displayed any emotional outbursts. "... there was no cursing, no screaming, no pleading, no surprised yelps, only the systematic business of beating and being beaten, the thump, thump of something solid repeatedly striking flesh, something, someone, hitting a wall with a thud, cloth ripping..." (Hosseini 262). While Nana's limited background taught Mariam to be submissive and obedient, Laila's mammy taught her to be "ferocious, indomitable, pacing and ranting" (Hosseini 108). Laila, nick named as revolutionary girl was brought up with the perception that education stands prior to marriage. While Jalil

tried to get rid of Mariam through marriage, Babi taught Laila that, “Afganisthan is going to need you as much as its men, may be even more. Because a society has no chance of success if its women are uneducated, Laila. No chance” (Hosseini 114). Babi introduced before Laila the realities of outside world and tamed her to be a strong woman. Babi made her aware of the absurdity of ethnic divisions.

... To me, it's nonsense - and very dangerous non sense at that-all this talk of I'm Tajik and you're Psthun and he's Hazara and she is Uzbek. We're all Afghans,and that is all that should matter. But when one group rule over the others for so long . . . There's contempt.Rivalry. There is. There always has been. (Hosseini 128)

The life of Mariam and Laila expose how identity is shaped as the result of basic cultural tamings. Because of her proper education it was very easy for Laila to adapt with Tajik family inspite of ethnic differences. Her moments with his family was spent in an effortless manner without any personal spites or grudges. While Mariam felt inferior on her Tajik background, Laila was least bothered regarding her ethnicity. Quoting Du Bois concept of double consciousness a feeling of submissiveness was internalized in Mariam through the word Harami. Her life was constantly under a struggle to get rid of her haramic identity. This feeling of being inferior distanced Mariam from gaining a stable identity in the midst of cultural and emotional encounters.

Though Mariam and Laila were controlled through physical exertion of power, the fear of power never deviates them from their inbuild conscience. The novel showcases the effect of cultural contradictions within domestic life circumstances. Though Mariam and Laila are brought up in the tradition of same religion , the way they internalize their culture is different. The reign of Taliban

which restricted women life, directly influence the characters. Laila was forced to move away from the expectations of her father and live a surrendered life. Her dilemma is increased when she becomes the mother of Aziza and Zalmi. The bond of emotional commitment compelled her to transform herself to a woman contrary to her dreams, hopes and wishes. The situation is intensified when Aziza is taken to orphanage for a comfortable life. The political uncertainties outside reflects their life where they were enclosed by unstable surroundings. Though Laila exhibits signs of transformations, she couldn't completely eliminate her from the codes of her moral upbringing that demanded her to be a 'revolutionary girl'. In the midst of physical punishment and harsh beatings, Laila manages herself to move outside and see her daughter.

More than life in domesticities the novel showcases the effect of ethnic tensions, where power is exercised as a means of spreading fear and affirming dominancy. In the midst of political turmoils, women and children turn to be the direct victims of brutal treatment. The conflicts in Kabul between Pashun and Hazras in 1992, reflect how physical torture of women is exercised as a strategy for power exertion. Pashun military men attacked Hazra house holds, shooting entire families and Hazras retaliated their revenge by abducting Pashun civilians, raping Pashun girls, shelling Pashun neighbourhoods, and killing. The lives of women were in the state of endless misery during these times. The prevailing ethnic and political tension followed by constant conflicts and killing transforms Laila's life. The people relocate to new lands as refugees and the fact that her neighbourhood is drained of familiar faces disheartens Laila. She was separated from her childhood friends Hasina, Giti, Wajma which made her lonely. Her relation with Tariq intensified her mental conflicts.

Inside Laila a battle was being waged: guilt on one side, partnered with shame, and, on the other, the conviction that what she and Tariq had done was not sinful; that it had been natural, good, beautiful even inevitable, spurred by the knowledge that they might never see each other again... She would not miss him as she did now, when the ache of his absence was her unremitting companion – like the phantom pain of an amputee (Hosseini 182).

Laila's family was totally placed in the mental trauma of witnessing death and blood.. "...there would be bodies to step around it... some would be collected...Then Kabul's dogs who had developed a taste for human meat would feast" (Hosseini 183). The decision of her family to get relocated to Pakistan gives relief to her mind with the hope that she will get united with Tariq. Kabul the land of their physical and emotional upbringing materialize before them "as a deserted land" (Hosseini 186). Laila's hopes of future were completely shattered when her family was ruined totally due to bomb explosion and herself turning an orphan. Within the premises of reality, the novel lays bare the struggling of innocent life in the midst of political and social conflicts aimed at establishing power and authority.

From the world of caring and love, Laila was totally replaced to another world after her marriage with Rasheed. Laila was compelled to marry Rasheed as the social codes demanded to legitimize her stay in Rasheed's house. The society considered it as dishonourable for an unmarried woman to stay alone in a family of strangers. Thus Laila, at her age of fourteen was repositioned to the role of a wife. Laila married Rasheed with the feeling that she is committing a "dishonourable, disingenuous and shameful"(Hosseini 213), act. After her marriage, Laila

transposed herself to a new one out of her external compulsions. She tried to adjust herself to the,

... limited, gridlike visibility of the burqa, her feet stumbling over them.

She walked in perpetual fear of tripping and falling.... She found some comfort in the anonymity that the burqa provided. She wouldn't be recognized this way if she ran into an old acquaintance of hers. She wouldn't have to watch the surprise in their eyes, or the pity or the glee, at how far she had fallen, at how her lofty aspirations had been dashed (Hosseini 226)

Cultural encounters faced by Mariam and Laila in *A Thousand Splendid Suns*, reflect the effect of cultural clashes in domestic life. In spite of psychological distance they maintained, Laila was able to read the unspoken grievances, unprotected burdens, and relics of long submitted years of destiny in Mariam's face. The uncertainties of political and social unrest affected their life. They were haunted by the feeling of constant fear,

... The streets became littered with bodies, glass and crumbled chunks of metal. There was looting, murder, and, increasingly, rape which was used to intimidate civilians and reward militia men. Mariam heard of women who were killing themselves out of fear of being raped, and of men who, in the name of honor, would kill their wives or daughters if they'd been raped by the militia... (Hosseini 247).

In the midst of the life surrounded by tensions worries and fear, Mariam tried to find comfort in Aziza. Aziza appeared before her as replica of her own self. Mariam's paternal bonding cannot delineate her completely from her thoughts of Jalil and Herat. She hoped and wished for their safety. Mariam's psychological distancing

from Laila decreased gradually and she finds in her a true companion. Mariam revealed to her all her life happenings like,

... blood gushing from an artery. Mariam told about Bibi jo, Mullah Faizullah, the humiliating trek to Jalil's house, Nana's suicide. She told about Jalil's wives, and hurried nikka with Rasheed, the trip to Kabul , her pregnancies, the endless cycle of hope and disappointment, Rasheed's turning on her. (Hosseini 249)

In her long thirty three years of life, Mariam sensed the presence of a soul who empathized with her. Laila's cultural encounters in Rasheed's home because of her educated background was torn between compromise and commitment. Both Laila and Mariam turn to be passive victims of political strategies that denied freedom to women. They were forcefully subjected to diverse political strategies during the different reigns of communist, Mujahedheen and Taliban period.

The freedoms and opportunities that women had enjoyed between 1978 and 1992 were a thing of the past now- Laila could still remember Babi saying of those years of communist rule , it's a good time to be a woman in Afganistan, Laila. Since the Mujahideen takeover in April 1992, Afganistan's name had been changed to the Islamic state of Afganistan. The Supreme court under Rabbani was filled now with hardliner mullahs who did away with the communist – era decrees that empowered women and instead passed rulings based on Sharia, strict Islamic laws that ordered women to cover, forbade their travel without a male relative, punished adultery with stoning... (Hosseini 254)

In spite of the harsh encounters inside and outside home, the characters exhibit their spirit to challenge. The politics of the nation to exert power over women and

control them by generating fear is crashed down before Laila's and Mariam's indomitable spirit to escape. They take initiatives to move to Pakistan for a secure establishment. But the effort failed because of Mariam's Herati accent. Their failed effort was welcomed by brutal beatings. Even the small kid Aziza was not spared from Rasheed's brutal hands. The innocent eyes of Aziza couldn't see the brutalities outside and she, "... buried her face in Mariam's burqa" (Hosseini 269).

With the change in political establishments following Taliban rule, Mariam and Laila were overwhelmed by a feeling of constant fear. The village were once women used to "practice law and medicine ... held office in the government" (Hosseini 272), seemed to be a barren land where singing, dancing, playing, using cosmetics, jewellery, laughing, attending school, going to work, every thing were forbidden. Kharabat, ancient musical ghetto of Kabul was silenced. The grave of famous Tariq singer Ahmmed Zahir was destroyed. Laila felt relieved that her father is not alive to witness these changes. The conflicting situation in Laila's life was deepened when Rasheed warned her regarding his suspicion in Aziza. Rasheed utilized the political situations outside. He tried to control her by generating fear " ... I could go to Taliban one day, just walk in and say that I have suspicions about you. That's all it would take. Whose word do you think they would believe? What do you think they would do to you?" (Hosseini 275). Laila felt herself plunged in a life of uncertainties. She lamented on the unnatural occurrences in Kabul which forbid a mother to summon her love and affection towards her child. The fear of bleeding to death made her silent. Laila's conflicted self longed for a complete escape. She tried to find solace in remembering her old days where she and Tariq together enjoyed seeing Hindi films. The new societal codes shattered Laila totally as it was absolutely contrary to her beliefs.

The new laws of Afghanistan marginalized women in all aspects that, they were denied treatment in hospitals. They were denied of clean water, oxygen, electricity and medications in hospital. The sight of women in hospitals with their babies in their hands made Mariam realize the sacrifices of mother. Mariam's thoughts went back to Nana

... who could have given her away, or tossed her in a ditch somewhere and run. But she hadn't. Instead, Nana had endured the shame of being harami , had shaped her life around the thankless task of raising Mariam and, in her own way, of loving her. And, in the end, Mariam had chosen Jalil over her. As she fought her way with impudent resolve to the front of the melee, Mariam wished she had been a better daughter to Nana. She wished she'd understood then what she understood now about motherhood. (Hosseini 280)

The encounters of inside and outside world revolutionize and mature Mariam's thought that she regretted at her foolish pride which denied Jalil's visit. She felt her father's fault ordinary before the sufferings given to her by Rasheed. Laila's second meeting with Tariq reflects the effect of cultural trauma that transformed and weakened her identity. Laila from a revolutionary girl transforms a lot that. "... she was ashamed of her yellowing teeth, the missing incisor. Ashamed of her withered looks and swollen lip. She wished she'd had the chance to wash her face, at least comb her hair" (Hosseini 323). She regret on her forced transformation, which was not a part of natural socialization procedure.

Mariam and Laila's acculturation effects are marked by the principles of assimilation, separation and marginalization. Though Mariam assumes a marginalized status away from her home memories after Jalil's rejection, a complete uprootment is not possible. Laila's acculturation procedures followed by assimilation

enables her to adjust with Rasheed's cultural background. Emotional hybridity developed by Mariam and Laila enable them to coexist together. They sensed an air of comfort with each other. Mariam's encounters with Laila facilitate her to get familiarized with the world outside where she exhibits the signs of change. Both of them are victims of unbalanced surroundings torn by political, domestic and emotional conflicts. Being guided by self centered motives, Rasheed never tries to be affectionate with them. The political struggles within the nation affects the characters totally that they were denied of free space in domestic and public life. The ethnic conflicts compel Laila to get distanced from her family. As a part of adopting a transcultural space, she struggled to adapt to the new surroundings. Laila tried to adapt and adjust with the strangeness that surrounded her. She struggled to overcome all wildness around her and Rasheed's harsh word against her doesn't defeat her determined self. She tries to fix herself in Rasheed's home. Though she tried to create a new space the thoughts of her past memories unfixed her mind.

In their state of assimilation, the characters are not unfixed totally from their root memories. While Mariam couldn't marginalize herself from her root memories in Kolba, Laila's thoughts always centers on the memories she had with her family and her relation with Tariq. She missed their presence, and the political conflicts outside followed by death, bloodsheds, separation and pain disturbed her. The news of the death of her familiar ones including Tariq placed her in an emotional trauma. She assumes an in-between identity neither detached nor attached. She felt strange at the lost of her childhood innocence. Laila's companionship with Mariam at the initial level was marked with a detached smile. They never had friendly waves and Mariam preferred staying out from her presence. Later they develop strong ties through which they tried to adapt to the changed surroundings. In a nation where the

laws of religion and nation were guided by same motives, they were doubly tortured. In the midst of adversities surrounded, Mariam and Laila try to adopt a nomadic identity to liberate them from the restricted codes of religious and national laws. Their effort to move to Pakistan reflects upon their urge to escape from the restricted codes. The political turmoils have transposed the total surroundings and they strive to escape from the locale where the role of being women is devalued.

The dilemma of in-betweenness faced by the characters is closely associated with their committed bonding towards their root memories. Laila's committed feeling towards her father places her in a dilemma caught between her assumed and real self. Like Laila, Mariam couldn't attain an absolute separation from her root memories. In their role assigned life, they are seen struggling within their commitments. Laila's attachment towards Tariq, the Pashun civilian, and her emotional commitment towards her children place herself as obliged. She longed for reunion with Tariq through which she longed to reconcile with her lost identity. She couldn't define herself as complete in her life in Murrey. She couldn't accept the derooted life in Murrey, which placed her away from her root memories. The news of US attack disrupts her totally and she longed for a return to her roots. She accepts the reality of the changed circumstances and expresses her urge to return back to her home land. The thought of her homeland Kabul turned her restless.

