Chapter One: Introduction

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1.1. Introduction

Globalization has been a buzzword in academia since 1990s. The term has various aspects and branches and though it is mostly defined and viewed from economic perspectives, it has become one of the most hotly-debated issues of the previous and present centuries in many areas of human knowledge such as social, political, cultural and literary studies. In addition, the end-process of globalization, namely globality, has been at the center of attention in relevant debates. Among various dimensions of globalization, the literary aspect is what has been concentrated upon in this study. As a matter of fact, the wider and more general domain of this study refers to discussions about globalization and its relationship with literature and literary studies. The existence of a literature of globalization or globalization of literature has always been open to debate in such a domain.

However, if we believe that globalization has many things – including literature – in its grip, then it’s not surprising to see the representations and outcomes of globalization developing within literature and literary studies or to see that literature and literary studies are becoming globalized since these are part of the same world with which globalization as a phenomenon has a reciprocal interaction. A practical and systematic way to understand the nature of such a relationship is to scrutinize and explore the works of literature in order to find reflections of diverse globalization themes within the texts and contexts and also to verify the realities of globalization through different literary forms. Moreover, through examining literary works, it becomes clearer how literature and literary studies are developed into a platform for evoking, supporting and interpreting literary concepts within the realm of globalization. Accordingly, a major rationale for this study is the worldwide attention being paid to the literary globalization and globality in literary studies at English Departments during the last twenty years. A second rationale is defined with the writers in this research and their works. Two contemporary writers from different parts of the world and their relevant works on the topic of the study have been chosen by the researcher, so that the process of the study and its relevant results become more authentic (though comparing these two writers is not aimed here, the process and results of the study become more reliable when the topic is traced in at least two
writers and their works). Showing signs of talent and intelligence, the prose works of these two writers have travelled much beyond borders. Moreover, from a pre-critical point of view it might also be claimed that the selected texts reveal some signs from the assumed relations between globalization and literature. This is to say that the researcher has chosen to concentrate on three novels and one travel novel because, given the distinctive nature of the genres, they provide the fullest representation of a society (as the real context) and hence of the issues meant to be elaborated and analyzed.

It should be noted that although the two writers chosen for this study come from different worlds, as writers who have grand positions in world literature, they share the common language of literature and their works are considered as outstanding examples of global literature. The Indian writer, Pankaj Mishra, is from outside of the long-established European and American metropolitan centers of literature. Born in 1969 at Jhansi in Uttar Pradesh (North India), Pankaj Mishra is graduate with a bachelor’s degree in commerce from Allahabad University before earning his Master of Arts degree in English literature at the Jawaharlal Nehru University in New Delhi. Mishra lived in a village, 14 km north of Simla, before joining Harper Collins India as chief editor. Besides writing books and giving lectures, Mishra writes literary and political essays for many well-known international newspapers and journals. He has his own distinctive views and concerns regarding literature and globalization as the growing prominence of writers of non-western origin in Europe and America and the rapid process of economic globalization have always been a major concern for Mishra. With his lecture “The Globalization of Literature, The Making of an Illusion,” Pankaj Mishra opened the international literary festival Winternachten 2007 in Nieuwe Kerk in The Hague.

The Franco-Czech writer, Milan Kundera, though has lived and worked all his life in Europe, does not belong to such literary circles, either. The novelist, born in 1929 in Brno (Bohemia / Czechoslovakia), Milan Kundera also wrote his first poems during high school time. After World War II, he jobbed as worker and jazz-musician before beginning his studies. He studied musicology, film and literature and aesthetics at the Prague Charles University. He published poems, essays and stage plays. At the same time, he joined the editorial staff at the literature magazines “Literarni noviny”
and “Listy”. Kundera joined the communist party in 1948 and he got expelled from it because of individualistic tendencies. After graduation in 1952, he was appointed as a lecturer in world literature at the Film Academy until he lost his post after the Russian invasion of 1968. Due to censorship by the Communist government of Czechoslovakia, his books were banned from his native country, and that remained the case until the downfall of this government in the Velvet Revolution in 1989. Kundera has his own specific and unique attitudes and mannerism about literature. As he himself underlines often enough, he deducts his inspirations mostly from the Renaissance and from the reconnaissance with Boccacio, Rabelais, Sterne, Diderot and also from the works of Musil, Gombrowitz, Broch, Kafka and Heidegger.

