## Chapter 2

## Cultural Hybridity: Deconstructing Culture

## and Identity

"no culture is an island" (Burke 102)

In this chapter, the concept of cultural hybridity is analyzed by deconstructing the essentialist conceptions of culture and identity. The characteristics and various phenomena like creolization, transculturation, multiculturalism and cross-culturalism associated to cultural hybridity are highlighted through the deconstruction of essentialist components of culture and identity. The very ideas about the pure and homogeneous characteristics of culture and identity are contested and then their mutable and heterogeneous charcteristics are emphasized. In the contemporary times, the cultural landscape is a fusion of cross-cultural contact overlapping over one another. In a globalized age, the cultural panoramas of the postmodern world are disintegrated and identity is constantly shifting its location and therefore, it is decentred. Thus, the postmodern subject occupies manifold spaces owing access to the freedom of choice, voice and mobility with the aid of various means of communication. And in this context, in postcolonial cultural studies, the phenomenon of cultural hybridity has become a key concept and a metaphor to conceptualize and analyze cultural contact, transfer and exchange.

The aim of this chapter is to study the intricate mechanisms of culture and identity specifically the numerous aspects associated to the phenomenon of the evolution and distinct manifestations of the idea of mixture and syncretism eventually associated to the phenomenon of hybridity. The term hybridity, which is associated with the phenomena like creolization, transculturation, multi-culturalism, cross-culturalism, in-betweenness and syncretism, has gained popularity in cultural and literary studies. It has emerged as a buzzword in the postcolonial context. Hybridity contributes in "evading the replication of the binary categories of the past and developing new anti-monolithic models of cultural exchange and growth" and emphasizes the process of coalescence,

mixture or fusion (Ashcroft et al. 137). It thus, reverses the binary structures and the perceptions of the absolute and pure idealized forms of culture and identity. Cultural hybridity, therefore, is "an alternative discourse that subverts the very idea of a dominant culture and a unique canon, and invites a re-examination of power structures" (Guignery 4). The notion of hybridity is inextricably associated to the conceptions of identity for diasporic populations, multicultural individuals and postmodern subjects. Therefore, in this chapter the ideas revolving around the individuals with multiple identities and mixed ancestries who experience their hybridity with varying degrees are studied. Given the constant reinterpretations of the ideas of borders and national identity in the contemporary times, it can be considered that hybridity is a cultural outcome of globalization and therefore globalization is denoted "as a process of hybridization that gives rise to a global mélange" (Pieterse 65). Consequently, it has become necessary to reflect on the notion of cultural hybridity. In this chapter, the theories of cultural theorists like Ortiz (1970), Rama (1974/1982), Canclini (1989), Gilroy (1993), Bhabha (1994), Hall (1996), Parekh (2000), Pieterse (2003) and others are analyzed to deconstruct the essentialist conceptions of culture and identity and to define the perceptions of culture and identity on the perspective of cultural hybridity.

## 2.1. Essentialism: Defining Culture and Identity

In philosophy, the word "essence" represents the pattern of traits, that inscribes the requisite basic characteristics of an entity. The non-existence of essence in an entity signifies its loss of identity. The concept of essence coarsely began with Platonic idealism and precisely with Aristotle. Plato's idealism proposes, "all things have an *essence*, an *idea* or *form*" (qtd. in Şahin 194). To elucidate the perception of essence, Aristotle outlined the Greek expression "*to ti en einai*" meaning 'what it was to be' and equivalent to the scholastic term 'quiddity' meaning 'whatness or what it is' (qtd. in Valdez 29). And in his work *Metaphysics* (1924), he connotes "being qua being" meaning being in so far as it is being (qtd. in Valdez 27). Thus, it can be considered that an entity has "certain characteristics: durable, separable, and identical but

everything explains its being with the help of the discrimination between essence and existence" and as "essence is the what of a thing", it becomes "the most fundamental concepts of metaphysics focusing on faith and reason as they are permanent, unchangeable and imperishable" (Şahin 194). Towards the nineteenth century, the paradigm of 'essence' developed into a significant concept known as essentialism. Initially associated to an area of research in philosophy, essentialism is defined as a belief that all objects have conventional qualities that are essential to form their identity and meaning. It emphasizes that all objects have fundamental and static 'essence'. Then everything adjoining us, be it like abiotic or biotic factors in the environment or societal factors can be categorized. The 'essences' are considered to represent the "eternal aspects of reality" (Schwartz 434). Consequently, "the essentialist is committed to the view that the human mind can come to know the essence of things" and then such "knowledge of essence is the conformity of the mind to the natures of thing" (Oderberg 19). This process of classification in essentialism assists to construct permanently constant categories for numerous entities. Thus, perpetual categories are constructed for people, objects and concepts centred on the notion that all things have absolute classes. Essentialism then involves the notion that human beings and things have intrinsic static properties. The essentialist perspective advocates that the humans are categorized as the members of various groups and these groups are considered to possess innately distinct characteristics and temperaments. It can be consequently understood that essentialism connotes that every single individual has some profound, essential traits and therefore, individuals obtaining common basic traits are assigned to a certain group. It proposes that a group of individuals shares one or more significant qualities known as 'essence (s)' "– that are inherent, innate, or otherwise fixed" (Morning 12). The phenomenon of essentialism advocates that dogmas of a specified social category are uniform and edifying, and generally the presumptions of the concept of essentialism orbit across cultural reiterations and cultural functions.

Culture is defined as a way of life, social customs of a specific group of people at a certain period. Etymologically, the word 'culture' is derived from

French, which in turn is derived from the Latin *colere* and *cultus* meaning "to cultivate or to nurture" and "a religious cult" respectively. And therefore to "be cultural, to have a culture, is to inhabit a place sufficiently" and "intensely to cultivate it" as well as "to be responsible for it, to respond to it, to attend to it caringly" (Casey 33-34). In *Culture and Society* (1958), Raymond Williams connotes that the word and the notion of 'culture' in its general modern form emerged during Industrial Revolution with regard to particular ideas concerning industry, class, art, democracy and business. He contests that the meaning of the word 'culture' transformed in the late eighteenth and early nineteenth centuries. He further connotes that "it had meant, primarily, the 'tending of natural growth', and then, by analogy, a process of human training" but later it came to mean firstly, "'a general state or habit of mind', having close relations with the idea of human perfection", secondly, it came to mean "'the general state of intellectual development, in a society as a whole'", thirdly, it came to mean "'the general body of the arts'" and lastly it came to mean "'a whole way of life, material, intellectual and spiritual'" (Williams xvi). Thus, culture generally indicates the human behaviour patterns and the figurative frameworks that provide commonly accepted interpretations of such behavioural structures. In a wider perspective, it is used to describe the techniques of knowledge that are shared by a sizable population who generate a common set of cultivated behaviours that are equivalent to the entirety of an individual's knowledgeable assimilated experiences through social learning. It is socially transmitted and thus, the human behavioral patterns are inherited through the generations. Culture then signifies the accumulative acquired ethics, principles, conducts, connotations, hierarchies and positions, relationships, significant objects and belongings as well as experiences those are acquired by a group of individuals over the course of generations through the endeavours of the individuals and the group in total. It is a social construct, a blanket term embracing numerous beliefs, embodiments and customs like social conducts, dogmas, traditions, religions and festivals, languages, music and art, cuisines etc. of a particular group of individuals. The behavioural patterns that exemplify a culture are therefore, constantly constructed and

reconstructed by social groups. Culture contains unequivocal and intrinsic behaviours and patterns which are cultivated and transferred through symbols. These distinctive socially constructed symbols then developed into the essential core values of culture comprising of traditional notions and their correlated values. It is only through "core values that social groups can be identified as distinctive ethnic, religious, scientific or other cultural communities" (Smolicz 75). The cultural structures can be considered as the result of action as well as the totalitarian authorities over the subsequent action. Culture then becomes a collective common-ground that distinguishes the members of one group or category of people from another. This said, culture consists of collective characteristics that sets one social group of individuals apart from another. T.S. Eliot denotes that culture possibly be described "as that which makes our life worth living" (Eliot 31). Therefore, according to his concept of culture, the total way and style of living can be regarded as a culture and which comprises everything that makes living worthwhile, including traditions, religions, conducts, practices and conventions in addition to the individual's attitudes and emotions.