She misses the bustles of Shor Bazaar, the Garden's of Babur, the call of the water carriers lugging their goatskin bags. . . . But it isn't mere homesickness or nostalgia that has Laila thinking of Kabul so much these days. She has become plagued by restlessness. She hears of schools built in Kabul, roads repaved, women returning to work, and her life here, pleasant as it is, grateful as she is for it, seems . . . insufficient to her (Hosseini 378).

She couldn't resist her urge to return to Kabul. She identifies her root memories as most intimate and plans for the return.

The bond of attachment the characters possess guides them all through their stages of socialization. Laila's double consciousness or the stage of in between during her stay in Murrey is closely tied with her emotional inclinations. As she couldn't detach from the thoughts of her dear ones and native place, she returns to Kabul. Laila's acculturation tactics at this transnational stage is guided by the emotional bonding she developed during her enculturation stage- the attachment. Hana's attachment towards her father deeply fixes her thoughts within her native place where she longed for reconciliation. In her quest to return back, she is not restricted by the fear of social conflicts. The warning of existing social turmoils, death and bloodshed couldn't stop her from her decisions. The emotional struggles of her root remembrance unfix her totally and she attempts to sustain an identity within her roots

All the characters discussed face the dilemma of being dispositioned out of nation culture and identities. Stuart Hall in his *Cultural Identity and Diaspora* defines cultural identity;

... in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. Within the terms of this definition, our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history... Cultural identity, in the second sense, is a matter of 'becoming' as well as of 'being'. It belongs to

the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous play of history, culture and power. Far from being grounded in a mere 'recovery' of the past, which is waiting to be found, and which, when found, will secure our sense of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past. (Hall 110-111).

The characters discussed are placed in the vicissitude of cultural identity as defined by Hall as “transcending place, time, history and culture” (Hall 110). The identity framed by the characters are closely associated with their role assigned status of becoming and self assigned status of being. Here their identity formation passes through the stages of constant transformation. All characters like Hana, Kaukab, Mah-Jabin, Surayya, Mariam and Laila are subjected to continuous play of culture and power through which their identity is framed. Kaukab couldn't escape from the metissage of her homeland which in reality is imaginary to her. Where as the transnational experiences of Mah-Jabin and Surayya turns them more practical oriented

Franz Fanon's *Black Skin, White Mask* points to the psychological instability caused due to cultural separatism and extreme racial intolerance as:

All colonized people-in other words, people in whom an inferiority complex has taken root, whose cultural originality has been committed to the grave-

position themselves in relation to the civilizing language i.e; the metropolitan culture. The more the colonized has assimilated the cultural values of the metropolis, the more he will have escaped the bush. The more he rejects his blackness and the bush, the whiter he will become (Fanon 3).

Fanon adds that a black man, the subject who explores the metropolé- the new culture is like a —demigod. Adopting his concept with respect to cultural separatism faced by the characters, the characters are placed within the trauma of psychological instability under diverse cultural encounters. Like the demigod figure of Fanon the characters Kaukab, Laila, Mariam Surayya and Hana are the subjects of contradictory cultures marked by unacceptance. Their true self turns out to be muted out of their ambivalent state as a result of contradictory views which find little space to merge.

A close examination of these characters reveals how their identities are framed and established within the ties of their emotional commitments. Hana's emotional dependency upon her father compels her to stay with the English patient. Kaukab's and Surayya's emotional commitment towards their family compels them to assume a challenging identity. Kaukab's deep rooted commitment to Pakistan and blind acceptance of religious laws are closely associated with her emotional attachment towards her father. Surayya could not escape from the thought of remarriage for getting united with her son. She is forced to commit herself before law not out of force but because of her emotional bonding. Mariam's emotional bonding towards Jalil results in her marriage with Rasheed, and her emotional commitment tames her to follow the rules and laws as a wife without questioning. Laila, like Mah-Jabin and Surayya could not escape from the religious laws accompanied by forced marriage

and physical assault. In spite of having gained proper education, Laila is nullified to the status of a doll like object in the hands of Rasheed. Thus the intensity of existential dilemma faced by the characters within their conflicting self is established by their commitments guided by emotions. Out of their life of inconsistencies torn between cultural conflicts, the characters establish an identity, through transcultural experiences.

Chapter 4

From Diversity to Solidarity: Reassertion of Identity

Within the discourse of modern human mobility, the twentieth century literature has produced various multidimensional perspectives marked by transcultural sensibility. *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* effectively present the issue of transculturalism within national, cultural, religious, political and domestic encounters. This chapter deals with transcultural experiences of women lives with a perspective of bringing out unique trans identity formations out of multidimensional cultural and social experiences. The chapter spots out the innate feminine power in the above discussed characters, which is irreversibly linked to their root bondage. By analyzing these women characters, the chapter traces the formation of in between, resulting from the clash of culture, religion and faith. Within the definition of identity as socially constructed and emotionally conditioned, the chapter traces the way the women characters assume and establish their identity in a society that stands contrary to their views and concepts.

The women characters discussed, portray a wide range of characteristics which explicitly and implicitly exhibits a common feminine condition, where the external cultural artifacts like religion, nation, race, ethnicity, language and domestic spheres of existence coincide one way or another through which a unique feminine identity is exposed. The characters are the catalyst of similar societal representation influenced by national, political, cultural, ethnic and religious conflicts. Identities of these characters are influenced by adverse social circumstances triggered by war and corresponding social disturbances. Their sense of double consciousness is stimulated as they couldn't transfix themselves to a new world detached from their root bonding and commitments. The

chapter traces how the reasserted identity status places them in the definition of being transcultural, where a perfect assimilation is attained. Identity assertions of the characters are conditioned by social circumstances and controlled by individual psyche. The analysis of double consciousness within the premises of bonding theory places identity as socially constructed and individually conditioned.

Susan Moller Okin in her work, “Is Multiculturalism Bad for Women” argues that, ... dominant theme in cultural practices and rules,.. Religious or cultural groups often are particularly concerned with “personal law”—the laws of marriage, divorce , child custody, division and control of family property ... the defense of “cultural practices” is likely to have much greater impact on the lives of women and girls than on those of men and boys, since far more of women’s time and energy goes into preserving and maintaining the personal, familial, and reproductive side of life, ... the distribution of responsibilities and power at home has a major impact on who participate in and influence the more public parts of the cultural life ... The second important connection between culture and gender is that most cultures have as one of their principal aims the control of women by men. Consider, for example, the founding myths of(Greek and Roman antiquity, and of Judaism, Christianity, and Islam: they are rife with attempts to justify the control and subordination of women. These myths consist of a combination of denials of women’s role in reproduction appropriations by men of the power to reproduce themselves; characterizations of women as overly emotional, untrustworthy, evil, or sexually dangerous; and refusals to acknowledge mothers’ rights over the disposition of their children... Many of the world’s traditions and cultures, including those practiced within formerly conquered or colonized nationstates—which certainly encompasses most of the peoples of Africa, the

Middle East, Latin America, and Asia—are quite distinctly patriarchal. They too have elaborate patterns of socialization, rituals, matrimonial customs, and other cultural practices (including systems of property ownership and control of resources) aimed at bringing women’s sexuality and reproductive capabilities under men’s control, ... (Okin)

Okin argues that women are internalized with a notion of inferior ideology legalized and exercised through power and force. The in betweenness analysed in the chapter locates the cause of liminality within emotional dependence rooted in role assigned commitments. Hana, Surayya, Kaukab, Mah-Jabin, Mariam and Laila, couldn’t part themselves from their role assigned commitments, which controlled their state of existence. The clash of role assigned commitments and law assigned responsibilities result in their in-between self. The chapter spots out how root bonding affects the framing of identity within the environment stimulated by diverse cultural conflicts. In the process of reassertion out of their conflicting self, the characters could not isolate themselves from their root memories and affinities

Hana in *The English Patient*, who elevates herself from the state of an innocent loving daughter to the eternal state of experienced caring mother, reflects dynamic spirits of womanhood. Hana’s identity fixation is determined by three phases of acculturation procedures that stems out from her dislocated state. The socialization procedures filled with enculturation and acculturation techniques shapes and determine her actions. Hana’s primary experiences in Toronto and secondary experiences in warfield turn her socialization space traumatic. She turns to be the direct victim of changing national and domestic laws. Hana’s physical and mental exhaustion on the war happenings is seen in her act of lying down near dead ones. She slept for twelve hours, closing her eyes against the world around her. “When she woke, she picked up a pair of scissors out of the

porcelain bowl, leaned over and began to cut her hair, not concerned with shape or length, just cutting it away—the irritation of its presence during the previous days still in her mind-” (Ondaatjee, *English Patient* 52). In her effort to overcome the traumatic state, she tried to isolate herself from the world outside. Her effort to adopt an independent self fails, as she couldn’t completely isolate herself from the outside world.

In the threshold of her dislocated state, Hana presupposes herself in assumed identities, where she initiates to strive with changing life patterns. Hana’s initial stage of identity assumption stems out from the traumatic social encounters she witnessed during her experience as a nurse in warfield. Hana’s war field encounters surrounded by bloodshed, wound, tortures and death compel her to assume an identity, free from all codes of restrictions. Her professional space demands her in spending much of her life treating patients and watching them die, where she internalizes a particular affinity for death. Hana couldn’t attain an absolute transformation in her assumed identity as her memories were closely tied in her roots. She was forged by the innocence of her age and assumed a carefree life. “She was twenty years old and mad and unconcerned with safety during this time” (Ondaatjee, *English Patient* 15). Hana’s obligation towards national laws, ties her within her responsibilities In the camp. She gradually accepts her new life which equaled her state to that of a damaged wanderer. Hana calls this period of uncertainty as “a period of adjustment” (Ondaatjee, *English Patient* 54). Contrary to other male counterparts, Hana’s commitment towards her duties was emotionally guided. Her struggle to frame an identity detached from her root memories places her in confused state. Quoting Travis Hirschi’s theory on social bonding, identity formation of an individual will remain incomplete if denied of the basic socialization patterns of attachment, involvement, commitment or belief. Hana’s primary stage of socialization in Toronto, rooted with the bonds of attachment, influence her later socialization

procedures that she could not attain the marginalized status as defined by Berry. Though she struggles to assume a nomadic status rooted in detachment, she fails in assuming the detached state. By cutting her hair she attempts an escape from the psychological residue of emotional dependence which her very upbringing has generated within her. Hanna tries to escape from the psychological trauma of war experiences by cutting her hair.

She hesitated to look herself in mirrors again. As the war got darker she received reports about how certain people she had known had died. She feared the day she would remove blood from a patient's face and discover her father or someone who had served her food across a counter on Danforth Avenue ... She never looked at herself in mirrors again. (Ondaatjee, *English Patient* 52)

Hana's socialization strategy at this phase marked by denials fails as she couldn't absolutely isolate her thoughts. She couldn't resist from thinking about the safety of her near ones. The thought regarding the safety of her dear and near ones disturbs her mind. She feared the day when she meets her dear ones among the wounded. She grew harsh with herself and the patients. Though she maintained a detached space from the world outside, she could not alienate herself from the commitments of her duty. Though immersed in the strenuous duty of looking after the wounded patients, Hana's mind longed for a domestic space where "... She needed an uncle, a member of the family'. She needed the father of the child ..." (Ondaatjee, *English Patient* 31).

She willfully fixes herself in the duty of caring the burned patient as she identifies her father in him. In her effort to satisfy her committed bonding, she restricts her life to the confined wall of the abandoned Italian villa. As a character, whose very existence is decentered, she revolves around playing different roles as a

daughter, lover, nurse and sometimes helpless woman. The battle of Arezzo influence her a lot that, she herself develops a metamorphosed self. In the new self constructed, Hana struggles to maintain an isolated space detached from the outside world.

Like all other characters, Hana is displaced from her origins. She is away from her home, without any belongings, disconnected from her domestic attachments. As an effort to adapt, she starts loving the new life. In the midst of all adverse surroundings, she creates an independent space which for her is days without routine, without rules and without limits. Hana's stay in villa is marked by detachments and commitments. By maintaining a detached space, Hana tries to escape from the conflicted surroundings. Immersed in her duty, she gradually alienates from her root identity and places herself within her commitments towards the patient. In this second stage of socialization procedure, Hana fixes herself in her commitment towards patient.

Her face became tougher and leaner ... She was thin, mostly from tiredness. She was always hungry and found it a furious exhaustion to feed a patient who couldn't eat or didn't want to, watching the bread crumble away, the soup cool, which she desired to swallow fast. She wanted nothing exotic, just bread, meat (Ondaatjee, *English Patient* 53).

Hana's determined self is seen in her decision to stay with the patient while all her companions moved to safer location. In her decision, Hana is guided by her role assigned commitments which are grounded, developed and framed during her primary socialization stages. The strong bond she develops with Patrick controls her in her later stages that, she willfully places her existence in her role commitments as a daughter. She was ready to over come all the difficulties of external surroundings to

satisfy her emotional commitments. Hana devotes herself in looking after the unknown person where she attributes in him a fatherly or saint like image.

Every four days she washes his black body, beginning at the destroyed feet. She wets a washcloth and holding it above his ankles squeezes the water onto him, looking up as he murmurs, seeing his smile. Above the shins the burns are worst. Beyond purple. Bone. She has nursed him for months and she knows the body well, the penis sleeping like a sea horse, the thin tight hips. Hipbones of Christ, she thinks. He is her despairing saint. He lies flat on his back, no pillow, looking up at the foliage painted onto the ceiling, its canopy of branches, and above that, blue sky (Ondaatjee, *English Patient* 3)

Hana's socialization procedure in the villa is continuously guided by her root bondings from which she could not delineate. Though Hana longed to escape from the physical, biological and psychological constraints of her past residue, she was not able to attain it. The memories of her past haunt her. Her close affinity to her father figure intensifies her emotional bonding with the patient. Through Kip, Hana tried to recapture the lost domesticities of her life. Acculturation procedures at this stage is foregrounded by the principles of acceptance and adaption where the lost past is recalled. Hana's relationship with Kip, Kirpal Singh shifts her thoughts from the hollowness of war experience, where she intends to cope up a new life. Through Kip, she tried to recapture her old memories.