One novel and a travelogue (or travel novel) from Pankaj Mishra and two novels from Milan Kundera are analyzed here in this study in order to find out more about the nature of the narratives of globalization and also the way certain works of literature go globe-trotting.

1.2. Statement of the Problem

The present study is an attempt to read the selected works of the Indian writer, Pankaj Mishra and the Franco-Czech writer, Milan Kundera in the light of an eclectic approach which aims to find the relationship between the phenomenon of globalization and these works while exploring the motif of globality in them. The study focuses on the works titled, The Romantics, Butter Chicken in Ludhiana: Travels in Small Town India, The Joke, and The Unbearable Lightness of Being respectively. The main purpose of this research is to conduct a unified and comprehensive study on the relationship among globalization, globality and the abovementioned works of Pankaj Mishra and Milan Kundera. The underlying assumption is that the selected works (like many other works of literature which have excellence of form and expression) bear the brilliant structural features of permanency and universality, thus they are automatically considered as global masterpieces with great readership. This can also denote that Mishra and Kundera implement certain policies and utilize specific elements in their works to make them more global. The
The major terms and principles applied to these works are: **globalization**, **globality**, and **eclectic approach**.

The **theory** in the title refers to the probable existence of a relation among globality, globalization and the selected texts. The **globality** in the title, signifies the end-state of globalization; it is considered as a hypothetical condition in which the process of globalization is complete or nearly so. Hence, in this study globality is what comes next after literary globalization or more exactly what comes after the globalization of the selected texts, indeed. The **eclectic approach** in the title, refers to the examination of the selected texts through a combination of multiple theories, styles and ideas. Distinguishing **intra-textual** and **extra-textual** features of the texts under study is done through this approach.

### 1.3. Objectives and the Scope of the Study

While scrutinizing the selected texts in this study, and through the application of an eclectic approach, the following objectives are pursued:

1. Finding and reviewing the structural features of the selected works which provide them with their outstanding rank in the literary world and their popularity with their readers. These structural designs are, by and large, identical as far as the researcher is focusing on three novels. Evaluating the travel novel by Mishra necessitates exploring different characteristics as well.

2. While exploring the motif of globality in the selected works, it is verified if there are certain rules, formulas, and norms exerted and observed by the two writers which ultimately lead to globality of their works. Implementation of any such devices by either of the two writers will be taken positively.

3. Examining some of the mechanisms which assist Pankaj Mishra and Milan Kundera gain greater readership. Mediums such as media, literary institutions, English language, and translation shape a substantial part of these mechanisms.
4. For constructing a theoretical framework to be applied to the selected texts, three scholars’ relevant contributions on the context of relationship between literature and globalization have been applied.

5. Detecting whether processes of literary globalization and globality convey their unique nature in practical grounds, or just become identical with economic and political processes of globalization to be labeled as standardization and homogenization.

1.3.1. Hypotheses

1. There are certain relationships between the selected texts in this study and the processes of globalization and globality.