The study of culture throughout the past two centuries "has been shaped by the disciplines of anthropology, literary studies and sociology, but also philosophy, art history, linguistics, media studies, psychoanalysis, politics and history to name but a few" (Oswell 9). These related disciplines have influenced cultural studies, the study that applies 'culture' as its key subject of analysis. Since its relatively recent beginnings, the field of cultural studies has been organized by a focus on particular types of cultural theory, subjects of research, and methodologies. In this context, the study of the cultural subsection of essentialism can be taken under consideration. It connotes that culture of human is constructed by the assimilation of human attributes and these attributes take the form of certain ethnic characteristics building distinct ethnic groups. Cultural essentialism is "a system of belief grounded in a conception of human beings as 'cultural' (and under certain conditions territorial and national) subjects, i.e., bearers of a culture, located within a bordered world, which defines them and differentiates them from others"

(Grillo 158). Cultural essentialism emphasizes that humans are correlated through their shared attitudes, dogmas and accomplishments. In this context, in the nineteenth century, a term known as ethnic essentialism was influential. A group of individuals consisting of "common ancestry, shared historical memories, one or more elements of common culture, a link with a homeland and a sense of solidarity among at least some of its members" is known as an ethnic group (Hutchinson and Smith 5). Then ethnic identity is a socially constructed identity which includes the accumulation of numerous traditions and customs of a particular ethnic group over a time period. It postulates "the sense on the part of the individual that she or he belongs to a particular cultural community" and serves as the basis of identification of one ethnic group from the other (Hutchinson and Smith 5). Ethnic identity is built on cultural aspects and therefore, the epitome of an ethnic identity is ethnicity which includes a shared cultural heritage on the basis of common genealogy and ancestry. It is a means by which the indivduals "conceptualize and utilize symbols of cultural distinctiveness" (Schildkrout 3). Thus, the psychological essence of the individuals in an ethnic group which includes that the beliefs and dogmas shared within are immutable and absolute cultural principles is then known as ethnic essentialism. And essentialism, to Quine on the perspective of race denotes "an inherited, immutable, physical or psychological difference between racial groups, which are believed to be 'natural kinds'" (qtd. in Morning 12-13). Racial essentialism, thus, can be defined as the essentialism adhering to race and its equivalent dynamics. A social edifice for the identification of an individual constructed on the grounds of physical attributes, like the physical appearance and skin colour is known as a racial identity. It proposes a sense of belonging to an individual to a certain racial group with a shared common physical traits. And when racial identity is described in the context of cultural essentialism it is evolved and then it is understood as that which is correlated with definite, static, and inflexible patterns of culture. These rigid cultural patterns then ultimately define the psychological structures of individuals belonging to a specific group within a race distinguishing them from individuals of other groups. Then cultural essentialism is related to the

classification of individuals who share certain identical cultural attributes in the same group and then differentiating them from other groups on the basis of essentialist concept. It also further advocates that culture is immutable, static, holistic and absolute. It moreover emphasizes that culture is "the way of life of a particular people living together in one place", it is clearly "visible in their arts, in their social system, in their habits and customs; in their religion" and all these things "act upon each other, and fully to understand one you have to understand all" (Eliot 120). And conforming to cultural studies, identity is entirely social and cultural and the very idea of defining the subjectivity and identity of an individual is the cultural question. This said, in the context of essentialism, cultural practices are socially constructed assets that serve as the basis for an identity. Culture then constructs the identity of an individual which includes the beliefs, customs, expressions and traits, legacy and genealogy developing an outlook for an individual. Accordingly, cultural identity of an individual provides a sense of belonging to a certain community and it is based "on the distinctiveness or specificity of a given community, encompassing certain characteristics common to its people" (Karjalainen 249). A wide assortment of identity constructions associated to demographic groupings, including ethnicity, gender, race, sexual orientation, and socio-economic status, to mention a few, are included in cultural identities. One of the most essential elements of a group's culture can be said to be its core values and they "generally represent the heartland of the ideological system and act as identifying values which are symbolic of the group and its membership" (Smolicz 75). The rejection of the core values, which consist the guiding principles raises the probability of being excluded from the group. And since they serve as the crucial link between the cultural and social systems of the group, the deviant individual may in fact go through identity crisis as both systems would eventually fall apart in such situations. The culture of the individual "cannot be isolated from that of the group" and the culture of the group "cannot be abstracted from that of the whole society" (Eliot 24).

## 2.2. Cultural Hybridity: Deconstructing Culture and Identity

The word 'culture' and its established connotation, which is limited and limiting, has been criticized and overruled in the recent times. And within this framework it is notable that there is a "veritable smorgasbord of definitions for the word culture" (Jahoda 300). And then the term culture, therefore "turns out to be "a floating signifier" meaning either too much or too little" (Dervin and Machart 2). The majority of studies in the social and human sciences currently hold that stable forms of anthropological and social culture "do not exist as such: they are the results of co-constructions, negotiations, questionings, but also of manipulations and instabilities" and the same can be said "about national culture, which is in itself a "theoretical fiction"" (Dervin and Machart 3). As a matter of fact in intercultural circumstances, often the individuals do not meet the Other but rather it is their "imagination of his/her culture" as it is transmitted through "different types of discourses on which mass (and nowadays social) media tend to focus" and then accordingly culture advocates "how these individuals should be seen, met, understood, dealt with, and so on, rather than recognizing who they are in their *diverse diversities* (gender, social class, religion, age, etc.), as an individual Self" (Dervin and Machart 3). Accordingly, it can be contested that certain interactions with the Other are actually factual however they are pre-conditioned. In addition to the constructivist characteristics of culture, it is necessary to endure that culture is inevitably plural, dynamic, adaptable and mutable. The impression that "a culture is pure is a gross and dangerous invention", and in fact a "culture that doesn't change and exchange with its peers is doomed to disappear" (Dervin and Machart 3).

Consequently, it can be denoted that culture "does not make people" but people "make culture" (Adichie 127). Another prevalent misconstruction is the notion that cultures can be described as a set of shared societal attributes and characteristics in lieu of contacts and interactions amid individuals and groups. In this perspective it can be debated that "'culture' is not thing, but a social construct vaguely referring to a vastly complex set of phenomena"

(Jahoda 300). In this approach, the essentialist connotations are not associated with ethnicity, race, culture, or identity. As a result, understanding a culture entails investigating associations and discontinuations, transmissions and evolutions, certitudes and uncertainties, as opposed to simply examining the practices, traditions, ideas, and arts of a restricted, localized area. These are what distinguish a culture as a living one that transcends a single geographic area. Culture is complicated and it has indistinct national boundaries with ambiguous limits. Cultures are multifaceted and can flow, adapt, intermingle, mutate and overlap each other. Thus, cultures are unstable, unrestrained and cultural connotations are internally contested and involved in a continual process of change. For instance, culture may develop and attain new behavioural patterns reinforcing or modifying the preceding ones throughout the process of inter-generational transmission. In this context, it can be considered that identities and their emphasizing social configurations are constantly evolving and securing it by any ethical framework is impossible. And according to the structural and post-structural theories of the 'subject', theorists like that of Lacan (1973), Butler (1987), Bhabha (1994), and Hall (1996) have "showed how the subject is always outside itself, necessarily distributed, plural, mixed, and always in process" and it is persistently constructed through "action and hence any settling (as to what or who it is) is always provisional" (Oswell 129). The components that are put together to form subjectivities, such as lineage, structures, emotions, thoughts, language, and so forth do not have a meaning that lasts forever and change in accordance with the connections that they are created. And then when the perceptions of cultures drift away from essentialism and neo-essentialism in the directions of non-essentialist ones, the notions of cosmopolitanism are revealed as seen in Hannerz (1996), Delanty (2009) and Holliday (2011). According to Hannerz (1996), those who have a cosmopolitan attitude are open to engaging with the cultural Other, understanding and being tolerant of other cultural experiences, and seeking contrast rather than homogeneity and consequently cosmopolitans "tend to want to immerse themselves in other cultures, or in any case be free to do so" (Hannerz 105). Delanty (2009) asserts that there may even be a degree

of cosmopolitanism in social research, to the point where it would not be improper to discourse about a cosmopolitan shift in social science. And then Holliday (2011) emphasizes that the cosmopolitan views the world as a global village with all ethnic and cultural groups operating there on an equal footing. Thus, cosmopolitanism emphasizes diversity and cultural differences and consequently, societies and social groups are not homogeneous, but rather diverse and overlapping. Similar to essentialism, cosmopolitanism is an outlook and perception of the individuals living in the world. Conversely, however, it stands at the opposite end of the continuum from essentialism and is essentially divergent to it.