They talk, the slight singsong of his voice within the canvas smell of their tent, which has been his all through the Italian campaign, which he reaches up to touch with his slight fingers as if it too belonged to his body, a khaki wing he folds over himself during the night. It is his world. She feels displaced out of

Canada during these nights. He asks her why she cannot sleep. She lies there irritated at his self-sufficiency, his ability to turn so easily away from the world. She wants a tin roof for the rain, two poplar trees to shiver outside her window, a noise she can sleep against, sleeping trees and sleeping roofs that she grew up with in the east end of Toronto and then for a couple of years with Patrick and Clara along the Skootamatta River and later Georgian Bay. She has not found a sleeping tree, even in the density of this garden.

(Ondaatjee, *English Patient* 135)

Hana's identity establishment is influenced by societal and cultural factors. Though she struggles to maintain an independent self, she couldn't escape from the cultural and psychological factors that tamed her selfhood in the primary stages of socialization procedures. Though she longed for an escape from warfield disturbances, she couldn't establish herself separate from national commitments. Her effort to unfix herself from the relics of her past upbringing fails, as she cannot replace herself from her religious influences. While she abstains from praying and participating in religious ceremony, the allusions she makes are clearly religious. Hana identifies the patient as a "despairing saint" with "hipbones like Christ" (Ondaatjee, *English Patient* 3). Though religious thoughts seep into her mind, she tries to put it aside to accept and face the realities of war. This religious imagery influence her thoughts and actions. Though she outwardly rejects all religious practices, she is internally committed to her religious bonds. The nurse, who values life more than religion, uses a crucifix to make a scarecrow for her garden. The image of 'crucified scarecrow' reflects the reality of war, where the cruxification of innocent minds are hinted.

Hana's emotional commitment towards the patient fixes her within the premises of the villa. She neglects Carvaggio's words that it is foolish to waste herself in looking after the patient. Carvaggio's presence in the villa redirects her thoughts to her past memories. Her mind flashes back to her youth in Toronto, when Caravaggio had been her first teacher, showing her how to do somersaults when she was little. In the villa she felt safe, "half adult and half child" (Ondaatjee, *English Patient* 15). Struggled under the conflicts and restlessness of war, she drew her own rules to protect herself. Hana's conflicted self longed for an absolute escape. She tries to attain an independent space in the midst of commitments and rules. In the villa, she creates her own freedom which for her is days without routine, without rules, without limits. Her care free mode of living mirrors her fondness for existence free from all structures and borders. Hana struggles to fix her identity within her role assigned responsibilities that she is least affected by Carvaggio's words, "You don't love him, you adore him" "...A twenty-year-old who throws herself out of the world to love a ghost!" (Ondaatjee, *English Patient* 47). She could not escape from her duty of looking after the burned patient, which emotionally connects her to her lost father. She dedicates her whole commitments for the caring of burned patient. Carvaggio's presence in the villa connects her to her past life. In the midst of confusions, Hana fixes herself in her committed duties through which she regulates the new life.

Hana exhibits diverse and wild plethora of woman behaviour as she is subjected to diverse and unique standard of life, which is some times free, sometimes restricted and some times committed. Encircled within the dilemma of existence, Hana defines her own rules through which she conditioned her behavioural standards.

Though she willingly struggles to hide her psychological trauma, she is caught in uncertain thoughts surrounded by conflicts and miseries. The war and surrounding disturbances place her in emotional encounters combined with her inclination towards the patient and commitment towards the laws of the nation. Hana is not free to escape from her cultural tamings, which is directly linked to her religion and nation.

Through her relation with Kip, she tried to reconcile with the lost domesticities of life. She enjoyed the refreshment of withdrawal from her professional duties during her moments with Kip.

Hana suppresses her anxiety and worries by nursing her patient. Though she delineates her emotions, she could not alienate her memory from her past experiences to which she is biologically and emotionally connected. As stated by Storey, “Remembering is in part about organizing and managing the past in relation to the present. The past is not preserved and recalled, it is actively and continually constructed in the context of the present ... remembering is about making meaning in the present and in response to the present” (84). Hana could not escape from the thoughts of her past. She recollects her days when she was pregnant. Hana’s words to Carvaggio that she withdrew emotionally from everything, reflects her desire to attain a solaced life. She enjoyed moments of isolation. She managed to read in the evenings through which she escaped from the realities of life. Despite her rejections, she falls in love with Kip and sets off a relationship with him. Hana could accept Kip’s diverse background of life, from his brown skin of Indian origin to the distant and unique habits of his eating.

The characters surrounded by Hana including the patient face the uncertainty of lacking a fixed identity. Hana, the Canadian nurse, the thief Caravaggio, and Kip,

the Sikh sapper are all the products of various cultural backgrounds, who coincide one way or other thus subjecting themselves to a transcultural outcome. The uncertainty of the patient's identity, his Englishness coupled with his non-white appearance, his international associates, and his foreign encounters is united with the identity of Kip an Indian Sikh and Carvaggio a thief. All these factors contribute to a sense of displacement where the traditional concepts of nation, identity, and race are questioned.

With the diverse characters to which she is subjected to, Hana is seen caught in an in-between state counted by the issues of identity, language, space, place, family and community. Hana struggles to fix her identity as a nurse but is tormented between her roles as a daughter and lover. Following the laws of identity theory and social identity theory, self can be defined as a sense of multiple identities that reside in circumscribed practices like norms and rules. The norms and rules of the nation demanded her to continue her duty of looking after the burned patient. Her sense of double consciousness places her in an in between stage. She is continuously haunted by the feeling of being other which places her in an unstable state. The villa turns to be a place of exile, where the inhabitants are immigrants, exiles or expatriates. Hana, being displaced and dislocated from her origin, turns to be a representative figure of war damaged wanderer. She is affected by a defamiliarised thought as she is dispossessed from her attachments including home and family.

The extreme war conditions surrounded by turbulent social situations creates an ideological uncertainty in her, where she insist not to give up her pre existant psychological artifact through which she is directly and indirectly connected to the roots of her upbringing, where her father plays a primordial role. Hana's mind faces

the challenges of unbalanced mental equilibrium which prompts her to accept the double initiative as the role of a caring mother and carefree lover. Hana's act of cutting her hair reflects upon her psychological urge to get herself freed from the task to which she is assigned to.

The novel reflects transcultural issues which are concerned with the phenomenon of dislocation. The setting, time and the assemblage of characters in the novel represents a transcultural microcosm of the society through the background of Second World War. The novel opens with a white man with black skin, and a "black body." (Ondaatjee, *English Patient* 3). The thread through which the central character moves on is linked with a transcultural sphere with varied identities and nationalities. The characters presented are replaced from the concept of fixed identity representations, where a transcultural state is attained through. In the words of Fernando Oritz transculturalism is a

.... synthesis of two phases occurring simultaneously, one being a deculturalization of the past with a metissage with the present. This reinventing of the new common culture is therefore based on the meeting and the intermingling of the different peoples and cultures. In other words, one's identity is not strictly one dimensional (the self) but is now defined and more importantly recognized in rapport with the other. In other words, one's identity is not singular but multiple (qtd. in Cuccioletta 8).

As stated in the definition by Otriz, Hana is a transcultural woman where her identity is not one dimensional but multidimensional. Hana's identity is guided by manifold aspects which are sometimes interpersonal and at times intrapersonal.

Intrapersonal aspects in Hana are shaped by her upbringing where religion and family, which recline at close affinity with her plays a major role. Hana's birth as the daughter of Alice, who was once a nun, her separation from her parents due to the death of Alice and the arrest of Patrick, reunion with Patrick after eight years all influence the intrapersonal identity formation of Hana. Hana's childhood happenings as narrated in *In the skin of the Lion*, reflects her strong bond with Patrick. Like Patrick in Toronto, Hana was dispositioned "like a piece of metal dropped under the vast arches"(Ondaatjee, *Skin of Lion* 55). The deep intimacy she develops as a child guides her in the later socialization procedures.

Hana's childhood narrations in *In the skin of the Lion*, shows the deep intimacy or obsession she had for her paternal bondings. From the words of Alice, she had an image of Cato as "very passionate and very cruel"(Ondaatjee, *Skin of Lion* 146). Hana tried to reconcile with her father's memories by cherishing his photographs. The word of ten year old girl "Oh, I love him, even if I never met him. That's just a truth"(Ondaatjee, *Skin of Lion* 146), reflects the strength of emotional bonding. The little child felt her life incomplete without her father image. In Patrick, Hana attributed her fatherly image and the same was returned back to her.

He was at ease with the precise Hana and the way she seriously articulated herself among strangers. The voice knew what it wanted and knew what it was allowed. He wanted to pick Hana up and embrace her on the street but felt shy, though in games or in crowded streetcar her arm lay across him as if needing his warmth and closeness. As did hers. (Ondaatjee, *Skin of Lion* 143)

Through her close affinity towards her step father, Hana tried to escape from the psychological trauma of childhood encounters. The social disturbances induced by war which designifed the value of human life seperated her from her dear ones. Hana's isolated being is intensified on hearing the loss of her father, through whom she fixed the essence of her existence. To Hana the religious bondings are represented through her mother Alice and paternal bondings through her father Patrick. By attributing religious figure and fatherly figure in English patient, Hana tried to reaffirm her identity within her roots. Through the patient she tried to reconcile with her father's thoughts. Hana's life in the villa can be considered as a transcultural phase where she is surrounded by characters from multidimensional spheres. Hana's relationship with Carvaggio is characterized by the act of defamiliarization. By outwardly rejecting Carvaggio's approach towards her, Hana refuses to be seen as a sexual object. The uncertainty of the patient's identity, his Englishness coupled with his non-white appearance, his international entourage, all contribute to a sense of dislocation. The way through which the characters are placed challenges the traditional concepts of nation, identity, and race. The Patient's lack of identity, Kip's assertion and negation of European culture, Hana's fondness towards nomadic culture, all deconstructs the traditional hierarchial representation of culture. Though the duty assigned on her upon nursing the patient was committed out of social and professional contract, Hana consciously does her duties out of her emotional commitment. In spite of all emotional and cultural encounters, Hana is able to establish her identity in the villa out of her transnational experiences. Her exposure to the outside realities of the world helps her in fixing an identity which is neither isolated nor nomadic. Through Kip, Hana tried to associate herself with the domesticities of her life. Kip's desertion results in the realization that her self is

incomplete detached from her roots. Her conflict with inner and outer space ends with the judgement that, "...personal will forever be at war with the public..." (Ondaatjee, *English Patient* 311). Her letter to Clara, symbolizes her desire to recocile with her root attachment. On the realization that, her self is incomplete detached from roots she writes, "I am sick of Europe, Clara. I wan't to come home. To your small cabin and pink rock in Georcean Bay" (Ondaatjee, *English Patient* 314). Hana appreciates Clara's independent spirit. "... Still independent, Still private. Not a barge responsible for all around you" (Ondaatjee 311). She escapes from the uncertainties of her haunted emotions by accepting the death of Patrick. "Patrick died in a doce – cot in France ... Like a church in many ways. A comforting place. Patrick died in a comforting place" (Ondaatjee, *English Patient* 311). Hana's identity is framed within the shared experiences of her life. Her identity is continuously shaped and framed by the cultural surroundings, which positions her duty as a nurse, daughter and lover. In the process of identity assertion an absolute detachment from role assigned responsibillities is not possible.

While Hana's cross cultural influences are the result of her dislocated state, Mariam and Laila experience the effect of cultural strangeness resulting from diverse cultural tamings. Though they share same code of living experiences, the way through which they are tamed place them in diverse cultural framework. The characters also face the dilemma of role transformation assigned upon them out of external compulsion. While Hana is guided by national commitments, Mariam and Laila in *A Thousand Splendid Suns* are controlled by the laws of religion where through the need of nation is fulfilled. The life of these female characters exposes how the issue of patriarchy is ultimately rooted in

the domesticity of women's life. The characters are placed under the forced subjection through social laws, which reflect the dominant consciousness of society.

While Mariam's conflicted self is the result of her cross cultural parentage, Laila's conflicted identity stems out from the ideological clashes she face in her dislocated state after marriage. The ideology through which Laila was brought up absolutely contradicted with the ideological standards in Rasheed's family. Mariam's illegitimate birth in the novel is the result of biased social rules which never permitted and accepted cross cultural marriages. Nana's economically backward Tajik state forced her to be the illegitimate mother. Inorder to protect his pride, Jalil never permitted his daughter to be a part of civic society, where she became 'harami'. Haramic state associated with Mariam in the very beginning of her identity formation gets linked to her in the later part of her life. Laila is directly linked with diverse laws as she experiences transnational association through her life in Afganistan, Pakistan and Afganistan after US invasion. Her transnational associations enable her to accept the change within her social space. Laila frames an identity in the midst of acceptance and rejections. Laila's life after marriage places her in conflicted cultural position out of the contradictions between imbibed and induced. She willfully accepts and rejects religious, national and domestic laws which she has imbibed, followed, memorized and at times questioned.

Patriarchal hierarchical regime frames Mariam the daughter of Jalil as harami or illegitimate. The laws of same society assigns Jalil's children with the title of legitimate, where Jalil's legitimate children are entitled with all pleasures of dignity and acceptance. Mariam is a passive victim of changing societal, cultural, religious and domestic laws which demands her to be a daughter, wife and sometimes an

obedient object. Her roles in life are attributed to her by socially imposed structures, which define even birth as legitimate and illegitimate. Mariam's marriage with Rasheed was a strategic plan through which biased rules of religion and society were reinstated. The different cultural frameworks through which the characters are destined to live replace them from the land of Herat to the land of Kabul. Mariam's life in Herat is marked by a mixture of uncertainties where at one level her very existence was considered as illegitimate or illegal and she is not supposed to live. At another level under the false curtain of imposed social role, Mariam is assigned with an identity of daughter where she performs the role with all the innocence of an ignorant daughter. The identity and personal role of an individual here is graded by the laws imposed by the society which is indirectly related to the social laws and collective conscious of the people surrounded by. The collective conscious of the people in Herat demands Mariam to be called as harami as she is having an illegitimate parentage. The very concept of illegitimate standard is defined by the hierarchy of economic class distinction under which Nana, Mariam's mother is a servant, where as Jalil is an affluent socially respectable figure.