2. The selected texts can be considered as narratives of globalization in varying degrees.

3. Pankaj Mishra and Milan Kundera are utilizing certain formulas to gain greater readership and hence globality.

4. There are certain tools/mediums which assist Pankaj Mishra and Milan Kundera to reach their goals.

5. The selected texts show qualities of a well-organized structure which denote excellence of form and expression.

1.4. Methodology

The primary sources in this research are two works by Pankaj Mishra: The Romantics (1999), and Butter Chicken in Ludhiana: Travels in Small Town India (1995), and two works by Milan Kundera: The Joke (1967, definitive version 1992), and The Unbearable Lightness of Being (1984). Secondary sources of the study include various books, articles, reviews, critiques, commentaries, and interviews in printed or online formats on globalization, globality and either of the two writers and their works. The methodology in this research is applied through one major standard, i.e. an eclectic approach and a complementary theoretical framework. Most fundamental for the framework, there exists a spectrum which contains some of the ideas, concepts, disciplines and theories proposed by three contemporary scholars:
Ernst Grabovszki¹, Shashi Deshpande², and Nico Israel³. The theoretical framework is shaped through these scholars’ relevant contributions on the context of relationship between literature and globalization. In order to keep the unity of the assessments throughout the survey, within this framework each relevant concept or theory from these three pundits will take its appropriate level of significance in relation to each text. Accordingly, Pankaj Mishra’s novel The Romantics and his travelogue Butter Chicken in Ludhiana: Travels in Small Town India and Milan Kundera’s novels The Joke and The Unbearable Lightness of Being will be scrutinized, quite separately, by the prism made through this spectrum. The eclectic approach, which has been chosen on the basis of the interdisciplinary nature of the method by which the selected texts are studied and explored, contains a number of theories, styles and ideas. It is exerted as a practical tool for implementing the pattern (based on the theoretical framework) on the selected works of the two writers. This means that in order to explore the motif of globality in the selected works of Mishra and Kundera, it will be attempted to examine these texts by distinguishing their intra-textual and extra-textual features as within the eclectic approach. For the intra-textual scan, the present dissertation focuses on the textual characteristics such as the motifs, themes, characters, tones, images, narrations and so on. Accordingly, by inspecting such structural literary elements, this study tends to consider the relevance of globalization within these literary works. Certainly, there will be an effort to find out if globalization is thematized in these texts as it might permeate into the events of the stories or into the lives of the characters. Moreover, by analyzing the extra-textual distinctiveness, the present study will examine the characteristics of the context in which the given texts are located such as the reception of the text, the influence of the text and the popularity of the text as far as possible. This, in turn, will help the researcher to discern the location of these texts within the larger domain of globalization.

From another perspective, the methodology of the research also functions as a multi-layer evaluation of the selected texts. Here, two relevant levels of assessment can be seen. At one level, the selected texts are observed as bearing the reflections of some dimensions and effects of globalization within their events; being thematized within the texts globalization becomes more directly traceable. In the meantime, it is noted that some parts of the selected texts are developed into platforms which could evoke, support and interpret various social, political, literary, and cultural aspects of
globalization. The ideas and occasions which are reviewed at this level can partly clarify the topographical status of the selected works in relation to globalization and its debates. Of course, it may be noted that the qualities mentioned at this level are not necessarily applicable in a collective mode to all four selected texts. Further, some of the features referred to in the discussion of this level may fit the *intra-textual* section of the approach, as well. The other level of the assessment is based on the observations perceived through the prism of Grabovszki-Deshpande-Israel. Evaluating the selected texts through the speculative filter made from the triad combination of relevant ideas and reflections of these three scholars in modern literary sphere, gives more coherence to the structure of the study. On one hand, the features referred to at this level mostly fit the *extra-textual* part of the approach. And on the other hand, the results or outcomes arrived at this level assist and support the construction of a viewpoint about how writers and their works under study ascend to a soaring level of globality. In order to improve the function of the analytical approach here these two levels are considered side by side.

### 1.5. Significance of the Study

While and after entering a new millennium, many scholars of humanities including literary ones have tried to explore and describe the characteristics of the present age from different perspectives. The present study can be seen as an attempt to find or review a portion of the answers for the growing body of questions about great rapid changes in world affairs which, besides making other impacts, are reshaping literature and literary studies around the globe. Undoubtedly, studying some literary works such as the selected texts in this research and tracing the tracks of the interactions among these texts and the phenomena like globalization and globality are helpful in understanding the nature of such changes. Accordingly, this study is an attempt to explore the relationship between globalization and literature; it tries to analyze the composite picture of the transnational (global) turn in literature as, indeed, understanding the nature of such a tendency towards global literature has been a major concern for many academic circles in recent years. The works selected for this purpose, on the surface, represent definite nations but, on the other hand, they belong to the larger scope of global literature. They, implicitly or explicitly, embody some
aspects of literary globalization. This representation together with the survey of the mechanisms which assist these texts to go globe-trotting, constitute the core of this study which, in turn, becomes indicative of the link among literature, globalization and globality.

