CONCLUSION

Conflict has always been an integral part of humanity. From the dawn of mankind the aim of conflict has invariably been to seize power and shape desired identities. In most of the cases conflict arises in an attempt to establish claims of identity/nation. The modern conflicts are enthralled by / with the notion of identity. Contemporary literature chronicles such events altercations that disrupt normality and thereby shape the global order.

The present research work attempting to analyse select texts of varied kinds has endeavoured to configure how geographical spaces become sites to be transformed into political spaces that are formulated as nations, nationalism and national identities. Since modern conflicts are fought (psychically and) virtually, in addition to the literary texts the researcher has used news articles, images and online sources as primary sources. Having analysed the sources the researcher realises that constituting a distinct political or national identity amidst the brimming hyphenated identities itself is a challenging task. Even after creating a particular identity sustaining that identity is a demanding one. But the need and urge for either formulating an identity or dissolving one is ubiquitous (shaped by various factors-the primary one being patriotism). An underlying theoretical framework for comprehending the texts was through the concept of scapes as put forth by Arjun Appadurai in Modernity At Large.

Taking Lewis’ argument that “The most recent phase of globalization involves cultural transformations at the local, national, transnational and global levels” according to him “‘global’ implies the transcending and dissolving of national borders” (12) one can infer from a reading of literary texts, that the free flow of immigrants and refugees is
not only polarizing the topography but also is amending the perception of human psyche.
The texts project different views of nations caught in conflicts – that break out due to religion or ethnicity. They reveal that the nature of conflict from the female and male point of view is entirely different. While the man (in the bestsellers-fiction taken for study) at some point of time come to terms with conflict and creates an alternate space in his ‘mind’s eye’, the woman is perpetually ingrained in a hyphenated space.

The ethnoscapes facilitate male protagonists with opportunities to conceive/convene imaginary communities and thereby invent/revitalize traditions. Ethnoscapes are sustained largely by reinventing tradition and invoking memories. Memories are profoundly generated through “the political momentum of modernization – including the volition of ideology, nation and globalization” (Lewis 1-2). They punctiliously rouse emotions and sentiments ascribed to the nation space. But in the ‘autogynographies’ taken for analysis, memory is ambivalent and thus dodges the readers as well as the protagonists of the texts. In such circumstances of absence / lack - retrieving land or reviving memories is of no avail. While the male adroitly devises strategies to reclaim memories, the female protagonists (in the autofictions) lose their sanity/family in search of their roots. The ethnoscapes for the women is not invigorating but becomes a superfluous prison, with muddled identities. In the select texts the ethnoscapes are designed and dictated by the patriarchy, and at a point of time the conflict which is external transmutes into a psychical one. The woman with splintered identities is susceptible within ethnoscapes. The female protagonists in Olive Witch, Cypress Tree, Return, Terrorist, Forsaken Land and Dheepan are haunted by the desire to fit in / reclaim home, while ironically they don’t realise that the conception of
home/nation is amorphous. The nebulous conception of home or nation evades the female. Appadurai defines ethnoscapes as accommodating the refugees, migrants and transnationals, but intriguingly (from the select textual analysis) one deduces that the ethnoscapes do not favour the woman refugee. The nature of conflict only intensifies the anguish and distress of the woman and she constantly tries to flee from identities imposed on her.

Being in a ‘homeless’ state – a sense of exile percolates the society (Bhabha). In the transnational space, notions of ‘belonging’ itself are deconstructed. Contained by the malady of raptured identities, human psyche acclimatizes itself to exile. Therefore, in an instance where the entire global space itself is turned into a space of refugees, the conflict with a claim to reclaim intriguingly land becomes an insignificant one. Knowing well they cannot return to their home, the refugees and transnational citizens who Brennan terms the “third world artist” are forced to evoke a sense of nationalism which becomes a trap for ‘belonging’, ‘bordering’ and ‘commitment’ (Brennan 46-47).

From the chapter analysis on mediascapes it is, construed that (in the global set up) the human psyche (to a large extent) is apparently conditioned by texts and images. Though it seems with modernization there is an access to unhindered information, the nature of information is purposely manufactured and consent or conflict is reached accordingly. It has always been presumed that the supremacy of information only lay with the elite. This idea is abjured in the global scenario where power is redistributed and power roles are reversed. In such context the regularities of power to produce and challenge information is invested with everyone.
In the glocal spaces information is influenced largely by “electronic artefacts” (Lewis 33). As the deluge of information jeopardizes the individual, allegiances are inevitably conjured through the network societies. The visual texts and images while consciously producing signifiers (inbuilt with a ‘story’), bestow power with the individual to project his/her version of ‘truth’. Though the quest to find ‘truth’/ nature of conflict and a solution in the available texts becomes a futile exercise, mediascapes design the nature of conflict and manufactures the desired consequences (consent or dissent). Perceptions of conflict and space engendered from the hyperreal texts (films, websites and photographs) taken for study, through the texts are transitory and unstable.