Mariam's life in Kolba and Herat, places her a captive of social roles. The society controls her identity and she becomes the passive follower of socially imposed laws. Mariam's marriage with Rasheed was also a way of satisfying the social laws. Mariam couldn't assign the figure of husband to Rasheed and he appeared to her like "...the big square, ruddy face; the hooked nose; the flushed cheeks that gave the impression of sly cheerfulness; the watery, bloodshot eyes; the crowded teeth, the front two pushed together like a gabled roof; the impossibly low hairline, barely two finger widths above the bushy eye-brows; the wall of

thick, coarse, salt-and-pepper hair” (Hosseini 53). Mariam’s life at this stage is marked by defenseless passivity where she turns to be a blind victim of collective consciousness—the consciousness of society. Mariam who was taught to act, behave, talk and live following the preexisting standard was denied of personal freedom of her choice. Her marriage was none other than word of mere social contract. For Mariam, Rasheed was a product of different culture whose concept of life was sometimes contrary and sometimes similar to her expectations. After marriage Mariam is uprooted to a different life in Kabul. Mariam finds it very difficult to adapt to the new domestic culture to which she is subjected to. While the social rules in Herat demanded her to be dutiful daughter in secrecy and voiceless individual publically, the domestic life in Kabul demanded her to be a loyal obedient and silent wife. She couldn’t fix herself to the identity of wife imposed upon her. “Mariam wondered how so many women could suffer the same miserable luck, to have married, all of them, such dreadful men. Or was this a wifely game that she did not know about, a daily ritual, like soaking rice or making dough? Would they expect her soon to join in?”(Hosseini 65). Her role as a wife in Rasheed’s home turned her to a mere mechanised object who is supposed to obey orders.

Mariam felt isolated in her life in Kabul guided by new laws, where the societal representations turned to be different. The contradictory views regarding wearing of burqua confuse Mariam and she finds it very hard to place and differentiate the right choice.

They wear makeup and skirts that show their knees. Sometimes they even put their feet in front of me, the women do, for measurements, and their husbands stand there and watch. They allow it. They think

nothing of a stranger touching their wives' bare feet! They think they're being modern men, intellectuals, on account of their education, I suppose. They don't see that they're spoiling their own nang and namoos, their honor and pride.(Hosseini 69)

The new encounters in Kabul confused Mariam's thoughts. Contradictory women figures she finds in Kabul replaced her thought from the conceptual pattern which defined women existence. Mariam's evolution from her passivity is seen in her determination to abandon her paternal thoughts. The confusing state dominates all walk of life including language and dress. Mariam, who led a life of unaccepted identity, was replaced to a new life after marriage. The sudden transformation of role identity in her confuses Mariam that, she struggles to fix herself within her new identity as Rasheed's wife. From the innocent space of an ignorant daughter, she was replaced to a new world assigned with the role of a restricted obedient woman in burqua. In burqua she felt "... The loss of peripheral vision was unnerving, and she did not like the suffocating way the pleated cloth kept pressing against her mouth" (Hosseini 71). From her direct family mates, Mariam was replaced to a new world outside. She welcomed her new life with a challenging and surprised attitude. Mariam, who had never been inside a restaurant, found it odd to sit in a crowded room with strangers surrounded by.

... to lift her burqa to put morsels of food into her mouth. A hint of the same anxiety as the day at the tandoor stirred in her stomach, but Rasheed's presence was of some comfort, and, after a while, she did not mind so much the music, the smoke, even the people. And the burqa, she learned to her surprise, was also comforting. It was like a

one-way window. Inside it, she was an observer, buffered from the scrutinizing eyes of strangers. She no longer worried that people knew, with a single glance, all the shameful secrets of her past. (Hosseini 72)

She was confronted within the cultural difference of rural and urban life. The life in Kabul mirrored before her the proceedings of outside world. Mariam felt herself subjected to an alien world in Kabul where the language, culture, everything appeared alien. The crowded city gave her a fragmented vision of modern world which was absolutely contrary to the vision she had from Herat. The new life of educated class in Kabul, which she herself called modern, fascinated her. The life of modern Afghan woman fascinated and surprised her.

These women were-what was the word Rasheed had used? –“modern.” Yes, modern Afghan women married to modern Afghan men who did not mind that their wives walked among strangers with makeup on their faces and nothing on their heads. Mariam watched them cantering uninhibited down the street, sometimes with a man, sometimes alone, sometimes with rosy cheeked children who wore shiny shoes and watches with leather bands, who walked bicycles with high-rise handlebars and gold-colored spokes-unlike the children in Deh-Mazang, who bore sand-fly scars on their cheeks and rolled old bicycle tires with sticks.(Hosseini 74)

Mystified, Mariam realized “... her own lowliness, her plain looks, her lack of aspirations, her ignorance of so many thing” (Hosseini 74). Mariam’s new life slowly evolved from the immature ignorant self of Kolba days. She became aware of the hidden challenges of the world around. She gains the experience to

differentiate the insincere, corrupt gestures thrown upon her by Jalil. She affirms a trans self state- a state free from the identity imposed by socially constructed and imposed rules. She reaffirms herself as a free woman. At this stage of identity formation she trains the courage to utter “I can’t” (Hosseini 75). Though she gains a mature self to control her emotions, she was not able to challenge the physical strength of Rasheed and had to surrender before him totally. She turned to be a blind victim of Rasheed’s change in attitudinal behavior, which some times favoured and at times isolated her .

... Occasionally, he took her around town on Fridays, like he used to, but on the sidewalks he walked quickly and always a few steps ahead of her, without speaking, unmindful of Mariam who almost had to run to keep up with him. He wasn’t so ready with a laugh on these outings anymore. He didn’t buy her sweets or gifts, didn’t stop and name places to her has he used to. Her questions seemed to irritate him . (Hosseini 93)

Mariam was positioned in a silent passive space within role assigned identities which was offered to her not on wish but on compulsion. During the time of her pregnancy, Mariam accepted and enjoyed the strange space around her. In her lost world, Mariam was more bonded with her child and develops a mind to accept , adjust and adapt anything. She created an imaginary world with her child:

When Mariam thought of this baby, her heart swelled inside of her. It swelled and swelled until all the loss, all the grief, all the loneliness and self-abasement of her life washed away. This was the way God had brought her here, all the way across the country. She knew this now.

She remembered a verse from the Koran that Mullah Faizullah had taught her: And Allah is the East and the West, therefore wherever you turn there is Allah's purpose... She laid down her prayer rug and did namaz. When she was done, she cupped her hands before her face and asked God not to let all this good fortune slip away from her (Hosseini 88).

Mariam's 'house cat' position attributed by Rasheed creates a conflicting self upon her as it was contrary to her views. From the identity of woman, Mariam's life dispositioned to a metamorphosed state of machine. Mariam's touch with the outside world was through radio news and she expressed her anxiety to hear the social happenings in Herat while at Kabul. Her mind ponders over the question of political equality as claimed to have established in Kabul with the murder of the president. The news from the radio announcing;

A revolutionary council of the armed forces has been established, and our watan will now be known as the Democratic Republic of Afghanistan," Abdul Qader said. "The era of aristocracy, nepotism, and inequality is over, fellow hamwatans. We have ended decades of tyranny. Power is now in the hands of the masses and freedom loving people. A glorious new era in the history of our country is afoot. A new Afghanistan is born. We assure you that you have nothing to fear, fellow Afghans. The new regime will maintain the utmost respect for principles, both Islamic and democratic. This is a time of rejoicing and celebration. (Hosseini 101)

could not satisfy her confused mind. The strangeness resulting in hearing the words prompts her to ask “So is this good or bad” (Hosseini 101). In spite of having faced all harsh experiences from Jalil, Mariam couldn’t detach herself totally from her paternal bonds. The thought of the safety of Jalil continuously haunts her. “Mariam’s thoughts drifted to Jalil. She wondered if the communists would go after him, then. Would they Jail him? Jail his sons? Take his businesses and properties from him?” (Hosseini 101). Within all conflicts related to her identity and roles, she could not place herself completely, detached from her root memories. While a reasserted identity is framed out of her challenged life, she tries to fix within her root, as the daughter of Jalil and Nana.

Laila and Mariam are victims of forced dislocations and dispositioning favoured by social, religious and national laws. Laila’s marriage with Rasheed placed her in a dispositioned state contrary to her expectations. The domestic culture to which Laila was subjected to after her marriage, was contrary to the culture she was exposed during her childhood days. While Mariam was acquainted only with Jalil and Nana in her childhood, Laila was blessed with rich acquaintances from different walks of life. The diverse domestic culture of their upbringing, creates different feminine identities in them, which both of them adhere to. Instead of the objectified view that placed woman as a showcased model, Laila develops an identity which never alienated her from the public space of life. From Mammy’s magazine clipping, Laila gets hint regarding how women and children are used as targeted objects to materialize the hidden Soviet agendas:

If a child picked it up, the toy exploded, tore off fingers or an entire hand. The father could not join the jihad then; he’d have to stay home

and care for his child. In another article in Ahmad's box, a young Mujahid was saying that the Soviets had dropped gas on his village that burned people's skin and blinded them. He said he had seen his mother and sister running for the stream, coughing up blood. (Hosseini 121)

Like Mariam, Laila is also caught by emotional bonding which takes her to the core of commitment and compromises. Laila's framing as a socially responsible woman under the influence of Babi, gives her an impression that she has an undeniable role in society. While Babi insists on experiencing the life in foreign lands, Mammy is emotionally bonded to Afghanistan, as the land strongly connects her with her cherished remembrance about Ahmed. While Babi insists on experiencing the life of different culture in US, California and plans to build an Afghan restaurant there, in order to get foreigners familiarise with the taste of Afghan food, the family is building the block for attaining the hope of cosmopolitanism.

Rasheed, a character framed and developed by patriarchal centred principles and concept could only consider Laila as an object to get married. His approach towards woman as an object denies emotional commitment which he feels hardly necessary. The patriarchal centred culture to which he is tamed finds the necessity behind legitimizing Laila's stay in his home. But for Mariam the word legitimizing appeared as cruel and absurd. The passivity of self offered to her by her previously framed behaviour turns her, "contempt and helpless" (Hosseini 208). Cultural juxtaposition in the family between Mariam, Laila and Rasheed places their life in a state of impasse. Laila's strongly framed domestic cultural background coincides with Rasheed's attitude where she confines to the position of a non reactive object.

Laila's self dignity gets crushed under the unfortunate national disturbances which offered no protection.

Laila in her first phase of life with Rasheed never attains the elated stage of socialization procedures marked by acceptance and integration. She felt herself detached from the new world. The physical and mental turbulences to which she is subjected to placed her in the trauma of confusion and conflicts. Her mental trauma is intensified on the realisation that she is going to be the mother of Tariq's child. The mental agony followed made her feel as if in a "refugee camp"(Hosseini 212). The fact of herself getting termed by the society as "dishonorable, disingenuous and shameful" (Hosseini 213), muted herself totally.

Nana in the novel is an uneducated old age lady, who is ready to accept that her child is a 'harami'. The prima facial analysis of the character gives the image of a passive victim characterized by endless sufferings. But the harsh realities of her experience have turned her matured woman, where she challenges the biased rules of patriarchal society. Hints of her past life can be collected from her own narrations towards her daughter. Betrayed by Jalil, she tries to instill her with distrust in men and patriarchal laws. While she overtly asserts her daughter as illegitimate- born of an illegitimate father, she is tries to free her from all the restrictions of paternal bonds. She exposes Mariam to the harsh realities of life and sometimes alienates her. By maintaining a distanced attitude with her daughter, Nana trained her with the power to endure. Her whole aim was to give her the power to endure. Though Nana tried to prove before her daughter that Jalil's gifts are a form of penance, she could not make her daughter believe truth. Mariam was caught within the hollowness of the false assurances of Jalil.

Contrary to Mariam, Nana is a strong lady who treasured within her the power to challenge, question and even escape from the unlawful occurrences she faced. This ability is reflected when she exempted herself from an early marriage to an old man. Though she was chained within the laws of familial and cultural bonding her inner spirit to react and liberate came out successful which compelled her family to call off the marriage. She narrates that the day before her marriage a 'jinn' entered her body which shifted her to a state of epilepsy. She cite about this jinn entering into her body whenever harsh challenges in life visited her.

... She had witnessed it enough time with her own eyes: Nana collapsing suddenly, her body tightening, becoming rigid, her eyes rolling back, her arms shaking as if something is throttling her from inside, the froth at the corners of her mouth, white, sometimes pink with blood. Then the drowsiness, the frightening disorientation, the incoherent mumbling... The wedding dress was stashed away. After that, there were no more suitors (Hosseini 10).

She could escape from her early marriage because of her courageous spirit. Beyond supernatural these can be taken as an outburst of spirit of resurgence within her. Nana narrates about the visit of jinn into her body while she delivered Mariam. She lay alone on the drenched floor without any companion. Nana's account of delivering Mariam reveals the resistant spirit within her. "... When the pain got bad, I'd bite on a pillow and scream into it until I was hoarse. And still no one came to wipe my face or give me a drink of water. ... I didn't eat or sleep, all I did was push and pray that you would come out.... I cut the cord between us myself. That's why I had a knife" (Hosseini 11).