Since Pankaj Mishra is a young writer and nearly at the beginning of his writing career, consequently there exist few rare reviews and critiques on his works particularly the first ones. In view of that, this research can be taken as an original one making a relatively thorough survey on his two major works. A great majority of the reviews and commentaries done on Milan Kundera’s works have focused on the social and political aspects of his works. In this study, some other aspects of his acceptance and readership and his specific status in the world literature are examined. Kundera’s selected novels are observed from the perspective that they upgrade the specific subjects, themes, characters and contexts to the worldwide level. The originality of this research could also be counted on its attempt to examine the selected texts from the perspective of cultural studies.

1.6. Review of Literature

There exist remarkable amounts of prolonged research materials on the subjects of globalization and globality, their origin, definition, history, and their different aspects. A considerable part of the literature available on these two terms discusses the beginnings and nature of such processes or phenomena. Through his detailed work, *Globalization: A Critical Introduction*\(^4\), Jan Aart Scholte presented at least five broad definitions of globalization: internationalization, liberalization, universalization, westernization or modernization, and deterritorialization. R. Radhakrishnan discussed the “attraction of globality” and its “seductively irresistible” rhetoric in *Globalization, Desire, and the Politics of Representation. Theory in an Uneven World.*\(^5\) Commenting on Fredric Jameson’s debate upon four positions of globalization, R. Radhakrishnan disagreed with Fredric Jameson who had observed an oppositional relationship between the transcendent dynamic of globality and the territoriality of nation-states and posited that there should be no contradiction between the logic of globalization and the self-interest of dominant nationalisms and nation-
states. In *The Lexus and the Olive Tree*<sup>6</sup>, Thomas L. Friedman described the forces that globalized the world at the end of the twentieth century and their effects on environment, economics, politics, geopolitics, and culture. In his next book *The World is Flat*, Thomas L. Friedman referred to “the ten forces that flattened the world.”<sup>7</sup> Such forces and the multiple new forms and tools for collaboration that this flattening has created are explained in one complete chapter, where he also argued that globalized trade, outsourcing, supply-chaining, and political forces have changed the world permanently. He has referred to the rapid pace of globalization and the fact that it will continue to have a growing impact on business organization and practice. A historical survey of globalization is what has been referred to by Roland Robertson in *Globalization: Social Theory and Global Culture*<sup>8</sup>, Andre Gunder Frank in *Reorient: Global economy in the Asian age*<sup>9</sup>, Manfred B. Steger in *Globalization: A Very Short Introduction*<sup>10</sup>, and Thomas L. Friedman in his previously-mentioned works.

Although, much of the bulk of the literature on globalization and globality is found in studies which elaborate more on the economic aspect of these two terms, they could not be seen in a remote, isolated island of knowledge! As a matter of fact, studying globalization without referring to its cultural and social aspects seems impossible. There are mainly two approaches on the role of culture in global process. One focuses on the globalization’s positive consequences and the other one observes it as an inevitable side effect of the otherwise good economic globalization. Through his working paper, “What Do You Mean by Cultural Globalization,”<sup>11</sup> in 2004, Abril Trigo explained these two sides. Through most parts of his book *Globalization: Social Theory and Global Culture*, Roland Robertson elaborated on various aspects of the sociologists’ and social theorists’ attentiveness on culture and its relation to globalization from 1990s onward. In another attempt by John Tomlinson<sup>12</sup> it was also suggested that globalization has been the most significant force in forming and propagating cultural identity. In *Modernity at Large*, Arjun Appadurai focused on the cultural dimension of globalization, too. Commenting on the tension between cultural homogenization and cultural heterogenization, he posited that “The new global cultural economy has to be seen as a complex, overlapping, disjunctive order that cannot any longer be understood in terms of existing center-periphery models.”<sup>13</sup> Appadurai’s neologism of five “scapes” revealed more about his theoretical framework for examining cultural dimensions of globalization in 1980s and 1990s.
The new concept of “planetarity” proposed by Gayatri Chakravorty Spivak also made a different twist in social and cultural debates of globalization. Spivak specified last chapter of her book *Death of a Discipline* \(^\text{14}\) to this counter concept of “planetarity” in order to clarify her stance against what she perceived as destructive realities of globalization. Anthony Giddens’ contributions on socio-cultural aspects of globalization were variously mentioned in his different works such as *The Consequences of Modernity* (1990), where he presented his famous definition of globalization. *The Third Way: The Renewal of Social Democracy* (1998) was another work, and *Runaway World: How Globalization Is Reshaping Our Lives* (2004) was based on his highly influential BBC Reith lecture series on globalization. Giddens also claimed that there exits a second new phase of globalization at the turn of century. \(^\text{15}\) Paul Jay’s essay, “Beyond Discipline? Globalization and the Future of English,” \(^\text{16}\) on one hand explored the socio-cultural sides of globalization and on the other hand, developed the importance of English language and literature appearing as post-national entities in the wider scope of global sphere. Paul Jay’s most recent work *Global Matters: The Transnational Turn in Literary Studies* \(^\text{17}\) explores how globalization has transformed both the production and study of English literature. It also examines how globalization theory has informed transnational work in literary criticism and theory.