Identity is a concept that operates "under erasure" in the interlude "between reversal and emergence" and it is a notion that cannot be assumed in the traditional sense, as conventionally "certain key questions cannot be thought at all" (Hall 2). In "Who Needs 'Identity'?" (1996), Stuart Hall connotes that identification is constructed on the basis of the recognition of certain shared characteristics or a common origin with another person, group, or ideal, and the logical closure of solidarity and allegiance that is made on this foundation, however, the discursive approach regards "identification as a construction, a process never completed - always 'in process'" (Hall 2). It is not predetermined in the sense that it can constantly be sustained or abandoned. Identification is ultimately conditional and rooted in contingency, despite the fact that it does have certain fixed conditions of existence, such as the physical and symbolic resources needed to support it. Therefore, citing works by Freud (1921/1991), Lacan (1936), Foucault (1970), Bulter (1993), Gilroy (1994), Hall connotes that identification is "a process of articulation, a suturing, an over-determination not a subsumption" and "there is always 'too much' or 'too little'- an over-determination or a lack, but never a proper fit, a totality" and it is "subject to the 'play', of *differance*" as like all signifying practices (Hall 3). It adheres to the logic of multiplicity and involves discursive activity. It implicates securing and identifying of symbolic margins as well as the construction of "frontier-effects" because as a process it functions across difference (Hall 3). And to establish the process, "what is left outside, its

constitutive outside", is necessary and thus, it can be considered that identification is "ambivalent" from the very beginning (Hall 3). Hall by employing the concept of suturing, defines identity in a more contextual approach which opposes essentialism — a preference for differentiation over similarity, the function of exclusion in cultivating identity. He further denotes that if the essentializing notion is applied to the phase of cultural identity, then it implies the identity of an individual as a "collective or true elf hiding inside the many other, more superficial or artificially imposed "selves" which a people with a shared history and ancestry hold in common" and which can sustain, ensure, or fix a constant oneness or sense of cultural belonging behind all other outward variations (Hall 4). He employs the concept of identity as an "anti-essentialist", a strategic and positional one to indicate that in the postmodern times where the cultures are all overlapped, identities are certainly not solitary but rather multiple and shaped across several, frequently antagonistic and intersecting discourses, practices, and locations (Hall 1). He also further indicates that they are "increasingly fragmented and fractured" and they are "subject to a radical historicization, and are constantly in the process of change and transformation" (Hall 4). Identity involves the queries about the application of the resources of history, and culture and language in the process of becoming rather than being. And accordingly, identities are therefore, constructed within and they are not outside representation, they are related to the construction of tradition as much as tradition itself, it is read "not as an endless reiteration but as 'the changing same'" and consequently, it is "coming-to-terms-with our 'routes'" and not the "so-called return to roots" (Hall 4). And thus, according to Hall, the entirely cohesive, accomplished, stable and coherent identity is a fantasy. In this regard, Hall discusses about three different notions of identity, that of the enlightenment subject, sociological subject and post-modern subject. The first is associated with the concept that "the human person as a fully centred, unified individual, endowed with the capacities of reason, consciousness and action, whose 'centre' consisted of an inner core" which first emerged when the subject was born and began to develop along with it and remained essentially constant or identical

with itself for the duration of the subject's life and then "the essential centre of the self was a person's identity" (Hall 275). The idea of the sociological subject reflected the complexity of the modern world and the understanding that the subject's inner core was not independent and self-sufficient but rather developed in relation to significant others who served as a conduit for the subject to the cultural values, meanings, and symbols of the worlds they lived in. And thus, accordingly this view is considered as the "classic sociological conception of the issue, identity is formed in the 'interaction' between self and society" (Hall 276). The 'true self', that is the 'inner core or essence' still exists within the subject, but it is constantly being moulded and altered by the cultural worlds and the identities they provide. According to this sociological theory, identity acts as a link between the inside and the outside or between the personal and shared spheres. The subject projects "into these cultural identities" while also internalizing "their meanings and values", which then become the part of the subject (Hall 276). The subject is able to align his/her subjective experiences with the objective positions he/she holds in the social and cultural landscape. Identity thus sutures "the subject into the structure" and stabilizes "both subjects and the cultural worlds they inhabit, making both reciprocally more unified and predictable" (Hall 276). However, in the postmodern era, the identities are shifting and consequently, the subject, which was once perceived to have a single, consistent identity, is now being fragmented and composed of multiple, "sometimes contradictory or unresolved, identities" (Hall 277). The postmodern subject is considered to have no static, essential or stable identity. Identity is always changing, formed and transformed continuously in relation to the ways in which we are represented or addressed in the cultural systems that surround us. As a result of structural and institutional change, the identities that made up the social landscapes and assured that the individuals were subject to the objective needs of the culture are dissolving. Thus, the act of identification as a means by which the subject develops cultural identities has grown more problematic, open-ended, and unpredictable as a means. This results in the post-modern subject, "conceptualized as having no key, essential or permanent identity" and

then identity becomes "a 'moveable feast': formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us" (Hall 277). The subject adopts various identities at various times, identities that are not centred on a consistent self. Identity is constantly shifting because of the opposing forces pulling in different directions within the subject and if the subject feels he/she has a cohesive identity then it is only because the subject constructs a "comforting story or 'narrative of the selves'" about himself/herself (Hall 277). Hall further denotes that in postmodernity, the aspect of "the issue of identity relates to the character of change" specifically to that "process of change known as 'globalization'" and its "impact on cultural diversity" (Hall 278).

In a globalization era, the cultural landscapes of the postmodern world are fragmented and identity is constantly shifting its location and therefore, it is dislocated or decentred. The structural and post-structural theories of the subject "such as those of Lacan (1936), Butler (1993), Gilroy (1994), Bhabha (1994) and Hall (1992/1996) have showed how the subject is always necessarily distributed, plural, mixed, and always in process" and the subject is constantly "constructed through action and hence any settling (as to what or who it is) is always provisional" (Oswell 129). In this context, Anthony Giddens (1990) denotes that due to the level of liberty of choice, voice and mobility, the postmodern subject can inhabit multiple spaces with the assistance of numerous means of communication whilst the place in relation to the roots remains static. This process of inhabiting multiple spaces then develops a hybrid space sculpting the phenomenon of cultural hybridity wherein the postmodern individual is considered to have no fixed, essential or stable identity. Then, identity is perceived as a volatile, dynamic and constantly changing attribute in relation to the cultural structures it is addressed in. It signifies the intersection of our past with the social, cultural and economic contacts we live within. Identity is heterogeneous, it can be of different types namely personal, social, collective and role identities, and the formation of identity of an individual includes numerous circumstances along with the indigenous culture that they come in contact with since their birth. The several experiences that a certain individual

come into acquaintance are distinct from the others and thus, the identity of the postmodern subject is emphasized by the multiplicity of the self. Thus, the identity of an individual is multi-layered and involves the synthesis of diverse role identities which is aligned on the milieus of a society. It is the accumulation of multiple accessible selves "from which conscious representations of the self are constructed" (MacKinnon and Heise 103). Consequently, innumerable situations like cultural, economic, social and historical aspects act as a stimuli for understanding of one's identity. Single identity of an individual is not a fixed indicator of an individual. Thus, it can be said that an identity of an individual does not cohere to a steady "essence", instead it is related to a set of diverse traits accumulated in the conciousness of an individual. Thus, it can be considered that in this world "every cultural community exists in the midst of others" and inevitably influence each other (Parekh 163). This influence and interaction between diverse cultures then, construct cultural hybridization at various levels and create multiple identities rather a form of hybridized identities in the individuals living in a particular society.

The contemporary cultural landscape is a cultural mosaic, a fusion of cross-cultural contact overlapping over one another. The tendency of the period we live in "is not one of delimitation, but intermixture, celebrating the cross-over, the hybrid, the potpourri" (Anderson 93). It can be connoted that culture is fluid, boundless, "hybrid and interstitial, moving between spaces of meaning" (Yazdiha 31). Thus, in the postcolonial cultural studies, the phenomenon of cultural hybridity has become a key concept and a metaphor to conceptualize and analyze cultural contact, transfer and exchange. It was Nestor Garcia Canclini, in the twentieth century, who introduced the concept of cultural hybridization in his book *Culturas Hibridas* (1989). He asserted a new approach in social sciences to construct parallel relationships between the diverse cultural activities in order to understand the practice of modernization in Latin America represented by hybrid cultures. The approach was "more attuned to an understanding of the various "modernities" as permanent processes of the coexisting struggle and renovation of multiple social,