Nana gives Mariam the name of her mother in order to maintain the maternal legacy which she was actually proud of. Nana wished for a total alienation from Jalil's presence while she realized that Jalil was seeing her merely as an object for pleasure. She wished to move to a detached place where no one stares at her belly. While she realizes Mariam is following the hollowness of Jalil's affection, she laments "I'll die if you go. The jinn will come, and I'll have one of my fits. You'll see, I'll swallow my tongue and die. Don't leave me, Mariam jo. Please stay. I'll die if you go" (Hosseini 27). Mariam cries for the first time in her life while she saw Nana's lifeless body been taken away.

Mariam's journey of life can be divided into three stages. The first stage of life rooted with innocence where she found comfort in her paternal instincts. This intra personal stage is rooted within the direct influence of Mullah Faizullah, Jalil and Nana. While the first two tried to infuse within her the values of patriarchal laws, Nana tried to liberate her mind from all paternal bondings. But Mariam was more attached to Jalil than to Nana. She finds comfort and protection in the hands of Jalil without realising that she is really getting trapped within her emotional conscience. It was an effort taken by her to escape from her haramic code. Her first realization of her false identity came to her when Jalil rejected her desire to go for a cinema during her birthday. Her mind caught in the emotional trap of false assurances could not realize the meaning of these words.

... What stupid girl you are! You think you matter to him, that you're wanted in his house? You think you are a daughter to him? That he's going to take you in? Let me tell you something. A man's heart is a wretched thing, Mariam. It isn't like a mother's womb. It won't bleed. It won't stretch to make room for you. I'm the only one who loves you. I'm all you have in this world,

Mariam and when I'm gone you'll have nothing. You'll have nothing. You are nothing!. (Hosseini 27)

Jalil's denunciation of her affections after Nana's death made Mariam realize the hollowness of false assurances through which she was guided. Like a bird which lost its feathers, Mariam wished ultimate comfort in Jalil's hand, but was mistaken. Mariam's first step towards realization came when Jalil's driver closed the door against her when she claimed herself as Jalil's daughter. Her continuous request to allow her to see her father falls on deaf ears. Now Mariam realized the meaning of the word illegitimate. "Mariam cried lying down. She didn't sit up, she didn't want to be seen. She imagined all of Heart knew this morning how she had disgraced herself. She wished Mullah Faizullah were there to put her head on his lap and let him comfort her" (Hosseini 35). Mariam realized the meaning of illegitimacy. She could realize her fault and find herself as the cause of her disgrace. But her mind was incapable to detach from the fatherly figure, and her paternal affection was diverted to Mullah Faizullah. She recognizes the hollowness of the past assurances after the death of Nana. The utterance of Nana "... I 'll die if you go I'll just die" (Hosseini 27), echoed in her ear after her death. Now Mariam became conscious of the word 'endure'. Mariam's first stage of socialization procedures in the land of Kabul was filled with conflicts and denials. Her desire to place herself within the comfort of attachment is seen in her association with Jalil which was denied to her. The relics of her primary socialization, her haramic state haunts her in the later socialization procedures that she struggles to get rid of her haramic status.

From the world of innocence Mariam was led to the world of torments, when Jalil's wife Khadheeja maintains a suitor for her from which she could not escape. She was forced to marry a forty year old man like Rasheed, and her request to stay

with Mullah Faizullah was rejected. In Rasheed's house she was none other than the embodiment of their shame. Mariam in all these phases of her life was becoming a passive victim of harsh patriarchal laws, without her knowledge of it. She was unable to escape from the diseases of the dominant world that surround her and realized the meaning of the word 'harami'. She really wished to be a real harami, which once she rejected. She longed for a complete escape from all paternal relationships through which she urged for freedom. The marriage contract was signed and authorized without her consent which reminded her sound of dry autumn leaves crushed underfoot. Mariam was slowly realizing the meaning of the word endurance as uttered by her mother.

Though the visible bonding of the marriage contract was a symbol of restriction, Mariam found it as a way to escape from her paternal bonding which always deceived her with false assurances. Instead of being a defeated lady Mariam commanded to Jalil, "...Don't come. I won't see you. Don't you come. I don't want to hear from you. Ever... Ever ... It ends here for you and me." (Hosseini 55). The moment was a sort of transformation from her first phase rooted in innocence and ignorance. An escape from the phallic stage of her first phase and a total liberation from paternal sensitivity is attained at this end.

The second stage of her life was welcomed in "... a stranger's house, with all different rooms and its smell of cigarette smoke, with its unfamiliar cupboards. ... The space of it suffocated Mariam..." (Hosseini 58). She longed for her old life, the life with Nana which guaranteed her freedom. Her mind which evolved from the phallic stage of innocence could not support Rasheed. But her partially evolved feminine self found it incapable to escape. She was engrossed with in deep fears. She realized the meaning of Nana's word 'to encompass'. She realized that she was

becoming a subject of objectification, where her body ceased to become an object, a property in Rasheed's hand. She wore 'burqua' as a cover to escape from the shameful secrets of her past. The sight of modern Afghan women in the land of Kabul illuminated her mind with a new light. "They made her aware of her own lowliness, her plain looks, her lack of aspirations, her ignorance of so many things"(Hosseini 74). She longed for an escape from the state of objectification. Her life at this stage urged to find an escape from the conflicting thoughts of Jalil and Rasheed. She wondered how her life was nullified before undefined patriarchal laws.

While Hana's in-between stage is related to her emotional inclinations, Mariam and Laila are placed in the state of in-between out of social commitment, structured and legalized through laws. Mariam, though tries to attain a total escape from the socially imposed rules, could not affirm her liberated identity as she is irreversibly bonded towards her roots. She continues her life with Rasheed amid the realization of her state of passivity, as she is not free from her socially imposed laws. Her life with Rasheed can be considered as a strategic effort taken by her to free herself from the title of 'harami' or illegitimate. By adapting and accepting her life as a captive in Rasheed's home Mariam tried to fix her status as the daughter of Jalil and Nana. She was disturbed by the constant fear that her separation from Rasheed will reinstate her identity as harami, illegitimate or orphan. While Mariam's interpersonal self longed for an identity justified within her roots, her social identity longed to escape from all biased social codes that bounded her. Her matured stage attained towards the end revolutionizes her hidden, suppressed feelings, resulting in Rasheed's death. During the last moments of her life, Mariam exhibits in her a strong spirit which is no longer enslaved. She tried not to get affected and betrayed by the basic feelings of fear and despair. While she was made to descend from the truck, her

legs did not buckle and arms did not joggled. She walked without any protest. During her last moments, she was only moved by her emotional bondings towards Aziza. "...she mourned that she would never see Aziza grow up,would not see the beautiful young woman that she would one day become, would not get to paint her hands with henna and toss noqual candy at her wedding. She would never play with Aziza's children..." (Hosseini 365). Mariam defined her birth during the last moments of as;

... she thought of her entry into this world, the harami child of a low villager, an unintended thing, a pitiable regrettable accident. A weed. And yet she was leaving the world as a woman who had loved and been loved back. She was leaving it as a friend, a companion, a guardian. A mother. A person of consequence at last. No. It was not so bad. This was a legitimate end to a life of illegitimate beginnings. (Hosseini 366)

During the last moments of her life she tried to define herself within the line of legitimacy: a legitimized birth, a legitimized life and a legitimized death. By defining her birth as legitimate, she reaffirms her identity as the daughter of Jalil and Nana.

Contrary to Mariam, Laila's in-between state is doubled by her emotional inclination towards her father. Being a part of socially imposed rules, Laila cannot elevate her status to the hopes and aspiration of her father which intensifies her emotional turmoil. Laila's effort to flee to Pakistan can be taken as a step to satisfy her paternal bondings. By dispositioning herself to a new land, Laila tried to attain a staus that could satisfy the hopes of her father. Laila's life with Rasheed through suppressions, sufferings and negation has created in her an inferior ideology, which alienated her from the society outside. Laila was ashamed of her appearance during

her remeeting with Tariq. Her withered looks and swollen lip increased the feeling of being inferior. Though Mariam pretended to be a captive in Rasheed's home she could not hide her real self, where she questions Rasheed on his false information regarding the death of Tariq.

Laila's innate revolutionary spirit couldn't resist from questioning, where she screams; "You duped me, You lied to me" (Hosseini 329). The realization that ten years of her confined life with Rasheed has turned her to a "withered... reduced, pitiable like a fearful stiffling old woman..." (Hosseini 333), placed her in a spirit to react. Her ten years of endurance followed by "... her parent's death, her marriage to Rasheed, the killings, the rockets, the Taliban, the beatings, the hunger, even her children all of it seemed like a dream..." (Hosseini 333), transform her spirit. Her reunion with Tariq turned difficult as the societal codes never permitted remarriage. But Laila's real self gains the courage to act against the biased rules which never guaranteed her freedom and comfort. The presence of Tariq, who was loved and accepted by babi gives her the courage and confidence to react. Through Tariq, Laila sensed the presence of her father.

Her life with Tariq in Pakistan is mixed with a feeling of dissatisfaction because she longed for a return to her native land. In spite of her sufferings, tortures, denial and life of abuses, Laila couldn't displace herself totally abandoning her root memories and emotions. Laila couldn't adapt herself totally in her new life at Muree. In her dreams she imagined of "... back at the house in Kabul, walking the hall, climbing the stairs" (Hosseini 370). During the time of American war, Laila cannot resist her urge to return back to Kabul. The news of new Kabul life, where roads are repaved, women returned to work, enchanted her thoughts. She felt her life in Muree insufficient to achieve her goals. The voice of babi, "You can be anything you want,

Laila ... I know this about you. And I also know that when this war is over, Afghanistan is going to need you” (Hosseini 378), gets echoed in her mind. Laila longed to visit the new Afghan land through the eyes of her mammy. Laila felt herself incomplete in Muree. She craved to return to Kabul for Mammy and Babi, and to see the new land through their eyes. A feeling of in-between prompts her to feel that their life in Muree is filled with uncertainties. “... where do we go from here ... How long do we stay? This isn’t home. Kabul is, and back there so much happening, a lot of it good. I want to be a part of it all. I want to do something. I wan’t to contribute. ... I have to go back. Staying here, it doesn’t feel right anymore” (Hosseini 379).

She longed for a return to her homeland to fulfil her commitment towards babi’s words. But she has to satisfy the confused fearful thoughts of Aziza who has faced the trauma of social brutalities done in the name of religion and ethnicities. She felt , “ Kabul is waiting”(Hosseini 381), for her return. She thought the journey back as the right thing she could do. Through her return to Kabul, Laila reconciled with her roots. Though she felt distressed that she was not able to trace Mariam’s burial ground, she could sense the presense of her dear ones in the land. Through her thoughts Laila enjoyed the spirit of reconciliation with Mariam

Mariam is never very far. She is here, in these walls they have repainted, in the blankets that keep the children warm, in these pillows and books and pencils. She is in the children’s laughter. She is in the versus Aziza recites and in the prayers she mutters when she bows westward. But, mostly, Mariam is in Laila’s own heart, where she shines with the bursting radiance of a Thousand Suns (Hosseini 402).

Mariam and Laila are torned by their displaced positions created by change in social situations. They are forced to face the challenge of cultural diversities during their coexistent and isolated state of living. They adhere themselves through various stages of socialization strategies in order to equip themselves with the strangeness created by new living standards. In all these stages, they define themselves within their root bonding. Mariam though was isolated during her primary socialization periods in Kolba, couldn't detach herself from her root upbringings during her later days. Her deliberate effort to transfix herself absolutely to a new life free from her past codes fails, as she couldn't frame herself separate. In her new life circumstances with Rasheed, Laila couldn't separate her identity as the daughter of Babi. She couldn't continue her life in Muree as she is committed within her bonding in Herat.

Like Hana, Marriam and Laila, the woman characters in *Maps for Lost Lovers*, attains a transcultural identity out of their cross cultural encounters. The novel reflects the effect of identity crisis faced by the characters due to geographical dislocations. "When they arrived in England, some of the migrants had become confused by the concept of time zones, and had wondered if the months too were the same at any given time in various continents. Yes, it's January in Pakistan too. January-the month of janus, the two-headed god" (Aslam 21). The reflection of Jungu's immigrant condition in US as "He had briefly married an American woman whose trade it was to marry illegal immigrants and divorce them after they had been granted legal status" (Aslam 38), reflects the dilemma of national rules faced by immigrant communities where marriage became a tender of legal business. Here national borders disappear and struggle for existence survive. The transcultural mixedness or merging is not limited within the characters. The effect of transculturalism affects their locale as.

As in Lahore, a road in this town is named after Goethe. There is a park street here as in Calcutta, a Malabar Hill as in Bombay, and a NaagTolla Hills as in Dhaka. Because it was difficult to pronounce the English names, the men who arrived in this town in the 1950s had rechristened everything they saw before them. They had come from across the Subcontinent, lived together ten to a room, and the name that one of them happened to give to street or landmark was taken up by the others, regardless of where they themselves were from. But over the decades, as more and more people came, the various nationalities of the Subcontinent have changed the names according to the specific country they themselves are from-Indian, Pakistani, Bangladeshi, Sri Lankan. Only one name has been accepted by every group, remaining unchanged. It's the name of the town itself. Dasht-e-Tanhai. (Aslam 40)

Kaukab's strict upbringing of moral and religious principles confront with the liberal outlook of her children. Kaukab could not tolerate Charang's marriage with a white girl and the subsequent divorce. Her life in England is marked by feeling of dissatisfaction followed by contradictions and conflicts. Kaukab's struggle to escape and survive is seen in her desire to do English education. She longed to escape from her ignorance. Bright with optimism, she told Shamas about her plan to enroll in an English-learning course as soon as their material circumstances improved. Kaukab was struggling to escape from the barrier of ignorance of language when she filled "a whole note book with the things overheard, words whose meaning she didn't know, proverbs jumbled up, sayings mistakenly glued to other sayings..." (Aslam 44).

