



CULTURE AND IDENTITY IN
SHIRLEY GEOK-LIN LIM'S *JOSS AND GOLD*
AND JHUMPA LAHIRI'S *THE NAMESAKE*

BY

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ABSTRACT

This study intends to examine the consequences of colonial and postcolonial experiences in the understanding of an individual's culture and identity. Colonialism changes the political and cultural landscape of a society, and thus it influences the perception of one's cultural identity. This thesis aims to analyse the impact of those experiences towards one's comprehension of self-identity. The framework of postcolonial theory and the theory of hybridity will be applied in the analysis of Shirley Geok-lin Lim's *Joss and Gold* and Jhumpa Lahiri's *The Namesake*. These theories will be the premise used in understanding the identity formation of a postcolonial individual.

ملخص البحث

تدرس هذه الرسالة الآثار المترتبة على الاستعمار وما بعده في فهم ثقافة الفرد وهويته، وذلك لأن الاستعمار يُحدث تغييرات على الساحة السياسية والثقافية للمجتمع؛ ومن ثم، فإنه يؤثر على تصور الفرد ولاسيما هويته الثقافية. تهدف هذه الرسالة إلى تحليل تلك الآثار في اتجاه مفهوم الفرد لهويته الذاتية في ضوء نظرية ما بعد الاستعمار، ونظرية التهجين في تحليل روايتين، الأولى "جوس وغولد" لشيرلي غيوك - لين ليم، والثانية "ثي نيمسيك" لجومبا لاهيري. هاتان النظريتان تكونان المنهج الرئيسي في فهم تشكيل هوية الفرد في فترة ما بعد الاستعمار.

APPROVAL PAGE

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Human Sciences (English Literary Studies).

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Mohammad Abdul Quayum
Supervisor

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Human Sciences (English Literary Studies).

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DECLARATION

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CULTURE AND IDENTITY IN SHIRLEY GEOK-LIN LIM'S *JOSS AND GOLD* AND JHUMPA LAHIRI'S *THE NAMESAKE*

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Colonialism refers to territorial conquest by colonial power. Colonialism is also defined as “the conquest and control of other people’s land and goods ... [through] the expansion of various European powers into Asia, Africa or the Americas from the sixteenth century onwards” (Loomba, 1998: 2). Together with this power expansion which included military and economic control, colonial powers brought with them their own values and ways of life. According to McLeod, “under colonialism, colonised people are made subservient to ways of regarding the world which reflect and support colonialist values” (2000: 19). Therefore, the mind of a person who lived in a colonial country is a colonised mind: “shaped and programmed by the political and education system that have conspired to make him feel inadequate, worthless, inferior, “backward” unless he was loyal to these systems and abandoned his own cultural and intellectual roots” (Muhammad Haji Salleh, 2000: 52). Leela Gandhi, on the same note, states that colonialism “marks the historical process whereby the ‘West’ attempts systematically to cancel or negate the cultural difference and value of the ‘non-West’” (1998: 16). This is an indication that during colonization the process of eliminating, negating and abandoning the culture of the natives happened due to the imposed superiority of the colonialist culture.

History of most colonised countries shows that colonial settlement permanently changed the social and political landscape – traditions, languages, religious beliefs, moral foundations and government – of those countries. This territorial conquest marked an irreversible social change in colonised societies.

Muhammad Haji Salleh perceives this conquest as “the greatest single penetration into the history of [a] country.” He further argues that colonialism replaced a traditional society and its native government. It also ruined the society’s sense of ethnic security, and in time colonialism destroyed the very values and ways a life that was lived by the people of that society (Muhammad Haji Salleh, 2000: 52). The effects of colonialism are evident in most Third World countries, and “more than three-quarter of the people living in the world today have had their lives shaped by the experience of colonialism” (Ashcroft et al, 2002: 1). Thus, when the term ‘post-colonial’ is used in discussing third world literature, it covers “all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European aggression” (Ashcroft et al., 2002: 2). Therefore, a writer who is born “into a colonial system has no choice but to live a life dictated by its parameters, values and encompassing context” (Muhammad Haji Salleh, 2000: 51). The mind of a postcolonial writer is influenced by the process of colonization that had taken place in the country of the writer’s origin.