economic, and cultural temporalities and heterogeneities within each nation"
(Fischman 484). He also postulated an interdisciplinary outlook of the cultural
hybridization process, which involved more than a conventional method in
cultural studies, "the reconstruction of a non-essentialist social critique"
(Canclini 348). Through his study of the process of miscegenation in Latin
America amidst diverse cultures (ethnic, religious, linguistic and gastronomic),
he observed that modernization does not evanesce traditional practices but
transforms them and thus, the process of cultural hybridization occurs.
Likewise, Paul Gilroy, in *The Black Atlantic: Modernity and Double
Consciousness* (1993), by describing the concept of double consciousness in
African diaspora, studied the transatlantic movements of populaces, notions
and culture through his understanding of the practice of slave trade. In his
study, he represented a framework to understand the formation of nationality
and identity, and he also then, centered his study on the practices of conquest
and conversion, which resulted in creolization and hybridization. He also
involved the phenomenon of "the invigorating flux of those mongrel cultural
forms" and focused his observation on "the broader questions of ethnic
identity" which transcends "the ideas of nation, nationality, national belonging
and nationalism" (Gilroy 3). It can be denoted that his theoretical approach is
formulated to understand race as fluid and dynamic rather than rigid and
constant, and to construct the notion that race is transnational and intercultural.
Thus, during the course of history, humans have always intermingled beyond
racial taxonomies and thus, racial identity does not depend on the racial trait of
individuals rather it is "a label that is imposed on them" varying on the types of
society they inhabit (Morning 18). After Gilroy, comparably, Homi K. Bhabha,
in *The Location Of Culture* (1994) "displaces hybridity from its racialized
connotation to the semiotic field of culture" to emphasize hybridity's capability
"to subvert and reappropriate dominant discourses" (Kraidy 319). He,
employed the terms like "diaspora, displacement, relocation," and elucidated
"the dynamic nature of culture, and the flimsy consistency of the historical
narratives that cultures rely upon to draw boundaries and define themselves"
(Yazhida 32). Therefore, implying that the "culture cannot be defined in and of

itself, but rather must be seen within the context of its construction" (Yazhida 32). In "Cultural Identity and Diaspora" (1996), Stuart Hall further discusses the framework of culture and identity in diaspora, precisely pointing the "Caribbean's uniqueness", arguing that cultural identity is a process of that is both rooted in the past and the future. Stuart Hall relating culture with identity tries to understand the meaning of cultural identity. He derives the meaning of cultural identity by involving both the similarities and differences between groups of individuals. He connotes that it includes "the many points of similarity, there are also critical points of deep and significant *difference* which constitute 'what we really are'; or rather - since history has intervened – 'what we have become'" (Hall 225). Thus, cultural identity is a matter of 'becoming' as well as of 'being'", it "belongs to the future as much as to the past" and it is "not something which already exists, transcending place, time, history and culture" (Hall 225). Owing to the definition of cultural identity constructed by Hall, cultural identity is always associated to some past roots, however, at a certain point of time, it will gradually undergo through a process of hybridization and thus, transform. It can be indicated that "some individuals are culturally footloose", expressing no attachment to any one culture and freely navigating among numerous of them, "picking up beliefs, practices and lifestyles that engage their sympathies, and creating an eclectic way of life of their own" developing cultural hyridity (Parekh 150). And in the process of cultural hybridization they alter their identities adapting themselves to various situations when it is required. It is seen that "one thinks of identity whenever one is not sure of where one belongs" (Bauman 19). In other words, one is uncertain about how to situate oneself among the apparent variety of diverse behavioral styles and patterns, and how to ensure that others would accept this positioning as correct and proper, so that both sides would know how to behave in each other's presence. In this context, identity becomes "a name given to the escape sought from that uncertainty" (Bauman 19). Therefore, identity "is not as transparent" and "an already accomplished fact" as the cultural practices signify but instead it is "a 'production', which is never complete, always in process, and always constituted within, not outside, representation" (Hall 222).

Consequently, it does not represent only the cultural elements that already exist; rather they endure "constant transformation" transcending history, culture, place and time (Hall 222). This said, it can be connoted that the theory of hybridity is associated to various intercultural phenomena and therefore, it is in contradiction to the essentialist notions of culture and identity as fixed and constant. It is then associated to the anti-essentialist elements of culture and identity contesting the very ideas of purity and homogeneity and emphasizing mutability and heterogeneity. Then, owing to his definition of culture, Hall along with other critics contradicted "the classical, exclusivist and anti-democrartic conception of culture" (Hall 222). It can be connoted that in the postcolonial studies, the paradigm of essentialism is contested resulting fissures where the phenomenon of cultural hybridity occurs defying the notions of "purity and homogeneity and thus opposes essentialist notions of culture or identity" (Raab aand Butler 1).

Thus, postmodern world is characterized by high levels of societal and personal reflection as well as a insightful awareness of the fragmentary, ambiguity, and uncertainty aspects of the culture and identity. And the process of globalization has allowed a phenomenon in which diverse cultures constantly interact with one another and "appropriating cultures for its own means and continually shifting its own signifiers of dominant culture" (Yazdiha 31). This leads to the construction of cultural hybridity, which is "woven into every corner of society, from trendy fusion of cuisine to Caribbean rhythms in pop music to the hyphenated identities that signify ethnic Americans, illuminating the lived experience of ties to a dominant culture blending with the cultural codes of a Third World culture" (Yazdiha 31). In this aspect, it is to be noted that the group of hybridity theorists are "themselves often of double or mixed cultural identity" (Burke 3). For instances, Nestor Garcia Canclini was born and raised in Argentina but now works and resides in Mexico. Bhabha is an Indian who had lived in England and at present lives in USA. Gilroy is of mixed parentage, Guyanese mother and an English father, who was born in London and then, worked in USA. Likewise, Hall is of mixed parentage born in Jamaica, and lived in London and portrays himself as "a

mongrel culturally, the absolute cultural hybrid" (qtd. in Rojek 49). Thus, the personal experiences of these theorists living in and between diverse cultures have contributed to analyze, argue, debate and understand the concept of hybridity in cultural studies. In this matter, it can be denoted that their experiences are related to the phenomena like *métissage*, syncretism, in-betweeness, diaspora, creolization, transculturation, endoculturation, multiculturalism and cross-culturalism. And in the contemporary times, the perceptions of cultural hybridity are often discoursed in correlation with these phenomena. Hybridity, therefore, acts as an alternative discourse that challenges the concept of a dominant culture and a single canon and calls for a revaluation of power relations. In this thesis, in order to comprehend the concept of cultural hybridity the phenomena like creolization, transculturation, multiculturalism and cross-culturalism have been taken under consideration.

## 2.3. Creolization

The term 'creole' has been for centuries associated with the people born in Americas whose lineages traced back to other continents, most of the time Europe and sometimes Africa. Generally, it can be considered that etymologically, the term 'creole' is derived from the Spanish word *criollo* to describe the progenies of Spanish colonizers born in the Caribbean. In the seventeenth century as a consequence of "the slave trade and colonial economic exploitation, vast numbers of people from diverse geographic, racial, and cultural origins were forcibly imported to the Caribbean region that stands today as a reminder of the disruption and eventual subversion of both the physical origins of these peoples as well as all academic theories of unitary origins" (Balutansky and Sourieau 2). According to Jules Faine, it is then in the seventeenth century that "French *créole* was apparently borrowed from Spanish" (qtd. in Chaudenson 2). And then, the term 'creole' became synonymous with "any white person born in the colonies" (Cohen 87). 'Creole', thus, signified "something or someone that had foreign (normally metropolitan) origins and that had now become somewhat localized", in addition had developed "emotional relationship with the local landscape and a

social and sometimes" interbred with the indigenous people of their new world (Cohen 87). Thus, the term "creole" was used to identify the individuals born in the New World. The term 'creolization' was "first formulated through the study of languages in colonial situations—especially in the Americas" and was related to the construction of "vernacular pidgins, eventually creating new creole languages" and later "the idea of creolization as a concept, then, found resonance in broader cultural and political concerns" (Baron and Cara 4). The advent of new languages implied the development of their counterpart "new cultural forms, new power relations and aesthetic dimensions" (Baron and Cara 4). The word creolization is itself then a "hybrid term" and it stands for "the mixture of African and European (the Creole cuisine of New Orleans, etc.)" in the Caribbean and North America and ""Creolization" means a Caribbean window on the world" (Pieterse 77). In 1993, Paul Gilroy, in his book *The Black Atlantic: Modernity and Double Consciousness* (1993) studied the Atlantic African diaspora indicating "the movement of key cultural and political artefacts" across the "spaces between Europe, America, Africa, and the Caribbean" (Gilroy 4). His seminal study on "black Atlantic" identity is therefore, attempts "to counter old cultural studies of the Caribbean region that generally emerged from essentialist concepts of ethnicity, nationality, and authenticity" (Balutansky and Sourieau 3). He further emphasizes that in postcolonial cultures, the formation of a mutable heterogeneous and heteronomous identities occur which are in contradiction of immutable ethnic purity. After Gilroy, it was, Stuart Hall in "Cultural identity and Diaspora" (1996), who accentuated the culture and identity of diaspora in relation to Caribbean region. He then debated that the identities transcend time and space undergoing constant alteration. And thus, in postcolonial context it is apparent that identity is a dynamic phenomenon and is constantly shifting. This said, the phenomenon of creolization is thus, defined as "a syncretic process of transverse dynamics that endlessly reworks and transforms the cultural patterns of varied social and historical experiences and identities" (Balutansky and Sourieau 3). The progressions of creolization develop cultural patterns, the languages and cultures, which destabilize any theoretical or

essentialist objective that indicate homogeneity. It consequently advances formation of hybrid populaces, biological, cross-cultural or transcultural. It transmits within itself "the adventure of multilingualism along with the extraordinary explosion of cultures" (Glissant qtd. in Balutansky and Sourieau 1). The properties of the process of creolization include the "infinite openness, its resilient dynamics" and "its fluidity" (Balutansky and Sourieau 4).