Ideoscapes denote that in the process of disseminating ideas, ideologies and identities the media texts make “the exceptional familiar and the familiar exceptional” (Lewis 33). Ideas of democracy and ideologies are produced and circulated by news houses controlled by the U.S. Capitalist markets thrive on investing and producing news. The ideologies of state formation and separatist movements are implanted in the news texts. As stated in Language Wars,

The invocation of cultural narratives of freedom and democracy connects with specific kinds of historical knowings generated through a seemingly infinite corpus of mutually contingent texts (supplements). In this way, the war on terror, and its specific campaigns in Afghanistan and Iraq are forged out of the expectation of a just violence, one which is ennobled through the televisual cultures of information and narrative. (Lewis 151)

Information circulated into/within the private sphere via news texts are realised in accordance to their cultural factors. As Hariman &Lucaites establish ‘collective memory’
is fashioned by “appropriation of images over time” (qtd. in Lewis 231). By recurrently presenting specific information, the news texts propound a definite ideological stand where they, “create the preconditions for audience (public) belief or consensus which might constitute a self-actualizing semiotics that is grounded in what we conveniently epitomize as ‘American culture’ ”(Lewis 157-158).

Having analysed the texts, the future of nation space, the state / future of diasporic public spheres and the fate of identities are things that cannot be ignored. Clearly we have arrived at a point where we have to think beyond the nation-state. Landscapes will only remain as vestigial spaces where the pedagogical nation state can be established. Following Bhabha’s view the researcher too affirms that nation states cease to exist. Only the idea of nation exists within the memories of the human mind. The desire to identify with nation/ national identity is possible only when the individual performs the culture.

The digitalized spaces now invest power with any individual to draft ‘their’ story. The art /craft of story-telling has become a resistance mechanism against the violence inflicted on the individuals (minority). The nature of violence which was initially confined within literary texts is now subject to critique by various media. While films represent a simulated version of conflict, photographs and online videos are nothing less than graphic representations of violence. Therefore the dimensions of conflict as well as the horizons of nation have expanded and the comprehension of violence and conflict differ. In fact, the contemporary state of nation itself is quite paradoxical. Nations and nationalism while, assimilating identities also fragment them (Croucher). While we talk about the death of nations, we also cannot ignore the buttressing primordial and ethnic
ties. Despite the space for emergence of new modes of ‘self-representation’ and ‘self-ascription’ there is a threat to collective and individual identities.

Since the metonymic texts are situated within conflicts, negotiating identities of power and surveillance, this scapic study attempts to understand the present day nation in a postcolonial framework. With increasing demands for separate ethnic/religious homelands in today’s situation each one is bound to experience the conflict and trauma (directly or indirectly) emanating from extremist groups. Such conflicts results in a mass exodus. The displaced exiles who can never retrieve their lost nation locate themselves within scapes. These scapes / spaces constituted on cultural identities of religion and ethnicity gain momentum in virtual spaces. The scapes become a site of resistance – everything that was forbidden in the homeland can be accomplished in the ethnoscape / mediascape / ideoscape. The scape invests ideas of power within the self and grants autonomy to achieve it. It is rather interesting to note how such identities resist the sway of global forces. With the scapes regulating and devising the choices, and sentiments of the masses, in the near future cyberspaces and media platforms will emerge as the sole generators of identities and alternate nation state.

This dissertation attempts to study the phenomenon of nation building using Appadurai’s scapes. It can further facilitate as a base on which studies of the third world Muslim women autobiographies can be carried on. The discourses on veiling, unveiling and modernity can also be mapped using the framework of nation. Though this research analyses the influence of media (newspaper articles) in nation building (American context) there are still unexplored zones of broadcasting (especially talk shows and soaps) that garner a collective identity which the research hasn’t reviewed. In the future a
comparative study of nation formation influenced by the televisual medium can be attempted. In addition to this, the role of virtual communities like Facebook, Twitter in designing the ideologies of nation can also be examined by scholars.