Writers usually write from their own experiences, or the experiences of people around them. Postcolonial writers are writers whose life have or had been shaped by colonialism. According to Loomba, “literature written on both sides of the colonial divide [colonial or anti-colonial discourses] often absorbs, appropriates and inscribes aspects of the ‘other’ culture, creating new genres, ideas and identities in the process” (1998: 70). Postcolonial literatures are usually written by writers who discuss the issues faced by postcolonial societies during or after colonization. Some of these writers who originate from postcolonial countries, directly or indirectly, present their views and opinions about the issues related to the postcolonial world. Both writers

chosen for this study explore and discuss the unique process of identity construction of postcolonial protagonist and other characters in their novels.

Two prominent postcolonial writers, Shirley Geok-lin Lim (1944) and Jhumpa Lahiri (1967), have been chosen for this study on the effects of colonial and postcolonial experiences in the construction of one's identity. 'Book One' of Lim's *Joss and Gold* (2001) is a reflection of the writer's experience living in Malaysia during her student life and during the May Thirteenth, 1969 communal riot in the country. This first part of the novel shows how these experiences influence Lim's female protagonist's perception of her identity. On the other hand, Lahiri's *The Namesake* (2003) is a reflection of Lahiri's life as a second generation Indian immigrant in the United States of America and on how she (and the male protagonist in her novel) mediates between her Indian roots, culture and traditions and the American culture.

1.1.1 Shirley Geok-lin Lim

Shirley Geok-lin Lim discusses the complexity of having dual identity in her novel *Joss and Gold*. Lim, a Malaysian-Chinese who lives in voluntary exile in America explores the difficulties faced by her female protagonist, Li An. Diasporic herself, Lim manages to delve into the issue of complexities in cultural identity, place and displacement effectively. She manages to present the conflicts of her central character in understanding her own identity. Lim is also able to examine through her characters whether one's identity is determined by the community of the nation in which he or she lives, or if that identity is passed down by one's ancestors. Furthermore, in this novel, Lim brings forward the meaning of nationalism and how one can define one's

love for the home country. Apart from reading the life story of the protagonist, readers are able to penetrate into the character's mind, and empathise with her emotions as she faces difficulties and challenges of her life.

Lim was born in Melaka, Malaysia on December 27, 1944. She received her primary education at a local Catholic convent school under the British colonial education system. She later furthered her education at the University of Malaya in Kuala Lumpur where she graduated with Bachelor of Arts (Honours) in English. In 1969, she obtained a Fellowship to study at Brandeis University in the United States, where she earned her PhD in English and American Literature in 1973. She taught first at Hostos Community College in New York, and later at a college in Westchester. In 1990, she was appointed professor of Asian American Studies at the University of California, Santa Barbara.

The complexity of Lim's first language started when she was young. Although she was born into a Chinese-Malayan family, Lim's mother tongue happens to be Malay. This is because Lim's mother is a *peranakan*, a member of the community of assimilated, Malay-speaking Chinese who had lived in the Malay peninsular since the 16th century. Being a Malay-speaking Chinese contributed to Lim's complicated cultural character. In addition to that, from the age of six, Lim spoke mostly English with her father and brothers. She also did not develop a strong connection to Hokkien, the Chinese dialect of her relatives. In her memoir, *Among the White Moon Faces: Memoirs of an Asian-American Woman*, Lim acknowledges that as a child of a Hokkien community she should have felt that propulsive abrasive dialect in her genes, however whenever she speaks Hokkien it is at the level of a five year old (Lim, 1996: 22). Lim's inability to converse in Hokkien fluently does not make her feel deprived of the dialect. Instead, she takes pride in the English education she received, and she

believes that the English language that she learnt has enhanced her identity as a person. She describes English as her calling, and reading and writing in the language is the closest experience she had ever had to feeling infinity in her own presence (Lim, 1994: 39).

1.1.2 Jhumpa Lahiri

Jhumpa Lahiri is a Bengali-American who was born in 1967, in London. When she was a child, Lahiri's family moved to Rhode Island, USA where Lahiri spent her adolescence. She attended Barnard College graduating with a Bachelor of Arts in English. Later, she furthered her studies at Boston University where she attained her Master's degree in English, Creative Writing and Comparative Studies in Literature and the Arts, as well as completing her PhD in Renaissance Studies. Lahiri's debut work, *Interpreter of Maladies* (1999), won several awards and has enabled her to be the first Asian to win the 2000 Pulitzer Prize for fiction. *The Namesake*, which is her first novel, is about trials of a newly wed couple, Ashoke and Ashima Ganguli, who immigrate to Cambridge, Massachusetts from Calcutta, and the difficulties faced by their American-born children – Gogol and Sonia – in reconciling their Indian and American identity and finding their own paths in life.