Creolization, traditionally related to the new cultures of Caribbean and Latin American creole societies in the New World, is currently progressively considered as a widespread phenomenon transpiring whenever diverse cultures encounter one another. It is often denoted that creole forms are not certainly static and therefore, "they are at no time fully formed; their protean nature continuously adjusts to their immediate interactive context, often improvising as they adjust" (Baron and Cara 4). The phenomenon of creolization, thus, contests the "notion of fixed or "finished" products in culture" and focuses on the notion that cultures are "in transition, allowing us to grasp the "in-betweens" the ambiguous spaces, where cultural boundaries blur and disappear as hierarchical categories collapse into each other" (Baron and Cara 4). And it is in these fissures that ethnic cultural entities merge, remerge and re-emerge, creating cultural hybridization. Creolization as a creative disorder thus challenges "simplistic and static notions of center and periphery" and therefore, the "cultural and critical lens of creolization is not only associated basically "with "hybrids" of limited fluidity, but new *cultures in the making*" (Baron and Cara 4). It opposes the nineteenth-century racism, which ensues abhorrence of miscegenation implicating the belief that racial mixing causes decay and decadence and thus, "the doctrine of racial purity involves" the terror of and disdain for "the half-caste" (Pieterse 77). Creolization exposes what has been concealed and values border crossing by emphasizing and highlighting "the mestizo factor, the mixed, and the in-between" opening "a different window on the global mélange" (Pieterse 77). Creole cultures, to Ulf Hannerz "'move towards a degree of coherence' and 'can put things together in new ways', creating a 'new culture'" from the union of two or more diverse cultures constructing ways to create hybrid cultures and identities (qtd. in Burke 62).

This process of building 'new culture' due to the fusion of two or more diverse cultures is then associated to the phenomenon of transculturation.

## 2.4. Transculturation

In a colonial societies the cultures of the colonized populaces deteriorated as an outcome of cultural hegemony which consequently evoked various reactions. In this condition, the cultural elements of the colonized populaces were perceived as vulnerable and the interaction between the cultures of the colonized and the colonizer occured resulting the advent of new cultural manifestations. And this new cultural manifestations involved the process of constructing and constantly shifting of cultures. It was the twentieth century Cuban sociologist and ethnologist Fernando Ortiz Fernandez who then coined the term 'transculturation' in 1940 for the process that is primarily associated with such new cultural manifestations. In his book, *Cuban Counterpoint: Tobacco and Sugar* (1940) he analyses the Cuban history and develops a metaphorical narrative of a counterpoint between tobacco and sugar. And he reflects their historical progression as the dominant agricultural commodities of the Cuban economy. He then considering these two agricultural commodities as social elements studies the historical development in the Cuban society and emphasizes the alterations in their positions as an outcome of transculturation. He uses the term, "transculturation" to express the incredibly complex cultural transmutations that have occurred in Cuba, which have given rise to a diverse range of phenomena, "and without a knowledge of which it is impossible to understand the evolution of the Cuban folk, either in the economic or in the institutional, legal, ethical, religious, artistic, linguistic, psychological, sexual, or other aspects of its life" (Ortiz 98). The term is used to express the multiple stages of the process of transitioning from one culture to another since this involves more than merely acquiring up the new culture, "which is what the English word *acculturation* really implies", however, the process also inevitably includes the loss or uprooting of a former culture, "which could be defined as a deculturation" and moreover, it transmits "the

idea of the consequent creation of new cultural phenomena, which could be called neoculturation" (Ortiz 102).

The Latin American theorist Angel Rama in his article "The Processes of Transculturation in Latin American Fiction" (1974) drew the concept of transculturation from Fernando Ortiz to highlight "its "cultural plasticity"" which involves the integration of new with traditional elements" and therefore, a "new re-configuration of the prior cultural structure, with new characteristics" (Mariscal and Morales 592). Rama saw that the phenomenon of transculturation is not only applicable to Cuban culture "but also to regional cultures across all of Latin America, where indigenous, African, and European cultures and societies had been intermeshing and forming kaleidoscopic new cultural arrangements for the better part of five centuries" (Frye xvi). Rama further developed his article in *Writing across Cultures: Narrative Transculturation in Latin America* (1982) where "he refers initially to Ortiz's concept of transculturation, introducing some corrections" and according to him "it is not only applied to the foreign culture, but, above all, to the own one", and there is "four main operations carried out in transculturation: loss, selection, rediscovery and incorporation" (Pulido 57). Antonio Cornejo Polar in his article "*Mestizaje,* Transculturation, Heterogeneity" (1994) reconsiders the concept of transculturation and analyses new situations and different contexts signifying that "transculturation implies a mutilation of identity, although this may be to a greater or lesser extent depending on the circumstances and particular processes" (Mariscal and Morales 592). This said, the phenomenon of transculturation involves the interaction of one culture with the another or encounter between the cultures in the process of which the cultural elements are exchanged, assimilated or altered in order that new cultural elements are constructed. In the process "every culture can recognize itself in part of the new blend", primarily because its members have preserved a portion of the essential code from the previous culture and in any rate "a different culture takes shape, and it, in turn, is the means by which a new identity is forged that keeps features and elements of both of the contributing cultures" (Mariscal and Morales 592).

In the contemporary times, where immigration flows and diverse cultures in the societies are common, the process of transculturation is one of the aspects of globalization and it is inevitable. In the age of globalization, the phenomenon of transculturation in a society may "depend on the survival, prevalence, imposition or generation of new cultural elements" (Mariscal and Morales 594). It is seen that the interaction between diverse cultures and beliefs contributes to modification of the existing cultures and identities, thus, constructing cultural hybridization. The practice of cultural pluralism in today's societies is the outcome of the involvement of immigration flows and new social phenomena, which are experienced every now and then. In the present times, therefore most societies are multicultural and cross-cultural leading to various cultural interactions and adaptations. The contemporary society is transcultural and heterogeneous, "a consequence of the inner differentiation and complexity of modern cultures" and which additionally "interpenetrate or emerge from one another" (Welsch 197). The internal diversity and intricacy of modern cultures depending on external interactions between them lead to the formation of the phenomenon of transculturation. It is the result of the numerous cultures intersecting and interweaving with each other which eventually eradicate their differences and boundaries. It can be considered that the "praxis of existing cultures in a single nation produces constant cross-cultural and sub-cultural assimilations into new forms on macro (cultural) and micro (individual) levels" (Codell 2). This particular process leads to the formation of multiple identities or converge identities and adherences to diverse cultures, and consequently, a social subject experiencing the process of transculturation is considered to be a transcultural individual. Transculturation is therefore a multifaceted term, exceeding time and space involving place, culture, nation, globalization and phenomena like multiculturalism and cross-culturalism.

## 2.5. Multiculturalism and Cross-culturalism

Multiculturalism is a term which is equivalent to cultural pluralism as well as ethnic pluralism in sociology and its movement commenced in the early 1970s in Canada. Multiculturalism is then, associated to "cultural diversity or culturally embedded differences" (Parekh 3). In the article "The Multicultural Question" (2000), Hall denoted that different multi-cultural communities exist, and therefore, there are different types of multiculturalisms. However, all these multi-cultural societies have a shared mechanism and that is "they harbour different cultural, racial or ethnic communities who live together in a common polity while maintaining some of their different identities" (Ang 3). The terms "'multicultural society' and 'multiculturalism' are generally used to refer to a society that" exhibits all kinds of diversity (Parekh 4). In his book, *Rethinking Multiculturalism: Cultural Diversity and Poitical Theory* (2000), Bhikhu Parekh presents a normative explanation of multiculturalism that is both academically ambitious and highly detailed, drawing on years of research and public service. The book is divided into three sections. The first offers a critical evaluation of how political theorists, from Plato to modern liberals like Rawls, Raz, and Kymlicka, have approached the subject of cultural variety. Rather than offering a thorough analysis, he aims to highlight the limitations of the tradition—even when it is at its best—and demonstrate the necessity for a philosophy of multicultural society. The second section develops Parekh's own theory and encompasses key points such as the function of culture in human life, the potential for intercultural communication and evaluation, the case for celebrating cultural diversity rather than dreading it, and how cultural diversity corresponds with the demands of political life. The consequences of this theoretical analysis for a diverse range of contested instances and practices are examined in the final section. Parekh connotes the constructive interaction of three significant insights, "namely the cultural embeddedness of human beings, the inescapability and desirability of cultural diversity and intercultural dialogue", and the intrinsic multiplicity of each culture (Parekh 338). The key focus of the book is therefore, the necessity for an honest and polite exchange of ideas among various cultural viewpoints. According to Parekh, adopting