Effects of Kaukab's cross cultural emotional conflicts are heightened when Ujala blames Kaukab for the death of Chanda and Jungu. The novel clearly narrates the emotional conflict and dilemma faced by Kaukab caught between the emotional commitment to her family and beliefs. She could not escape from her moral upbringings as she is tamed from her childhood, which in turn creates tensions, disagreements and conflicts.

Kaukab being displaced from the world outside is fixed within the domestic circle of her life. She is subjected to the cultural surroundings of the outside world through her children. Kaukab's cultural and social upbringings rooted within a specific religious background could not accept Charang's relation with a white girl which she considers as her misfortune. Kaukab's role as a mother is continuously questioned in the midst of emotional conflicts due to cross cultural encounters. Her conflicted self could not admit Shama's irreverent standard of living and blames his father for the cause. The conflicts within and outside the family are intensified where she could not confront with Shama's revolutionary attitude which placed him away from religious codes. In spite of all conflicts, Kaukab's internal self longs for merging in order to get united with her children. She finds it very hard to face the mental alienation she encountered. She could not bear the pain of her son getting separated from her. Though he refused to speak to her, "she rings his number every few days to hear his voice, always afraid lest the boy himself pick up the phone and proceed to say something unpleasant to her, something abusive, telling her she is heartless, is partly or wholly responsible for the deaths of Jugnu and Chanda, having been outraged when they set up home together" (Aslam 45).

The conflicts between the old and new traditions place Kaukab in an in-between state. Though she tried to be the part of new culture, she felt herself placed within disgraceful situations. Kaukab blames their life in England as the reason for her children turning irreligious. Kaukab, who is brought up as a religious bounded individual is emotionally committed to her religious thoughts. She could not accept cross cultural marriage alliances between Charag and Stella. While Charag, who was sent to university in London informed her that he had a girlfriend who was not only “white but also pregnant” (Aslam 48), Kaukab was stunned and repulsed. She held Jugnu responsible for her misfortune. After Jugnu, her mind, flooded with bitterness and sorrow, turned on Shamas as she felt “ Shamas himself had confused the children with his Godless ideas, undermining her authority and devaluing her behaviour as though it was just neurotic and foolish-jugnu only finished the job Shamas started years ago.”(Aslam 48).

Kaukab’s confused mind tried to get solace by complaining to others for the incidents that happened which she considered irreligious. She held her own father responsible for having arranged an irreligious husband for her. “...She accused her father of not checking what kind of people he was handing over his daughter to: surely, the clues were every where if he had cared to look...” (Aslam 48). Though Kaukab’s outward attitude maintained an uncompromising stance towards cross cultural marriages, her inner self struggled to adjust and compromise. She wept while preparing food in honour of Jugnu’s white women . Her mind whispered to her it is “a feast celebrating the fact that they were sinners!”(Aslam 48). Kaukab felt isolated in the house, and was alone whenever she felt the need. The intensity of

psychological trauma Kaukab had, inspite of getting herself framed within an adamant status is seen in these lines, "... It was just after seven that she happened to see herself in the mirror: the whites of her eyes were with blood, her face was red, her eyelids were swollen, and her hair was in disarray (she had beaten her head with her hands several times in a fit of grief ten minutes ago)" (Aslam 49).

Though she was least bothered regarding her physical appearance, she washed her face and combed her hair to welcome the white woman. Kaukab's these efforts shows her willingness to get assimilated and accepted among the new culture inspite of having differences

She sprayed perfume into her armpits, and rubbed moisturiser into her flaky grey elbows. She had never met a white person at such an intimate level as she would tonight, and for several days now she had been wondering which of her shalwar-kameez she should wear, settling on the blue one that had a print of white apple blossoms. She clicked open the lid of the face –powder container for the first time in ten years and the smell the cracked pieces of powder gave off took her back to her younger days. Delicately, she patted the fawn-coloured powder over the eyelids, to hide the dark circles and the wrinkles, to bring out the eyes that had sunk into her skull over the years. Allah, the pores on either side of her nose were deep enough to lose coins in. She plucked hairs out of her eyebrows. (Must remember to take out exactly the same number from the other brow.) She wondered which earrings she should wear as she painted her mouth with the pale reddish-brown lipstick. Too much? She wiped it off and started again, and wondered whether she should try eyeliner and just the smallest hint of mascara, wishing her daughter was still living at home to

provide guidance on such matters. She struggled hard not to cry at that but failed; in the end, however, she had to restrain herself because she had also to practice her English in the mirror. (Aslam 49)

Though she struggles to get assimilated she cannot uproot herself totally from her internal bondings. Her conflicting self is heightened through the words, "...Who was this white women? How clean was she , for instance: did she know that a person must bathe after sexual intercourse, or remain polluted, contaminating everything one came into contact with?"(Aslam 54). In spite of being in U.K for a period of over 30 years she could not uproot herself totally from her homeland Pakistan. Kaukab's dilemma on her existence enters a state of crisis when Shama's unorthodox views confronts with Kaukab's strict Islamic views. Shama's partly Hindu background again intensifies her confusion. A mother caught within emotional commitment towards the better future of her children could not support Mantaab, Shamas mother's desire to cremate her body "... She pointed to the one-year-old daughter, Mah-Jabin: 'No one will marry her if your mother – ji does what he is asking. She herself never had any daughters now, and must place her before everybody else. A scandal like that would do irreparable damage to her chances'" (Aslam 115). Thus Kaukab's attitude, interests and beliefs are strongly linked with the emotional commitment she possesses with her family.

Mah-Jabin, a girl of 27 divorced from her first cousin, is the representative of second generation whose life gets struggled between accepted and assumed ideals and rules. Out of the bad experiences of previous marriage she ends in divorce contrary to the expectations of her mother. In spite of the ideological clashes, the characters share long love and affection. Kaukab's strict control over her,

places Mah-Jabin in a restricted space. Though brought up in western culture, Mah Jabin was forced to follow the traditions of Pakistan as Kaukab demanded it. In her childhood Mah-Jabin was allowed to wear 'Western' clothes in the form of salwar-kameez. Thus kaukab tried to place Mah-Jabin within her roots and never allowed her to identify with the western culture. Kaukab's emotional control over Mah-Jabin goes beyond limitations, when she tried to control her by exerting physical power. The clashes between mother and daughter result in Mah-Jabin shouting. "...And don't come running to me the next time those sons of yours upset you or father says something you consider contrary to Islam': these three had been within earshot and Kaukab's eyes had boiled over with tears at the shock and humiliation of the betrayal" (Aslam 132). The orthodox disciplined mother in Kaukab could not bear with these words where her eyes "boiled over with tears at the shock and humiliation of betrayal" (Aslam 134). The clash between old and new haunt's Kaukab and she could not relate the philosophies of her upbringing with her daughter's ideologies. "..... these ideas are considered old fashioned now" (Aslam 134).

Kaukab being strongly bonded to their religious upbringings could not adjust with the attitude of her children moving away from traditions. She couldn't accept the new generation principles followed by her children, which to them is the need of the time. The far her children gets inclined to England the more Kaukab felt distracted. She blames the place for the fault. She says, as muslim festivals are based on the lunar calendar it's hard to keep track of them from year to year. Kaukab gets deeply affected on the realization that her generation is going away from traditions

‘It’s my own fault for having brought my children here: no one would need reminding in Pakistan when Eid is, or Ramadan, the way no one can remain unaware of Christmas here. The only way you’d know it was Ramadan here was that the catalogue shop in town does a brisk business in alarm clock so that Muslims can wake up before dawn to begin the fast.’ The wall before Kaukab’s eyes dissolves in her tears and the wooden spoon stops its circular motion. (Hosseini 140)

Kaukab feels herself alienated from her family as the result of cultural contradictions. The thought of getting isolated even in death frightens her. Mah Jabin and Kaukab symbolize converging and contradictory side of two cultures. Kaukab’s inner self could not accept Chanda and Jungu’s killing on the basis of religion and prays for their return.

Within the multicultural state the novel reflects the effect of double laws in women. “They stopped her as she walked towards the shops, and even though she explained she was wearing Islamic dress they asked her to uncover her face: when she refused they handcuffed and searched her while she screamed “Stop touching me, stop touching me”. An unmarried girl: anything could have happened” (Aslam 153). Being born up with strong Islamic tradition the girl could not think of moving outside without burqua. Kaukab’s confronted state is rooted with anticipation regarding the future of her children. Her rejection of western influence is rooted within these anticipation where she denies Mah-Jabin’s US visit as “...Freedom is what you wanted, not education; the freedom to do obscene thing with white boys and lead a sin-smeared life” (Aslam 158). Kaukab’s

emotional security is rooted within her homeland and she compels Mah-Jabin to move to Pakistan which for her is a land of safety.

Mah-Jabin lived in a world of fantasy in the previous days of her marriage with the thought that her husband really loves her. But him terming her as a wanton shameless English whore, defeats her totally. She was not accepted in her in-law's family because her cultural upbringing was strange to them. Her diverse cultural upbringing stood before her questioning her identity. Mah-Jabin's failed marriage out of contradictory and conflicting cultural views and religious views prompts her to begin a new journey. This phase of Mah-Jabin can be traced as transcultural where like Hana, she assumes an identity liberated from the restraints of all laws. Mah-Jabin willingly expresses her desire to accept new and decides to move to America "I've been to a country full of my own kind of people and seen what that is like so I thought I'd try a strange country full of strangers this time" (Aslam 157). Mah-Jabin's puzzled state of affairs could not tolerate her mother's compelling attitude where she addresses her as "the most dangerous animal" (Aslam 158). She longed for an escape from the culture which is "trapped within the cage of permitted thinking" (Aslam 158).

Surayya in her late thirties appears to Charag as "Italian-looking, Spanish, Latin, American ..." (Aslam 188). She is forced to enter into the institution of marriage realising the fact that it is a temporal arrangement. Tormented within the confused state of religious laws and emotional bonding, she takes steps to remarry a man with sound knowledge that she is subjected to an objectified status. Cultural clashes in the novel encompasses generational

clashes, transnational clashes, religious and racial clashes. Generational clashes between Kaukab and her children places her within a confused situation where her motherhood is challenged and questioned. Kaukab's bonding towards her homeland Pakistan contradicts with her maternal affection where she remarks that, "... 'I won't move to Pakistan. What would my life be then? My children in England, me in Pakistan, my soul in Arabia, and my heart-' She pauses and then says: And my heart wherever Jugnu and Chandra are" (Aslam 210). Thus Kaukab is placed in an in between stage where she cannot eliminate the past and fix to the present.

Surayya's struggle to find a partner ends in troubles and confusion. The words of match maker "...A number of them are illegal immigrants or asylum seekers who want to marry her to get official residential status in Britain. And amongst the legitimate citizens, not many are willing to go through a temporary marriage; and those who do almost salivate when they see her, happy that they would be allowed to paw at her soon like a prostitute bought for a short while..." (Aslam 214), reflects how the dignity of woman is getting slaughtered before irrational legal procedures. Life of Surayya reflects the objectified state of women in a culture where patriarchal laws dominate. Mah-Jabin and Surayya though being brought up by same traditions showcases different standards of women life. While Surayya's hopes regarding her future is rooted in her role as a mother, Mah-Jabin struggles to define and fix her life free from all cultural and emotional restrains. The contradiction between new and old intensifies Surayya's conflicted self. Being brought up in western surroundings , she couldnot internalize the laws of Pakistan.

Surayya's life after marriage is filled with strangeness and conflicts. In the first phase of new village life she felt like a 'delicate doll'. Her foreign upbringing could not accept the "codes and mores which governed the daily conduct of people around her"(Aslam 225). She felt the old rules practiced as ludicrous. With the eyes of an innocent child she witnessed the harsh effects of patriarchal bounded society that placed women to the bare position of a mere object. The incidence of young girls getting raped, and the girls being accused and punished for sex before marriage created a traumatic effect in her. She couldn't accept the biased value system of the new land. She longed for an escape from the strange surrounding. The Pakistani law that " ... rape had to have male witness who confirmed that it was indeed rape and not consensual intercourse ; the girl did not have witness and therefore would be found guilty of sex outside marriage, sentenced to flogging, and sent to prison, marked an abominable sinner from then on, a fallen women and a prostitute for the rest of her life" (Aslam 226), terrifies her mind. She felt herself insecure and tried to challenge the adversities. Surayya's attempt to protect the dignity of a raped victim eventually resulted in questioning her very state of virginity.

Surayya's dislocated state from England to Pakistan results in extreme cultural contradiction. The new culture she encountered after marriage was away from the culture to which she was familiar with. While she was accustomed to a culture that guaranteed her a dignified status, the new culture after marriage never treated her in the lines of dignity. She was subjected to abusive words and actions. Surayya's long days of physical and mental abuses ended with her getting divorced, without her consent or knowledge.

One day he slapped her with his coarse rectangular hand. The next day he began to shake her violently: ‘I *know* what you did in that house. Admit the truth at once if you don’t want my fist to aid your memory.’ He did beat her the next day. And the day after that he waved a knife and shouted, ‘Your death is hidden in this dagger...The role of a women is to give life, the role of a man is to take it...’ The next day he took the final step:

He said the word *talaaq* three times: I divorce thee, I divorce thee, I divorce thee. (Aslam 228)

Though she was freed from the liabilities of marriage contract after divorce, she couldn’t detach herself from her role commitments as a mother. Surayya willingly accepts her state of humiliation and degradation as “she doesn’t want to go through life without her son and husband: she’ll be one person’s friend another’s confidante, someone else’s mistress- but she is their everything.” (Aslam 239). Surayya couldn’t endure the news of her husband’s remarriage, when she declares “I will kill her” (Aslam 276). Surayya’s desire to attain a nomadic identity free from all the rules, reflects her urge to escape from the existing structure. But she is deeply bonded by her emotional commitments as a mother which chains her actions. She couldn’t imagine the future of her son in the hands of a step mother. She was strongly tied by her commitments as a mother which demanded a remarriage. In the midst of all humiliations she continues her struggle for a reunion with her family. “ She has the urge to lie down in the black water and stop breathing but the prospect of her son----soon to be on the mercy of a stepmother?---gives her courage to remain living” (Aslam 286). Surayya’s request of sending her son to

England is rejected. In spite of all adversities, Surayya was able to maintain a strong identity.