Due to Lahiri's parents' extensive travel to India, she feels a strong bond to her parents' homeland as well as to the place she was born, England and the place she lives in, the United States of America. Growing up and being related to all three countries has created a sense of homelessness and an inability to feel attached to any of those places. Lahiri explains this as an inheritance of her parents' ties to India. However, these familial ties were not enough to make India "home" for Lahiri

because she did not grow up there. Furthermore, despite their frequent visits, Lahiri's family did not have a home in India. This unusual situation is perceived by Lahiri as a "necessary combination of distance and intimacy with a place that has informed her writing" (Simon, 2004). Lahiri admits her difficulty in accepting herself as an American is due to the reason that she has "inherited a sense of exile from [her] parents who identified only with their Indian heritage and [had held on] to that identity throughout their lives" (Simon, 2004). This sense of alienation, displacement and finding an attachment – a place to belong to – could be sensed through her male protagonist, Gogol. Gogol (like Lahiri) is a child of immigrants who feels dislocated, and who tries to establish his own identity. Gogol attempts to define the meaning of being an American, yet an Indian-American.

Both novels in this study address one important question: What determines one's identity? Is it determined by one's culture, ethnicity or nationality? Or is one's identity defined by the society, or by one's cultural heritage, or by the country one chooses to reside in?

1.2 STATEMENT OF THE PROBLEM

This dissertation attempts to examine the complexities of determining one's identity, arising from conflicting cultural values due to colonial and postcolonial experiences. It will discuss the difficulties of claiming an identity after the departure of colonial power. This is because the exposure to the coloniser's language, values, culture and ways of life has a long lasting impact on the colonised people's perception of themselves and their own cultures.

It also aims to discuss one of the consequences of colonialism – diaspora. People from colonised countries choose to leave their homeland and live in the countries of the ‘colonisers’. This movement has created a group of people who live in a foreign land yet sometimes still maintain their political and social allegiance to their home country. One of the effects of this situation is crises in claiming their identity. Which nation or culture do they belong to? This study hopes to discuss the struggle of first generation immigrants from colonised countries and their children, the second generation immigrants, in facing the conflicts of cultures; their root culture and their surrogate culture.

Both Lim and Lahiri, despite their different ethnicity and cultural backgrounds, present the conflicts of a protagonist in defining his or her identity. Lim’s *Joss and Gold* is set in three different places – Malaysia, Westchester Country, New York and Singapore, while Lahiri uses the United States of America as the setting for *The Namesake*. Although both writers use different social and political landscapes in their novels, they both demonstrate the relationship between cultures and place in the construction of one’s self-identity.

Postcolonial communities all around the world differ in term of cultures, ethnic groups and nations. However, these communities face the similar complexities in exerting their identity after the departure of the colonial power.

1.3 OBJECTIVES OF THE STUDY

This research intends to examine the consequences of colonial and postcolonial experiences towards one’s perception of one self. The fact that these experiences

influence the way of thinking and social behaviours of once-colonized societies, this study aims to trace these effects in Lim's *Joss and Gold* and Lahiri's *The Namesake*.

This study also aspires to analyse the relationship of place, location and culture in a person's identity construction. It aims to identify the influence of place and location towards one's comprehension and manifestation of culture and tradition.

Finally, this research hopes to open up a new interpretation of one's self-identity in relation to place, culture and location. This is in relation to the process of globalization that has affected people all around the world. The definition of one's identity should be in tandem with the social realities of the 21st century.

1.4 SCOPE OF THE STUDY

This dissertation aims to focus on the interrelationship between colonial/postcolonial experience, culture and place in the construction of one's self-identity in Shirley Lim's *Joss and Gold* and Jhumpa Lahiri's *The Namesake*. To achieve these aims, the researcher will explore the themes, settings and characters in the two novels. This study attempts to provide an in-depth analysis and critical discussion of *Joss and Gold* and *The Namesake*. However, references to other literary works by the two writers will also be used in consolidating arguments presented in this study.