such a strategy can help avoid both superficial relativism, which opposes the existence of any form of external critical perspective, and indolent universalism, which implies the superiority of a single perspective, which in the West today is the liberal perspective. Then it can be considered that the multicultural has developed as "a 'floating signifier' whose enigma lies less in itself than in the discursive uses of it to mark social processes where differentiation and condensation seem to happen almost synchronically" (Bhabha 55). Multiculturalism do not advocate the edifice of nation-state that emphasizes unity in monoculture signifying multiplicity of "class, gender, language, ethnicity, sexual orientation and religious persuasions in one society" (Kamran 93). The equality in all public spaces is a major part of contemporary discourse on multicultural democratization. Democracy values the principle of non-discrimination and ensures that socially ascribed identities such as caste, race, gender etc. do not become a source of discrimination. Multiculturalism avows distinctive civil liberties to the diverse cultural identities. It argues that the diverse identities in a society provides a precise historical roots to grow a constructive self in individuals. And consequently, a social subject living in a multicultural society and who is undergoing the experience of the process of multiculturalism is considered to be a multicultural individual. 'Love your neighbours as you love yourself' is the maxim of multiculturalism. It is a cultural mosaic which in a sole administration embraces the continuation, recognition, or elevation of multiple cultures in terms of the culture related to an ethnic group, and thus, indicates inevitability and significance of cultural pluralism.

Cross-culturalism is the study of the interaction between different cultures where differences of the diverse cultures are accepted and acknowledged exploring "the concept of multiple belongings that enable people to inhabit more than one space at the same time" (Naresh 8). It means "combining, pertaining to, or contrasting two or more cultures or cultural groups" and it also "visualizes a continuining development of boundaries" leading to cultural hybridity which is "based on watertight periphery" (Naresh 8). It leads to the changes in the individuals but does not convey about any

collective alterations and the custom of the dominant culture is often compared to and distinguished from the other existing cultures around it and thus, a social subject involving in the process of cross-culturalism can be considered as a cross-cultural individual. In the phenomenon of cross-culturalism, the comparison of one culture with the another involves the encounter amid two or more cultures wherein individuals traverse cultural and geographical frontiers, and in the process are more likely to have identity crises as they attempt to adjust and strive to adapt to the new culture. In the contemporary times, the modern societies consist of multicultural societies, which are "self-conscious and more or less well-organized communities entertaining amd living by their own different systems of beliefs and practices" (Parekh 6). These multicultural societies are intrinsically bound with multifaceted processes of globalization and therefore, have diverse shared structures ocassionally overlapping in practices. This said, a society cannot "remain culturally self-contained and isolated" (Parekh 8). In this context, then, the concept of cultural hybridity, "the fluidity and multiplicity of identities, intercultural mixture and cultural translation" can be highlighted and it is associated "with a more cosmopolitan understanding of multiculturalism and cultural diversity, against a more traditional, pluralist one" (Ang 9). The cultural hybridity in the multi-cultural societies can be comprehended through the routine lives and common social experiences of the individuals where the rigid ethnic norms are certainly transcended in the twenty-first postmodern societies.

Thus, in the twenty-first century, in the age of globalization, the postmodern societies consist of fragmented cultural landscapes as an outcome of cultural hybridization due to numerous phenomena like creolization, transculturation, multiculturalism and cross-culturalism. In the recent years, due to these phenomena the rigid single location of culture and identity are decentered and are seen shifting within multiple spaces. And, therefore, it is relatively significant to comprehend the concept of culture and identity from postcolonial perspective wherein the process of cultural hybridity is involved.

## 2.6. Paradigms of Cultural Hybridity Around the Globe

The phenomenon of cultural hybridity is inevitable in the era of globalization and glocalization. Globalization accelerated in the nineteenth century and the twenty-first century marks the third stage of it where inter-connectivity between the nations of the world has become very convenient. It has led to the assortment of the global and the local developing glocalization. Globalization has commenced the assortment and crossroads of cultural elements amid the global and local. And therefore, globalization has ushered the phenomenon of cultural hybridity. It is ubiquitous and experienced in our daily activities; speech, food, attire, manner, etc. signifying the mimicry of myriad cultures. Globalization has led to recurrent cultural encounters of diverse kinds. Kalpana Sahni through personal narratives in her masterpiece *Multi-stories: Cross-cultural Encounters* (2010) explores the vast diverse cultures and traditions of the world and their interactions with each other. She highlights the fact that between cultures there exist continuous movement of peoples, objects, languages, music, food, fashions, ideas, arts to name a few. She enunciates that intermingling of cultures, "cross-culture pollination is an ongoing process, always reveals itself through the ignored cracks of history" (Sahni 3). Thus, the constant flow of cultural elements between the diverse cultures had and have existed and is an ongoing process. She provides abundant instances of cultural hybridity viz. the Black Virgin Mary, Lord Buddha illustrated as a Christian Saint, the Armenian diaspora in India, African Indians, African emperors and Popes in Europe, the journey of Arabic *kahwa* from Middle East to becoming coffee in English, the voyage of wild tulip flowers from Kazakh landscape to captivating the title of National flower in Holland, that the Assam region in North-east India is enriched with Thai and Chinese terms due to six hundred years of Ahom Tai rule and many more. This process of cultural hybridity, a "global trend is impossible to miss", inscribes Peter Burke in his book *Cultural Hybridity* (2009), "from curry and chips-recently voted the favourite dish in Britain- to Thai saunas, Zen Catholicism or Judaism, Nigerian Kung Fu, or 'Bollywood' films….mixing Indian traditions of song and dance with the conventions of Hollywood" (Burke 2-3).

The history unravels cultural amalgamations from every nook and corner of the world. The implicit fascinating evidences include artefacts, populaces, practices and transcripts. Many architectures both in the past and the present provide many evidences of hybrid artefacts. The city of L'viv in the western Ukraine built between fourteenth and seventeenth centuries is "multi-cultural" and an existing testimony in which diverse cultures intermingled. The church of San Roman in Toledo consists the design of geometrical decorations and Arabic inscriptions resembling those of mosques, "the works of craftsmen who were almost certainly Muslim or crypto-Muslim" (Burke 14). Likewise, in the fifteenth century India, the decorative formulae of mosques resemble temples as Hindu craftsmen sometimes built them. The San Domingo church in Cuzco, Peru was constructed on the location of the Incan temples. Also the stones used to craft the temples were recycled to build the church. The furniture also demonstrates the manner of cultural mutation. For instance, the eighteenth century 'Chinese Chippendale' made in England, crafted by the designer Thomas Chippendale is a type of furniture that was stimulated from Chinese designs. Another important hybrid variety is seen in images, the best paradigm is that of Indo-Christian art. It is a sort of Latin American art, the fusion of Indigenous art and traditions with the European colonial styles. Its perfect exemplar is the painting, "the Potosi Madonna". The Cerro Rico in Potosi who educes Pachamama, the Andean earth mother is portrayed with the face of the Virgin Mary. At the top of it, The Holy Trinity, Christian angels and saints along with Incan Gods, the Sun and Moon are depicted. An Inca in royal attire is perceived on the hill whereas the Spanish authorities gaze on from beneath. The "Halo!Halo" chapter of Sahni's *Multistories: Cross Cultural Encounters* (2010) mentions that in the Getty Museum, California, the medieval Italian paintings of thirteenth and fourteenth century consists Arabic Script written all over the surfaces- "in the halo, along the border of the dress and on the sleeves of the revered Christian figures" (Sahni 27) . Every culture is distinct and has evolved in the same or different eras due to various factors. However at one junction or the other, creolization, the route which leads to the quantum leap of new identities, cultures and languages begin. Creolization,

typically, in the sixteenth century, is signified to the distinction between the folks of "the Old World and the New World". The term has evolved since then and is pertained to the concept of diaspora and globalization. The cultural synthesis, due to multiple diasporas and globalization emerges from remapping of domains of the world and it ultimately leads to the formation of the new shapes of creolization.