While in Pakistan after marriage Surayya missed many things. The life of Surayya gives reflection on the married life of many immigrants which is reduced to a state of mere legalized brutality. The desperate state of the immigrant women is narrated by Shamas as;

... desperation of most people's lives here, family life frequently reduced to nothing more than legalized brutality. He counted nineteen mentally ill people in his own street book-ended on one side by a house where lives a middle aged Sikh woman whose husband left her and their twenty-year-old Down's syndrome daughter and went back to Amritsar to marry a young woman of twenty-five, the wife saying, constantly, 'May God keep the coffers of Queen Elizabeth filled to the brim, for she provides me and my daughter with food and housing. (Aslam 302)

Surayya's life is chained in a lot of legal issues which she finds very hard to overcome. She was ready to sacrifice her dignity for getting united with her son. "I had to degrade myself with you. In our religion there is no other way for me to be united with my beloved son.' She of course regretted the first thing, not the second: a system conditions people into thinking that it is never to blame, is never to be questioned" (Aslam 339). Kaukab could not accept Mah-Jabin's western appearance "in America , her long hair cut short like a boy, wearing jeans and skirts"(Aslam 344). While Shamas could consider Ujala and Mah-Jabin's act of leaving to US as natural, Kaukab could not compromise her ideologies

and arranges external agencies to bring them back home. Kaukab's height of cultural segregation is seen in her words:

England is a dirty country, an unsacred country full of people filthy with disgusting habits and practices, where for all one knew, unclean dogs and cats, or unwashed people, or people who have not bathed after sexual congress, or drunks and people with invisible dried drops of alcohol on their shirts and trousers, or menstruating women, could very possibly have come into contact with the bus seat a good Muslim has just chosen to sit on, or touched an item in the shop that he or she has just picked up-and so most Muslim men and women of the neighbourhood have a few set of clothing reserved solely for outdoors, taking them off the moment they get home to put on the ones they know to be clean. (Aslam 380).

She feels herself "away from her, away from her customs and country, alone and lonely"(Aslam 355). Kaukab's uncompromising self couldn't accept Charang and Stella's marriage and predict her future grandson as:

No doubt begin to chase girls as soon as he is in his teens and be sexually active by the time he is fifteen, thinking display-of-wantonness and sex-before-marriage was the norm and not grave sins! The little boy would do doubt marry a white girl and his own children would too: all trace of modesty and propriety would be bred out of them. Is this how Charag's grandchildren would think of Charag?-'My mother and father are white, and my mother's people are all white. I look a little dark because of one of my grandparents. He was a Paki.'(Aslam 439)

Kaukab could not compromise her unsupporting attitude towards Charag - Stella relation, even after the birth of her grandson. The fear of her grandson getting separated from the culture which she cherished as godly haunts her and Kaukab felt constantly humiliated. She was disappointed on her stay in England, which to her is a world of indignity. The economic backwardness compels Shamas and Kaukab to stay in England which she adds as:

We are driven out of our countries because of people like her, the rich and the powerful. We leave because we never have any food or dignity because of their selfish behaviour. And now they resent our being here too. Were are we supposed to go? The poor and unprivileged, in their desire to keep living, are being disrespectful towards the rich and the privileged: is that it?' (Aslam 444).

Kaukab's moments spent with Stella is filled with humiliations and disgusts. Kaukab felt herself reduced before the white women and tried to hide her nail with white specks. Kaukab could not admit Stella wearing skirt, visible below the knees, and she "doesn't want anyone in the neighborhood to see the exposed skin and comment on it" (Aslam 450).

To Kaukab her religion is her sentiment and she could not frame a space outside religious sentiments. Ujala represents the symbol of modern youth who judge everything on the basis of reason. According to him religious principles should be judged by human criteria. Kaukab's words, "..What I don't understand is why when you all spend your time talking about women's rights, don't you ever think about me. What about my rights,, my feelings? Am I not a woman, am I a

eunuch?’ (Aslam 458) comes out of her defeated self. Before the sharp questions of Ujala on her faith in religion, her rejection of western land, the morality behind the death of Chanda and Jungu, Kaukab was placed like a “trapped animal” (Aslam 460).

Kaukab blames Shamas for her children getting contaminated out of the western influence. Kaukab’s grudge against Shamas is rooted in her anger on distancing her children from religious thought. For Kaukab her religion is strongly bonded with her paternal emotions as she associates her religious sentiments with her father. But her in-between state is intensified on the realization that, the more she relies on her root bondings, the more her children are distanced from her. “Kaukab continues to weep. “I am sure none of you will come to pray on my grave when I am dead. Sometimes I become so frightened that nobody would ask Him to have mercy on my soul” (Aslam 141). She blames Shamas’s mixed parentage as the cause of all irregularities. Her insistence on sending Mah-Jabin to Pakistan is also deeply rooted in her paternal bondings. Her deep inclination towards her paternal bonds places her “trapped within the cage of permitted thinking” (Aslam 158). She blamed her parents for getting her married to an infidel. Afflicted with loneliness and maddening fury, she accuses Shamas of not being a Muslim. She harshly criticizes his Hindu lineages. Kaukab couldn’t accept Mah-Jabin adapting western life. Kaukab was constantly guided by the fear that the life of Pakistani immigrants in England will always be complex. She terms the land as “...loathsome country that has stolen her daughter from her, the disobedient girl who doesn’t want to go to Pakistan for a visit because males and females are segregated there, ‘Everything’s divided into His and Hers as if

anyone needed a reminder of what a great big toilet that country really is Mother, no wonder you get the shits the moment you land” (Aslam 63).

Like her mother, Mah-Jabin’s emotional inclinations towards Shamas and his standard of living results in shaping her views. She is deeply influenced by the new ideologies of life manifested in Shamas. Mah-Jabin’s detachment from Kaukab can be taken as the result of this influence. Mah-Jabin tried to adapt and adjust in her life following the principles of Shamas. While Kaukab tried to legitimize her actions through these words, “Oh your father will be angry, oh your father will be upset” (Aslam 158), Mah-Jabin was getting more associated with her father. The in-between stage in which Mah Jabin is placed is related to the ideological inclinations she shares with her father. While she stood firm on her decision to move to US, she was confident that Shamas will never object her visit

Thus the women characters discussed in the three novels, are captives of their emotions, which is directly linked to their root bondage. The analysis of identity formation on the basis of the effect of displacement, alienation, exile, diaspora, transnationalism is linked to their emotional inclination rooted in role commitments. While Hana’s identity as a nurse is refixed on her emotional inclination towards her father, the other characters like Mariam, Laila, Kaukab, Mah-Jabin and Surayya establishes their identity within their root bondings. The concept of third space and in between stage in postcolonial theories, is revisited through a psychological perspective. As Homi K Bhabha argues, colliding state “... give rise to something different, something new and unrecognizable, a new area of meaning and interpretation” (Bhabha, Third Space 211). The analysis of in-between state of these

women characters traced exhibits, how third space of in between is associated with emotional bondings. The reassertion of identity is established within root bondages.

All the characters discussed are the products of diverse cultural tamings. Hana being born as the daughter of nun Alice, suffers the fear of isolation during her early childhood due to the death of Alice and arrest of Patrick. Her feeling of isolation is removed through her reconciliation with Patrick after eight years. The second world war and the resulting social turbulences again places her in the psychological trauma of being isolated. Her sense of isolation is intensified on the realization about the death of Patrick. Hana cannot delineate from her roots, and in the patient, the burnt and unidentified man, Hana tried to attribute her father figure. Her decisions as a nurse and a woman are completely guided through her emotional inclination which is directly related to her root bonding. Hana's in-between stage in the midst of unstable surroundings is placed within this inclination, through which she defines her identity.

Like Hana, Mariam couldn't replace herself from her commitments towards root bonding. While deciding and defining her life she strongly fixes her identity in her root bondages. While leading a life of endurance, she attempts to reaffirm her life as legitimate. Through her life of thirty years with Rasheed, she tried to fix her identity not as harami but as the daughter of Jalil and Nanna. During her last moments by proclaiming her birth as legitimate, Mariam expressed her strong inclination towards root bondings through which her identity and value of existence is shaped and defined. Laila's in-between state, the conflict between old and new is the result of her close inclination towards her father's words. While the society demands her to be suppressive, her mental conflicts are intensified under the fear that she is acting against the views of Babi. Her reunion with Tariq was a way of reconciliation

with her father's ideologies. She couldn't stay at Muree for long time as her conflicted self urged for reconciliation with her roots. Kaukab's direct conflict with her children and Shamas is directly linked to her sentiments towards root thoughts. For Kaukab, her religion is her root sentiment and separation from religious ideals turned her isolated and depressed. Her ideological clashes with Mah-Jabin, Charag, Stella and Ujala, rooted with her urge to safeguard her traditional values turns her more isolated and dejected.

All the characters are victims of forceful dislocation, national and social conflicts. While the war dislocates Hana from her roots, social institution of marriage dislocates Mariam and Laila from their roots. The same power of social codes results in the dislocated experience of Mah-Jabin and Surayya. It is the urge to survive that compels Shamas and Surayya to dislocate to a new land, which to Kaukab was a world of strangeness. Though forceful dislocation displaces the characters from their roots, the characters define and place their identity, not delineated but attached within their roots

Thus all the women characters discussed strive to attain a trans self state, a state that enables them to fix an identity. The resistant self in Mariam which is hidden under the law abided life comes out in the later part which prompts her to react. While exerting her power, Mariam never delineated from her identity as the daughter of Jalil and Nana. The trans self state attained by the characters liberate them from the uncertainties of existence where an identity is reasserted within roots. Their new identity elevates them from the state of passive objects to active participants.

All the characters discussed move through different stages of socialization procedures as the result of their dislocated and dispositioned state. Though they strive

to maintain a nomadic status, an absolute separation from the established codes of society is hardly possible. In the process of identity assertion they strongly commit themselves to their root bondages. The analysis of these characters on the basis of bonding principles, read how identity is constructed by society and conditioned by individual self. The reading based on role commitments traces how patriarchal rules are powerfully employed within role based commitments, where women are controlled emotionally through an established legitimized pattern. The reading finds that, the discussed characters never accepts their inferior status, but are more committed to their role based responsibilities.

Conclusion

In the age of globalization where culture, language and identity are deterritorialized, the study focuses on the necessity of projecting, familiarising and problematising the status of global womanhood. The study was an effort to trace the cause effect relationships of direct issues faced by women, being the nucleus of family and society. Focusing in particular on identity formation and cultural differences, the study tried to analyse the role of women's emotional psyche in identity formation. Applying Travis Hirschi's social bonding theory, the study analysed the identity formation of characters during various stages of socialization. The analysis of the selected works in relation to woman issues aimed at exploring the status of women being placed within the conflicted space of role assigned obligations and law assigned dependence. By focusing on the tension the characters face out of their transcultural space, the study tried to define women issues within a new light.

Brook defines new conception of subjecthood within transnational and transcultural experiences as,

Transculturalism and transnationalism have produced new conceptions of subjecthood, subjectivity and identity as new cultural and ethnic boundaries have emerged. These new cultural and ethnic identities carry with them the need for new conceptions of subjectivity and require the opening-up of new subject positions and new spaces and places from which to speak. This emphasis requires a transdisciplinary approach to the analysis of representation and identity. (Brooks 184)

The reading of these novels under the stance of cross cultural encounters initiated an attempt to unravel the dilemma of woman existence being caught within cultural and emotional conflicts. The reading of Hana in *The English Patient* focused on the identity representation of the character under the effect of crosscultural encounters. The reading projects how the identities assumed by the characters are related to their childhood upbringing. Keeping in view the cause of women subordination and suppression that hinders the progress of society, the reading treats woman's experiences more openly and authentically. Within a liberal oriented framework of transculturalism, the reading projects the humanistic representation of subject under the rigid complex representations of culture. Following the tenants of transcultural theories, the characters analysed are viewed as created in the materiality of intercultural exposure in the trajectory of life. The reading focused on representing women characters in the selected works within the inherent feminine attributes of kindness and compassion. The women in the novels project their strong identity within their emotional bond. The women representation in the novels analysed subvert the stereotyped notion of women, as relatively feeble, passive and dependent. The projected women characters in novels analyzed challenge the established norm that women are subjected to their inferior status by fear or force.

Hana in *The English Patient* is not affected by the fear of social unstabilities outside and insecurities inside while she decided to stay in the villa continuing her duty to nurse the patient. Mariam and Laila in *A Thousand Splendid Suns* are not affected by fear of physical assault or social crucifixion while they decide to leave the land of Kabul. Mariam's long stay of thirty years with Rasheed reflects her fearless attitude on physical torture. While she denied the reinstatement of her

haramic status, Mariam willfully holds her root tie as the daughter of Jalil and Nana. Mah-Jabin, Surayya and Kaukab in *Maps for Lost Lovers* are not controlled by fear of power or force. Surayya's decision for a second marriage is closely associated with her emotional inclination towards her son which compels her to be a passive victim of biased laws inspite of her revolutionary urge. Mah-Jabin is unaffected by any fear` of power when she decides to have divorce and leave to US for her education. Kaukab's close association with her religious codes is also related to the emotional bonding she cherishes with her roots. In spite of all adversities out of their in-betweenness affected by cultural and emotional unbalancing, the characters project themselves strong and affirmative in their attitude towards various facets of life. While Surayya's emotional bonding compels her to follow the biased laws of religion, she expresses her strong condemnation on the meaningless taboos of patriarchal laws.