Due to the postcolonial setting of the novels chosen, post-colonial theory and hybridity theory will be used as the framework of this thesis. The researcher will fully use books, articles and interviews written and conducted by postcolonial critics such as Bill Ashcroft, Gareth Griffith, Helen Tiffin, Leela Gandhi, Ania Loomba and Homi K. Bhabha to better understand the theories involved in this study.

This study will also include works by other postcolonial critics which are related to aspects of culture and identity. In addition, interviews with Lim and Lahiri and critical works and articles written by them will also be included to provide insight to this thesis.

1.5 LITERATURE REVIEW

Postcolonial writers portray their historical and cultural differences in their novels, and there is also “a pervasive concern with myths of identity and authenticity [which] are a feature common to all post-colonial literatures in English” (Ashcroft et al. 2002: 9).

A critic of Malaysian postcolonial literature, Prof. Mohammad A. Quayum, comments on the themes of nation, gender and identity in Shirley Lim’s *Joss and Gold*. Lim’s novel “dismantle[s] all vertical hierarchies in the dominant discourses of nation and gender” and she redresses “the imbalances in society and reassert[s] marginalised histories in a spirit of inclusivism and futurism” (Quayum, 2007: 189). Lim’s *Joss and Gold* also addresses the issue of problematic race relations and rival nationalisms in the riot-torn Malaysia (in 1969). Comparing Lim’s *Joss and Gold* to Llyod Fernando’s *Green is the Colour* (1993), Quayum highlights the fact that *Joss and Gold* has “a trans-cultural and trans-national scope” because it has three sections, set in different countries and cultures; Malaysia, New York, United States of America and Singapore. *Green is the Colour*, on the other hand, is “an all Malaysian novel, delineating exclusively Malaysian life and society, before and after the infamous riots of 13th May” (Quayum, 2007: 111). The critic further argues that in *Joss and Gold*, “Lim shows how some Chinese and Indians, in spite of their culturally deracinated

and diasporic status, remained locked in singular ethnic identity and racially regimented life in the sixties” (Quayum, 2007: 120).

Joss and Gold conveys the reality of how the Chinese and Indians were alienated, discriminated against and marginalized in Malaysia, even after 12 years of the country’s independence. However, Lim, through Li An’s character, expresses the need to dismantle this rigidity of ethnicity and build a new Malaysia because “everything in Malaysia is champor-champor, mixed, rojak. A little Malay, a little Chinese, a little Indian, a little English” (Lim, 2001: 34). Therefore, the construction of a national identity should not be based on one ethnicity solely. According to Quayum, *Joss and Gold* suggests “that the best way for Malaysia to forge a united, Creole nation is to shun exclusivity and racial rigidity and engage in a process of creative negotiations and transactions between different cultures” (Quayum: 2007: 73).

Looking at *Joss and Gold* from the angle of diasporic experience, Joan Chiung-huei Chang, an Associate Professor in the Department of English at Soochow University, Taipei, believes that this novel challenges the meaning of diaspora which is usually associated with a sense of alienation, the pain of loss, marginality, discrimination and exploitation. According to Chang, *Joss and Gold* presents “a version of the diasporic experience which emphasizes placement rather than displacement, advancement rather than confinement, affiliation rather than dissociation” (Chang, 2005: 150).

She further argues that diaspora offers “a chance to temporarily escape the chaotic mess of contemporary life” (Chang, 2005: 155). Accordingly, by leaving Malaysia and choosing to live in another country, it helps the characters in the novel to understand each other’s racial and ethnic differences more effectively. “All people

involved in the story leave Malaysia after the May 13 riots: Chester for America, Henry [presumably] for Germany, Li An and Ellen for Singapore, Muslim radical like Abdullah for Oxford, and Gina's boyfriend Paroo for Singapore" (Chang 2005: 155).

Chang believes that communal riot in 1969 happened because "Malaysia is composed of persons of many different races [and] the advocacy of a 'single people' has been seen to imply exclusion and violence" (Chang, 2005: 154). To dissolve conflicts, there is a need to connect different people from different races and culture together and the acceptance of individuals of different races in the Malaysian society seems to be realized only outside the country. Chang observes that after twelve years, all the characters meet again in Singapore, "a city-state with a tolerance of different Asian races and an ability to accommodate different ethnic cultures, and certainly the ideal place for their reunion and reconciliation" (Chang, 2005: 155). Thus, choosing to be diaspora enables these characters to resolve the conflicts among them, and "diaspora proves to be not a forced and tragic leaving of home, but a saving grace for many of the characters" (Chang, 2005: 149).