Creolization leads to formation of hybrid people, biological, cross-cultural or transcultural. Creole people are basically referred to ethnic groups who have emerged due to the racial fusions between Africans, Europeans, South Asians and Native Americans, namely Afro-Brazilian, Atlantic croeles, Haitian creoles, Aku Krio people. Metizo people are referred to those who have an intermingled race of indigenous Native Americans and Spanish ancestries and they belong to a new categorized ethnic race. Diaspora, the diffusion of masses of people from one place to another, has led many populaces to shift from one culture to an alternative, the purpose of which maybe political, economic or religious leading ultimately to hybridity of cultures. Gypsies are the Romani people living an old-fashioned nomadic life in Europe and as a diaspora populace in America. The Romani people dispersed from western part of present day India, their original homeland, to Europe between the eighth and tenth centuries. As they migrated, their culture and language mutated with that of others. Now they form a distinct ethnic group, sustaining their cultural heritage that leaped out of hybridity. Parsis, the descendants of the Persian Zoroastrians, chiefly to evade religious intimidation by the Muslims, migrated and arrived about eight century to the Indian subcontinent. As the centuries passed by, it is seen that Parsis in India have acclimatized into Indian culture concurrently maintaining their ethnic identity. For instance, upon arriving in India, Parsis adopted new surnames some based on professions like Treasurywala and while others selected the location they settled in, like Poonawalla and they also adopted Gujarati as their first language. Similarly, the Siddi, an ethnic group in India and Pakistan, descendants of Bantu people of the East Africa and the Chinese people in India who migrated in eighteenth century have embraced the Indian culture while

maintaining their own ethnic identities. The Bodos, an ethnolinguistic group in the state of Assam, North-east India, are considered to have been migrated probably from the Central Asia some three thousand years ago. S.K. Chatterjee (1974) classified the Bodo-Kacharis as an Indo-Mongoloid race. Rev. Sidney Endle has specified the trans-Himalayan region amidst Tibet and China as the native homeland of the Bodo people. In attributes and overall appearances they "approximate very closely to the Mongolian type; and this would seem to point to Tibet and China as the original home of the race" (Endle 3). In his book, *The Background of Assamese Culture* (1948), R.M. Nath denotes that the Bodo-Kacharis migrated thousands of years ago from a nation called 'Bod', which means 'home', and was located in the north of the Himalayas and west of China and they were distinguished as *Bodo Ficha* or *Boddo cha*" (16). The terms '*Ficha*' and '*cha*' are identical to the English word, 'children'. And, accordingly, '*Bodo Ficha*' or '*Boddo cha*' can be interpreted as the children of the Bod country, and they were subsequently recognized as "the "*Boddo*" or the "*Bodo*"" (Nath 16). In the contemporary times, the Bodos are one of the major ethnic groups in the North-eastern part of India and are also referred to as Mech and Kachari. They traditionally practice Bathouism, adhering to the worship of the forefathers, *Obonglaoree*. It is the "worship of *Bathou brai* or Sibrai, the supreme god of the Bodos (Boro 11). The word "'*Bathou*' means five principles of creation which must be followed by every devout member of the race" and it is based on the five elements of Almighty God- *bar* (air), *dwi* (water), *ha* (earth), *orr* (fire) and *okhrang* (ether) and its symbolic representation is *shijou* (Euphorbia plant) (Boro 11). However, over the years they have also embraced Hinduism and Christianity. They follow Hinduism, *Hoom Jaygya*, where the God is worshiped in the form of fire. It follows a set of regimes known as Brahma Dharma introduced by Khalicharan Brahma in the twentieth century to the Bodo ethnic group. Additionally, the surname 'Brahma' was brought to the Bodos with the spread of Hinduism among them.

Language is dynamic and "always in a state of flux" (Sahni 37). It constantly changes as it journeys from one place to another, and none of the languages have "ever existed in pristine isolation" (Sahni 37). The Norman conquest of England in 1066 changed the entire sequence of the English language, many French words were borrowed and new words derived from it were introduced in English language, viz. custom is derived from *custume*, attire from *atir*, perfume from *parfum*, mischief from *meschef*, crown from *couronne*, aunt from *ante*, cabbage from *caboche* and many other words like *bizarre, rendezvous*, *déjà vu* were borrowed. The almagamation of two or more simplified varieties of languages to form a new constant regular language is known as creole language. It transpires when a pidgin is metamorphosed into a proficient language. The hyphenated phrase between many languages like 'Hindu-Saracenic', 'Hispano-Mauresque' and 'Afro-Portuguese' signify hybridization. In linguistic morphology, hybridization takes place when the unique components in two or more languages are merged to form a new vocabulary. To linguists, it is "the 'covergence' between two languages that become increasingly similar as speakers of each borrow from the other" (Burke 17). According to Simeon Potter, the hybridization is abundantly found in the English word-garden. For instance, the word 'neuroscience' links two words, Greek word '*neuro-*' and the Latin word '*scientia*'. Burke exemplifies that "the German term for the sixteenth century Swiss pikemen", circulates within or associates "*Landsknecht* (a young man from the countryside) and *lansquent* (a man with a lance or pike)" (Burke 17). 'Sugar', an English word is etymologically derived from Sanskrit word *sharkara*. Pidgin, a hybrid diction is a simplified form of numerous native languages merged together, it develops as means of communication when there is no common language between two or more speakers from diverse native groups. Nagamese is an extended pidgin spoken in Nagaland, a North-east state of India. It is a creole language, centred on Assamese, Hindi, English and Naga languages. It is Assamese-lexified. Thirty thousand populaces today likely speak a language that basically flourished as a means of communication for trade and commerce. It serves as a *lingua franca* besides English in the state of Nagaland. The Kachari

community of Dimapur speaks Nagamese as their native tongue. The text is also considered as a variety of hybrid in object. The finest specimen of hybrid text is "translation"; the translated text revolves around to attain the equivalent effect to the new readers, and instinctively entails notions and terms which the culture of the original book might not be accustomed with and thus, it is "poised between plagiarism and imitation" (Burke 17). For instance, Nicholas Faret's *L'honnete homme* (1636) may be considered as the free translation of Baldassare Castiglione's *Cortegiano* (1528). The Uruguyan critic Angel Rama connotes that the different literary genres of novel like Latin American, Japanese, and African should be regarded as literary hybrids as the narratives in their fictions are transcultural and the narrative techniques involved are the mishmash of foreign elements with the local culture, also the popular culture and not just imitations of the novel set by the Western perception.

Religion conversion, whether voluntarily or by force is the part and parcel of hybridity and is considered as hybrid practices. For instance, Mahatma Gandhi created "'his own religion, an idiosyncratic mixture of Hindu, Islamic, Buddhist and Christian, ideas'" (Young 338). An assembly of religions initiated from Semitic origins are classified as "Abrahamic religions". These religions have the lineage of Judaism of the ancient Israelites. They originated from the faith where the God of Abraham is worshipped. The three main Abrahamic religions are Judaism, Christianity and Islam, and their roots are connected to two sons of Abraham. Islam is associated to the eldest son Ishmael, and Judaism and Christianity to the youngest son Isaac. In *Multistories: Cross Cultural Encounters* (2010), Sahni illustrates that in St. John's Cathedral in Valetta, Malta, a priest articulated the word "Allah" before beginning of the church mass, and in another, the church service was in Semitic language. Buddhism, embodies the customs, dogmas and spiritual practices based on the teachings of the Lord Buddha, Siddharta Gautama, that originated in India as a *Sramana* tradition between sixth and fourth century B.C. He was born as a *Kshatriya* in a noble family, in the *Shakya* clan in Lumbini, present day Nepal and grew up in Kapilavastu. He renounced his noble life to attain *Nirvana* in Bodh Gaya, present day India, and become the

"Enlightened One". Buddhism is an Indian religion owing to its birth place but today it is practiced mostly in South-east Asia. Buddhism originated approximately almost six centuries earlier than Christianity. However, many parallels have been sketched between the two and thus, Buddhism may have inspired Christianity. Lord Buddha is espoused as a "Christian Saint" and is revered as Saint Iasaph, Iosaaf, Ioasaph, Jasaph, Joasaph, Josaphat, and Yudasaaf. The names are derived from *Budsaif*, the Middle Persian version of *Bodhisattva*. The story of Lord Buddha travelled through Middle East and finally landed in Greece in eleventh century, which marks the dawn of Christianity. In fact the legend of Buddha or Iosaaf was "the first printed book in Bulgaria after the advent of Christianity" (Sahni 12). The Portuguese had ruled Goa for four hundred and fifty years and their influence is seen in Goan culture of India. The Portuguese carried Christianity that was merged with the existing traditions and beliefs. This fusion led to new sort of Christianity. The Konkani Hindu Brahmins who converted into Christians are known as the Roman Catholic Brahmins and they fused the local rituals to the new adopted one. Just like the sacred Basil or Tulsi plant is found vibrantly planted in concrete containers outside Hindu homes, a cross for similar purposes is seen outside the homes of the converted Christians. Their native mother Goddess Santeri is the blend of the primeval cult of the mother goddesses (the Saptamatrukas or the seven sisters) and the Hindu cult of Shiva and Parvati. The converted Christians believed that Goddess Santeri is reincarnated as Saint Ann, the mother of Virgin Mary. The Carnival festival of Brazil is a practice where hybrid culture is prominent. This festival was transferred to the so called "the New World" by the European colonizers. The traditions and conventions of the European culture was embraced and fused with the native culture of the New World. For instance, the colourful European attires and the fanciful masks became best-loved in the Carnival. In African culture, practice of dance, whether religious or secular, is an important customary art and it is a distinctive feature of the carnivals of the New Worlds: Brazil, Argentina, Cuba. Another noted feature is that women participate actively in the religious rites in an African culture and so does is the role of women eminent in the carnivals of the

New World. The other forms of hybrid practices include, cuisine, music and other cutural domains. For instances, Indian Chinese cuisines and the fusion of the Western popular music with that of other cultures like the Pygmies of Central Africa. Robert J.C. Young in the chapter "Hybridity" of his book *Postcolonialsim:A Very Short Introduction* (2003), emphasizes the malleable nature of culture by citing the example of *raï* music of Algeria. The late 1970s marked its dawn, shortly after Algeria attained independence from France. The post-colonial singers like Cheb Khaled and Sahraoui initiated the alteration of their own version of *raï* music, "one closer to western rock and reminiscent in its haunting expression of reggae and African-American blues" (Young 70). Its genre is flexible and incessantly mutable, adaptable to innovative elements based on its erratic musical instruments, listeners, sites and utilities. Therefore, it can be noted that "*raï* music can work too as a broader metaphor for thinking about the complex relations of cultures to the forces of modernity" (Young 70).