The characters discussed pass through different stages of acculturation procedures in the process of socialization. During the process all of them try to frame a nomadic identity free from the restricted lines of place, nationality, culture and other differences. But they couldn't attain this acculturation stage as they are bonded with their root memories. Hana couldn't detach and replace herself totally from her root memories in Toronto. Though Mariam tries to be detached from her memories in Kolba and associations with Jalil it is hardly possible. Laila's effort to frame a separate identity free from the memories of her father, fails as she couldn't erase the memories of her past. Mah-Jabin and Surayya come out unsuccessful in framing an isolated identity as they could not detach themselves from their root feelings. The reading of these women characters deconstructs the view that identity formation of woman is determined by socially constructed power and rules. Though Mariam is

constantly criticised by the society on the basis of her low Tajik background, she reinstates her Tajik birth by claiming herself as the daughter of Nana. Though the nation warns Hana to leave the villa, she is not controlled by fear of death on her decision to stay in the villa. In the sphere of transcultural encounters where the characters adopt and adapt the new, they are placed within the sphere of emotional dependence. The emotional inclination towards their root memories, and desires places them within the dilemma of in-betweenness haunted by the feeling of double consciousness. Mariam and Laila face the trajectory of being placed in the dilemma of double consciousness due to their emotional inclination towards root thoughts.

Mariam's long stay in Rasheed's home consequent of his brutal tortures relates to her adamant spirit where she valued her position not as harami but as the daughter of Jalil and Nanna. Laila's tormented self in the dilemma of double consciousness is related to her memories of her lost father. The regretful thought that she cannot instigate the moral values taught by her father places Laila within the conflicted space. Surayya forcefully becomes the passive victim of biased rules as her emotional inclination towards her son predominate her actions. Hana's decision to look after the patient is purely related to the emotional bonding she cherishes with her father. She couldn't place herself detached from her root memories where she instructs Kip for a revisit to Toronto to see her familiar places. Hana couldn't consider herself complete while detached from her home land and tries to redefine herself through reconciliation with her stepmother Clara. Through the reconciliation, she tries to redefine and reassert her identity and value of existence.

Kaukab , Surayya and Mah Jabin in *Maps for lost lovers* are torn within the issue of establishing a fixed identity because of their dislocated state. In spite of her long stay in England, Kaukab is placed in an in-between stage where a total

assimilation to the new culture is hardly possible. She couldn't replace herself to the new land as the tradition of her native land and religion clings to her mind. Mah-Jabin and Surayya, the new generation women cannot isolate themselves from their root feelings. The women characters analysed in the study are the representations of decentred cultural and national backgrounds. All of them face the challenge of getting disoriented from their roots. They are caught in an in-between state as they are confronted with their emotional commitment towards their role assigned identities. The study reads how patriarchal motives are strategically employed within the role assigned identity of women to control her might.

All the characters discussed face the dilemma of in-betweenness caused by disorientation. Hana in *The English Patient* is disoriented from her home place Toronto and her stay in the Italian villa is marked by cross cultural encounters. A transcultural identity is asserted within their in-between state, where Hana exhibits the signs of merging in the new cultural and social scenario. Mariam is disoriented from her home place Kolba after her marriage and settlement in Kabul. Her effort to internalize and accept the new principles envisaged in the life of New Afghan women in Kabul reflects her willingness to assimilate to the new, exhibiting the signs of transcultural traits. Laila's stay in Rasheed's home after their marriage results in cultural disorientation and her life in Murrey is marked by physical disorientation. Kaukab, Mah-Jabin and Surrayya are placed within their disoriented state because of their migrant identity. The study initiated an effort to showcase how the identity of being a women can be defined within the realm of bonding theories. The reading traces how the primary stage of socialization procedure, the stage of attachment closely relates to the socialization procedures in subsequent life guided

by commitment, involvement and beliefs. The reading initiated to demonstrate how power and bonding are closely related to the identity formation of women. The reading reflects how the bonding of relationships gives power and strength to woman, where their identity is reasserted.

The three novels analyzed under this study represent the life of women who achieve reliable independent identity within their emotional and cultural encounters. Though they are chained within role assigned duties and law assigned responsibilities, they exhibit the spirit of transcendence to achieve their reliable identity. The characters discussed are not passive survivors of patriarchal institutions. The reading deconstructs the notion that women are subjected to their inferior status through power and force of patriarchal society. All the characters discussed face the dilemma of incomplete identity representation affected by their dislocated state. While they are placed within the predicament of in-between identity conflicts, their identity is controlled by emotional bonds related to their paternal thoughts. Their effort to reassert their identity is established within their paternal bonding. The reading deconstructs the view that a category of being inferior is internalized in women through purposeful social representations. The emotional bonding resulting from their role assigned duties never place them submissive. The study reads how patriarchal laws are effectively strategized within role assigned obligations of women to control her. While Kaukab is reluctant to acknowledge the new changes, the other women characters analysed in the study represent the emerging perspective of transcultural society who are ready to adapt and accept. The characters reconstruct their life embedding themselves within their committed feelings where their identity is reasserted.

The thesis structured in five chapters, focused in analysing women issues within the context of inbetweenness. The tensions of double consciousness faced by the characters are the result of confusion arised from their conflicted space of commitment and rules. The second chapter titled “Mapping Transcultural Space in *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* tried to read above works in a transcultural perspective. The chapter introduced the concept of transculturalism and associated theories in relation to the selected works. The transcultural identity formation within the context of displacement and mixedness were analysed using the theories of cultural identities stated in Homi.K.Bhabha and John Stuart Hall. The chapter traced how the identity of characters in the selected works are reshaped and redesigned within transcultural reality. As stated in Bhabha’s theories of cultural identification, the characters project the dilemma of cultural temporalities due to their subjection to new tradition. By analysing characters within multidimensional perspectives guaranteed by transcultural reading, the chapter projects the way characters transcend the borders of fixed identity and admit the reality of mixedness.

The third chapter titled “Ex-Centric Women and the Dilemma of Existence”, focused on mapping the identity crisis faced by women characters within their decentered identity spacing. The chapter analysed the effect of existential crisis faced by the characters under their transcultural unstabled state. The dilemma of unstabilities was analysed using the theories of Du Bois and Travis Hirschi. The chapter tried to map out the confused state of characters influenced by their doubly perceived self. By using the theories related to social bonding, the effect of paternal bond in determining identity formation were also analysed. The chapter also traced

how identity construction is irreversibly linked to emotional and social upbringing. Hana's identity construction is directly related to the emotional bonding she possessed with her father. Mariam and Laila are also guided by their emotional inclinations in the process of their identity formations. The chapter also focused on projecting the generational clashes within the women communities, through Kaukab/Mah-Jabin, Mariam/Laila. While Kaukab's childhood upbringings forced her to place her status within the confined walls of religion, Mah-Jabin is blessed with a more open space to view the outside world. While Mariam's social upbringing placed her role as an illegitimate object, Laila is brought up with a strong identity where she valued her position of being woman. The characters are confronted with the problem of cultural mixedness because of their diverse cultural and social upbringing. Kaukab being brought up within the space of religious rules develops an emotional commitment towards it and could not place herself separated from the laws of religion. Her curiosity regarding the future of her children place her away from the European standard of living. Her emotional commitment predominate her thoughts where she is "trapped within the cage of permitted thinking" (Aslam 113). Being guided by emotional bonding Surayya initiates her efforts for remarriage. The ideology of their born culture and brought up culture contradict each other, placing them in an in-between state. The internal conflicts resulting from inbetweenness turns them isolated as if they are in a state of exile.

The fourth chapter titled "From Diversity to Solidarity: Reassertion of Identity" projects how the identity is reasserted out of the conflicted dilemma of in-betweenness. All the characters reaffirm their identity by replacing their lost memories and desires. In the process of reassertion of identity within the transcultural

space, the characters are not separated from their root memories. While Mariam declares her birth as legitimized during the last moments of her life, she closely associates her identity with her lost memories in Kolba. Laila reassert her identity through reconciliation with her lost memories in the land of Kabul. Kaukab matures herself to adapt and assimilate to the Western culture by cherishing and valuing her root traditions. Mah-Jabin and Surayya rely more on western culture as it contributes and influences more during their early emotional and social upbringing. Hana relocates from her assumed nomadic status back to her roots in the process of redefining her role. By using the theories related to in-betweenness, hybridity, third space and double consciousness, the chapter showcases how all the female characters discussed display their strong inclination towards their root bonding which directly influences their identity formation and establishment. Though forceful dislocations dislodge the characters from their roots, they reassert their identity within their roots. The new identity free from inconsistencies promotes the characters from the state of passive objects to active participants.

Within the existing drift in cultural representations out of cultural co existence, many studies are done to examine the new identity representation in literature and society. Within the context of shared culture, cultural identities manifest the shared cultural representations, where identities are placed in continuous line of transformation. The modern perception of transcultural identity mirrors the need of reality with its obligatory celebration of cultural difference and fusion. It echoes the globalization mantra of inevitable cultural transformation, where hybridity turns to be an essential requisite. Human sensitivity and selfhood are essentially tied to external realities and are culturally, emotionally and historically conditioned. Transcultural

identity assignment instigates with the realization that, amidst the diversity of cultural expression, we share common potential and experience of being human. In these contexts transcultural women studies reflect the need for considering women issues within the framework of solidarity, where the differences in multiple coexistence are recognized and considered. The study utilizes the scope of identifying unified common possibilities within the stance of differences. The study illustrates how an atmosphere of solidarity is inherently framed within the transcultural communities. The examination of the novels *The English Patient*, *Maps for Lost Lovers* and *A Thousand Splendid Suns* focus on the atmosphere through which the characters are structured within their role assigned and law assigned identities. The characters Hana, Laila, Mariam, Mah-Jabin and Surayya are placed within the dilemma of double consciousness influenced by law assigned responsibilities and role assigned duties.

Free from the stereotyped concept related to the dichotomy of dominant and oppressed, the transculturalist perspective never considers any voice as marginalised. Every minute element in any culture is worth consideration as all of it come under the realm of common universal human culture. Sharing its philosophical premises with that of postcolonialism and multiculturalism, theories in transculturalism projects every living representation as socially constructed. The formation and evolution of culture lies within the acceptability of socially represented norms. Thus transculturalism focusses on the problems of contemporary culture in terms of relationships, power structure and the politics of existence. Power in contemporary transcultural society is no longer the power of authority but the power of compulsion. At this notion a transcultural approach in analysing woman issues gains significance with its ideology belying with universalising woman issues. The essence of

transcultural analysis done in this study has made an attempt to shift woman issues from the paradigm of being binary opposed. The analysis reads the identity formation of the selected women characters in the midst of crosscultural encounters resulting from dislocation and derootment from their homeland, root memories and desires. Assaulted by multiple, cultural, political and domestic forces, the characters appropriate various identity position. The identities constructed are related to their multiple specificities influenced by race, ethnicity, gender, class and sexual preferences. The characters are placed in an in-between status related to their root memories and new life. Applying the theory of social bonding the study analyzed how the bond of attachment in their primary stage of socialization, the enculturation stage affects their identity placement in the secondary stage of socialization, the stage of acculturation. The conflicted self created in acculturation stage is linked to their root bonds and desires framed and developed during enculturation. Thus the characters are placed in the dilemma of in-betweenness. The fluidity of in-between state is defined by Bhabha as, “... in-between stage provide the terrain for elaborating strategies of selfhood- singular or communal- that initiate the new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself. It is the emergence of the interstices the overlap and displacement of the domains of difference -- that the intersubjective and collective experiences of nationless, community interest and cultural value are negotiated.” (Bhabha, *Location* 1-2).

Transcultural analysis of woman issues focused in this study analysed the effect of presupposed social roles which is not only asserted by patriarchal social rules but also guided by women’s emotional psyche. By selecting works of different

authors, efforts are taken to read women issues in a new perspective. The theories related to cultural identity, hybridity and double consciousness are used to expose the irony of inbetweenness projected due to their exposure to diverse cultural surrounding. Within the concept of identity formation, the study focusses to investigate how the liberational space within the women is challenged by emotional conflicts. The identity formation of the characters analyzed are directly associated with their expression of nature and performance of culture. Thus a combination of inside psyche and outside culture constitutes the formation of their identities. The identity establishment of the characters analysed are linked to their desire that is inescapably entangled in culture. As stated by John Storey in “The “Roots” and “Routes” of Cultural Identities”, “... the roots and routes of identity are staged and performed in culture within culture”(John 88). The past is not preserved or recalled, it is actively and continually constructed with the context of the present. The study analyses how women fix themselves within the operations of patriarchy, where the view that women assume an inferior status from society is deconstructed.

The study analyzes the effect of third space, or in-between space, within the context of displaced state. In the framework of post structural de centered experiences, the study on third space carries significant suggestions on the associated theories and its effect on social action. The study aims to facilitate discussion on third space with respect to individual conditioning whereby the analysis of third space as a collective construct is revisited. By introducing bonding theory the study examines how identity establishment is linked to self and society. The analysis of women characters with respect to bonding theories analyses how their identities are controlled and regulated by their role assigned commitments. The study introduces the areas of

exploring identity construction out of socialization procedures triggered by dislocation. The issues raised in the study respond and contribute to calls for cultural studies in transformative ways. Moreover, they provide a good starting-point for further discussion and research on third space by highlighting individual dimensions. By incorporating bonding theories in cultural analysis, the study opens up the investigative areas of cultural representations produced in the articulation of cultural differences

The study focused on the effect of overlapping of diverse cultures in identity formation. In the ambivalent space where identity and existence is marked by mixedness, the stereotyped hierarchical claims of authenticity and purity of cultures are challenged. Selected work analysis revealed the effect of cultural hybridity in relation to women lives. The reading focused on tracing the complex ways through which women identities are constructed through migration, displacement, exile, cultural, and emotional conflicts, across national and state boundaries. Mapping the scope of transcultural space in defining women identities, the study initiated to offer a homogeneous status to women outside nation, state, space and time boundaries

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