Reading *Joss and Gold* in Chang's perception limits the possibility of a new world culture which includes "the principles of syncreticity, and creative negotiations and transactions between peoples and cultures" (Quayum, 2007: 189) as portrayed by Shirley Lim. Chang's perception that Singapore is a solution to "dissolve conflicts" is a superficial escapism to that racial tension in 1969 Malaysia. In order to comprehend racial difference, one need to understand one's own identity in relation to the place where one chooses to live in. As mentioned by Quayum, Lim's *Joss and Gold* creates a new world of "inclusivism, futurism and syncretism," (Quayum, 2007: 189). Therefore, to interpret the novel by claiming that the solution to the 1969

Malaysians' racial conflict is by leaving the nation is quite unjust. *Joss and Gold* offers the possibility of different races and ethnic groups understanding one another by firstly being able to understand their own identity and their own needs as an individual and a community.

Some studies of *Joss and Gold* highlights the complexity of searching for a national identity and the struggle of a marginalised diaspora in a multicultural society. However, this research does not intend to discuss the issue of marginalization in the novel. This study attempts to indicate the way in which Lim has portrayed that the understanding of one's culture, tradition and location of residence assist a person to better comprehend his or her identity.

Jhumpa Lahiri's *The Namesake* also explores the difficulties faced by a protagonist who searches for his own identity. It contains the "themes of conflict in relationships between couples, families, and friends. Through these relationships she explores ideas of isolation and identity ... [and the characters'] inability to reconcile their American identity with their Indian identity" (Gipe et al., 2005).

Besides focusing on the theme of identity, Lahiri also explores "questions about cultural disorientation, loyalty to one's personal and national heritage, and the significance of traditions" (Simon, 2004). The novel displays how Ashoke and Ashima try to preserve their Indian ties by continuing the Indian rituals and cultural traditions; one of the examples is celebrating "Gogol's *annaparasan*: the rice ceremony" (Lahiri, 2003: 38). Both parents also make it a point to bring their children to "Apu Trilogy plays at the Orson Welles", "Kathakali dance performance or a sitar recital at Memorial Hall" and send Gogol to Bengali language and culture lessons every other Saturday when he was on the third grade (Lahiri, 2003: 65).

Although the first generations of immigrants try to retain their loyalty to their cultural heritage and traditions, the second generation immigrants face difficulties due to their “divided soul.” These children of immigrants face challenges in understanding and mediating between their two cultures – Indian and American – that they belong to. Inheriting ancestral culture and living a new culture “require fortitude and emotional agility,” and “it require[s] the ability to live with a divided soul and to make peace ...with a deep and haunting sense of loss” (Simon, 2004).

From another perspective, *The Namesake* is not about the dislocated immigrants and children of immigrants. Although Lahiri writes about the plight of immigrants in America, her immigrant characters are not disillusioned with the idea that they “could not leave their adopted home or return to their native lands” (Friedman, 2004: 114). Lahiri’s *The Namesake* suggests that first generation immigrants “can and do leave America – some return to their countries of origin, while others divide their time between countries” (Friedman, 2004: 114). The novel also portrays that the child of immigrants does not become disillusioned with America because America is not the end point of his or her travels. Friedman’s reading *The Namesake* as “Lahiri’s rhetoric of travelling and a travel narrative indicates that the children of immigrants can move fluidly between the private sphere of their Indian home life and public sphere of their American experience. Thus, he believes that their behaviours is akin to that of tourists in their home countries. Accordingly, “Gogol’s sense of tourism emerges from his navigation of multiple cultures at once: his parental home, his American public sphere, his distant land origin... [and these] travels and returns are metaphors as much as realities in the lives of contemporary ethnic cosmopolites” (Friedman, 2004: 116). Thus, this perception of the novel indicates that for the children of immigrants, the home becomes a place where two cultures merge and their travels enable them to gain a certain kind of

power. This power “comes from economic and class ease, not from a sense of ethnic identity” (Friedman, 204: 115). Friedman’s reading of *The Namesake* gives a different perspective towards the second generation immigrants, like Gogol and Sonia, in the novel. He believes that Gogol and Sonia are characters who are able to liberate themselves not because of their cultural identity, but due to economic and class freedom that they gain for being in America.