It is seen that over the time every culture gradually changes, develops and evolves "in response to several other factors, such as technology, conquest, wars and even natural calamities, often in a manner it neither understands nor even recognizes" (Parekh 153). Every culture "develops over time and, since it has no coordinating authority, it remains a complex and unsystematized whole" (Parekh 144). The constant flow of cultural elements between the diverse cultures had and have existed and is an evolving process. And thus, it indicates that "these diverse, ongoing processes of hybridization lead to a relativizing of the notion of identity" (Canclini xxviii). In the present times, the process of globalization has developed postmodern societies where cultural pluralism is accepted and celebrated, the mechanism of constant flow of cultural elements amid diverse cultures is common. In the contemporary world it is seen that cultures are "in general characterized by hybridization" and for each culture, "all other cultures have tendencially come to be inner-content or satellites" (Welsch 5). It may be an outcome of various phenomena like creolization, transculturation, multi-culturalism and cross-culturalism and all these phenomena cultivate the process of cultural hybridization. In *Memory and Modernity: Popular Culture in Latin America* (1991)*,* William Rowe and

Vivian Schelling define cultural hybridization as the process in which the existing cultural practices reintegrate with new forms in order that new cultural practices are created by detaching from the existing practices. It highlights that the concept of cultural identity is not perceived through the essentialist notions rather through "the polyphony and simultaneity of cultural practices – no matter whether they contest one another or are joined together into a new cultural discourse, whether they illustrate or constitute contacts, contrasts, or confluences" (Raab and Butler 4). Therefore, it can be denoted that the advent of post-colonialism movement indicates deviation from colonialism and conveyed a new wave of cultural transitions leading to the formation of a "hybrid space". Thus, notion of cultural hybridity has become a key concept and a metaphor to conceptualize and analyze culture and identity in terms of their relation to cultural contact, transfer and exchange in postcolonial cultural studies.

It is seen that by deconstructing culture and identity it can be noted that the theory of cultural hybridity opposes the essentialist notions of culture and identity. The concept of cultural hybridity emphasizes the volatile and heterogeneous aspects of culture and identity. Thus, in this chapter the paradigm of essentialism is contested resulting fissures where the phenomenon of cultural hybridity occurs defying the notions of "purity and homogeneity and thus opposes essentialist notions of culture or identity" (Raab aand Butler 1). The very notions of culture and identity as pure and homogeneous are questioned, and their mutable and heterogeneous qualities are highlighted. In a globalization age, the cultural landscape is a fusion of cross-cultural contact overlapping over one another. And consequently, in the postmodern world the identity is disintegrated and constantly shifting its location and it is decentred. Therefore, the subject, which was once perceived to have a single, consistent identity, is now being fragmented and composed of multiple, sometimes ambiguous or uncertain identities as indicated by Canclini (1989), Gilroy (1993), Hall (1992/1996), and Pieterse (1996). The postmodern subject inhabits multiple spaces and has an access to freedom of choice, voice, and movement through numerous forms of communication. And in this setting, the concept of

cultural hybridity has emerged as a central idea and a metaphor for conceptualising and analysing cultural contact, transmission, and exchange in postcolonial cultural studies. Therefore in this chapter, the focus is on the study of the intricate processes of culture and identity, in particular the numerous characteristics related to the phenomenon of evolution and distinctive forms of the idea of mixing and syncretism ultimately correlated to the phenomenon of hybridity. In this context, the term cultural hybridity is recurrently used in associations like concepts of creolization, transculturation, multi-culturalism, cross-culturalism, in-betweenness and syncretism, which are gaining popularity in the cultural and literary studies. These concepts have thus, transpired as buzzwords in the postcolonial context. In all these phenomena, the concept of cultural hybridization contributes in constructing non-essentialists notions of culture and identity emphasizing the process of coalescence, mixture or fusion and then reverses the dualistic structures and opposes the conceptions of the absolute and pure idealized forms of culture and identity.

In the postcolonial period, literary studies have increasingly used the maxims of *métissage,* biculturalism, creolization, transculturation, multiculturalism and magical realism to explain the social conditions and cultural structures of the colonized Mestizo continent. The South American equivalents of postcolonial writers in English, including Gabriel Garcia Marquez and Isabel Allende, exhibit a comparable outlook of the world from the perimeter of dominant European cultures and a desire for the unification ushered by colonization. In this context, Latin American authors maintain an affinity with postcolonial literature in general since at least two cultures have an impact on the Latin America due to the process of colonization. Additionally, as mentioned earlier, applying the techniques of magic realism, postcolonial writers in English are able to portray their perception of a world, which is distorted, fissured and made implausible by cultural dislocation. As a result, these postcolonial, culturally dislocated cosmopolitan authors who write magical realism novels share several characteristics. Despite the historical discrepancies between their different nations and themselves, these cosmopolitan intellectuals who produce the majority of their

countries' literature and culture share much in common. Timothy Brennan (1989) locates these cosmopolite postcolonial writers in the group of "Third-World cosmopolitans" (Brennan viii). And these 'Third-world cosmopolitans' consists of authors like Gabriel Garcia Marquez, Isabel Allende, Salman Rushdie, Bharati Mukherjee, Derek Walcott, Mario Vargas Llosa and others. Brennan claims that by deviating from the context of national liberation, cosmopolitans contradict a fundamental Third-World rhetorical form. They restrained approach toward the national question and are directly related to their understanding of hybridity. As a result, the concept of hybridity, including the uncertain crossover and intrusion of identities whether class and gender or culture and race, is subtly or overtly portrayed in the literary oeuvres of these authors. In this perspective, however, Latin American literature precisely exemplify the postcolonial literature in general due to the influences of at least two cultures. Latin American writers continue to have conflicted attitudes about nationalism, cultural identity, and the desire for national liberation, and this ambivalence becomes a distinctive characteristic highlighting the concept of cultural hybridization in the oeuvres of their literature. And when it comes to Latin America, Paulo Coelho is currently one of the most prominent transnational authors. Coelho views culture and identity through the prism of his hybrid eyes, which are influenced by his Brazilian cultural upbringing. The concept of postmodernism makes it conceivable for Coelho to subvert the essentialist notions of culture and identity upon which the discourses of colonialism and racism have formerly depended. This said, his novels are then based on the anti-essentialist notions of culture and identity associated to the concept of cultural hybridity. He employs magic realism technique in his novels and in doing so highlight the themes of his novels, which are focused on the analysis of "discontinuous identities and fragmented selves from their roots in contemporary multicultural arrangements and post-colonial social realities" (Teverson 63). Thus, his literary works are abound with references of cultural hybridity and its consequences. Coelho's novels typically includes the portrayal of characters experiencing existential crisis and who then embark on journeys in the pursuit of their personal legends, which

ultimaltely culminate in transcultural interactions assisting the characters to attain self-realization and the improvement or redefinition of the self. And with these perceptions, through his hybrid eyes and on the basis of cultural hybridization experienced by him on the first hand, he constructs his fictional world. His novels are transcultural and depict a postmodern subject living in a postmodern multicultural society. His novels are postmodern allegories which appeal to his multicultural readerships locating his position in the World Literature as a transnational popular novelist. Therefore, an attempt has been made to analyze the shared characteristics of the 'Third-World cosmopolitans' in their writings in chapter 3 and consequently, in this context, in the same chapter, Paulo Coelho's writing techniques as an eminent Brazilian cosmopolitan author are also analyzed to negotiate his location among the 'Third-World cosmopolitans' in order to define his art of fiction.

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