Another reading of *The Namesake*, shows that it reflects on “the power of names as markers of identity” (Sen, 2004). Mandira Sen emphasizes that “Lahiri discusses the practice of assigning two names, a pet name and a “good” name, that sets the Bengali apart both abroad and in India.” Having two names highlights the difference of Bengali community from any other cultures and communities around the world. However, the importance of a name to person has also become the source of conflicts in the male protagonist of *The Namesake*. Gogol despises his not-Indian and not-American name, and later reinvents himself as ‘Nikhil’ with the hope that he is able to exert his own identity.

Despite the first and the second generation immigrants conflicting values, Sen argues that Lahiri “delineates with insight and empathy how the two generations of the Ganguli family come to terms with their very different lives, and how, despite resistance and alienation, manage to build a bridge to each other.” He perceives that the opposing values of the two generations of Gangulis are reconciled when they are able to understand “their own destinies, in their own terms” (Sen, 2004).

In the same light, *The Namesake*, according to Ghaitree Aubeeluck in her unpublished PhD. dissertation at the Illinois State University, functions as “an informative tool about Indian immigrant struggles in the West” (Aubeeluck, 2006: 148). “Lahiri’s concern is to highlight the social and cultural implications of Indian

immigrants as the “model minority” that thrives in the United States, and the generation [al] conflicts that ensue” (Aubeeluck, 2006: 147).

Critical arguments on *Joss and Gold* and *The Namesake* presented earlier indicate that there is a recurring issue on the relationship of ethnicity, culture, tradition and nationality in identity construction in both novels. However, this study aspires to examine issues of culture and identity, but by focusing on a person’s interpretation of his or her identity based on the experience of colonialism / postcolonism and the person’s attachment to place and location.

1.6 THEORETICAL FRAMEWORK

This study will use post-colonial theory and the theory of hybridity as the framework of the research. It will also include other areas of post-colonial theory which are related to the study such as “race,” “ethnicity” and “diaspora.” These other areas are interrelated in understanding the concept of ‘identity’ in relation to a person or a community.

Postcolonial theories began to emerge in the 1960s as intellectuals, thinkers and writers from the former colonies began to create their own forms of knowledge. These people started their own discourses to counter the discourses of colonialism. Postcolonial theory emerged as reaction to cultural legacy of colonialism.

Postcolonial studies have shown that both the colonialists and the colonised were deeply affected by the colonial process. Besides penetrating into the lives of the colonised, colonial powers colonises the minds of the colonised society: “Colonialism reshaped existing structures of human knowledge. No branch of learning was left untouched by colonial experience” (Loomba, 1998: 57).

1.5.1 Colonialism/ Postcolonialism

Colonialism refers to the conquest of a territory with the use of power dominance. To maintain dominance, colonial powers penetrated into the life of colonised societies, changed their mode of government, ways of living and ways of thinking. Thus, it is also perceived as a form of “cultural exploitation that developed with the expansion of Europe over the last 400 years” (Ashcroft et al, 2007: 40).

“Colonialism” is sometimes used interchangeably with “imperialism.” However, Edward Said differentiates between “imperialism” and “colonialism” by defining the former as “the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory” while the latter is identified as “almost always a consequence of imperialism, the implanting of settlements on distant territory” (Said, 1993: 8). Both definitions are interrelated because they indicate an interference of an external power in ruling another country without the country’s consent.

The most evident success of colonization was the dissemination of colonised culture. This is because “colonial knowledge both enabled colonial conquest and was produced by it; in certain important ways, culture was what colonialism was all about” (Dirks, 1992: 58). “Culture was imbricated both in the means and the ends of colonial conquest, and culture was invented in relationship to a variety of internal colonialism” (Dirks, 1992: 58). The imposed colonisers cultural values and ways of life became assimilated and materialized as part of the colony culture.

Post-colonialism, usually indicate the period after the departure of colonial power. It deals with “the effects of colonization on cultures and societies” (Ashcroft et al, 2007: 168). Post-colonialism also examines “the processes and effects of, and