The literature available on the subject of the relationship among globalization and literature and literary studies might not seem as abundant as the material found on other aspects of globalization but it’s a promising field for more developments. Moreover, as a fundamental point for this research, it has been noted that terms and principles such as postcolonialism, postmodernism, world literature and comparative literature, and translation studies have always kept up with the contemporary world to remain as buzzwords for scholars, theorists, intellectuals, and academia in social, political, cultural and literary zones. Hence, it can be well claimed that globalization and its relevant debates often trace a parallel and even converging track with these terms. Contributions made by Bran Nicol, Ihab Hassan, John McGowan, Fredric Jameson, and Suman Gupta on the principle of postmodernism and its affiliations with globalization are considered noteworthy for this study and have been reviewed in their proper place. Theories, ideas, analyses regarding the principle of postcolonialism and its connections with globalization made by Simon Gikandi, John
Mcleod, G. Ch. Spivak, Homi K. Bhabha, and Suman Gupta are also significant and hence mentioned in the study, too. Simon Gikandi’s essay was published in the special issue of the journal South Atlantic Quarterly (Summer 2001) which focused on the fate of literature as a discipline in the age of globalization. In the introduction to this issue, Susie O’Brien and Imre Szeman raise a critical question: Does it make sense to speak about a literature of globalization? a question, which according to these researchers, could only be asked in the context of contemporary social, political, and cultural conditions and preoccupations. They claim that “it does not really make sense to search for a literature of globalization – for texts that explicitly thematize the processes of globalization – any more than it does to search for particularly explicit examples of postcolonial literature.”

The comprehensive edition on postcolonial studies made by Bill Ashcroft, Gareth Griffiths and Helen Tiffin is considered as a valuable material available on the topic. Valuable contributions made by David Damrosch, Hendrik Birus, John Pizer, Susan Bassnett, G. Ch. Spivak, Francesco Loriggio, Djelal Kadir, and Sieghild Bogumil on the topic of world/comparative literature and globalization have also been reviewed. There have been comprehensive researches made by David Crystal, Alastair Pennycook, Paul Jay, Selma K. Sonntag, and Joshua A. Fishman on the importance of English language and also its importance for globalization. The relationship between globalization and translation studies has been reviewed through analysis done on the works of Lawrence Venuti, Michael Cronin, Anthony Pym, and Susan Bassnett.

In Fictions of Globalization: Consumption, the Market and the Contemporary Novel (2006), James Annesley claimed to use the analysis of different texts (from Cisneros, Mukherjee, Palahniuk, Delillo, Lahiri, Ellis, and Gibson) to refine ways of knowing globalization’s discourses. By interpreting recent American fiction in terms linked to the growing appreciation of culture’s place in the globalization debate, Annesley offered an innovative, critical approach to the study of contemporary literature. Prompted by the contemporary American novel’s preoccupation with consumerism and the market, Annesley considered the implications these texts raise for the analysis of globalization and suggested that they offer unique ways of knowing and understanding contemporary social and economic contexts. Annesley tried to ask what the study of literature can do for a better understanding of globalization.
In *Globalization and Literature* (2009), Suman Gupta has presented a quality overview of the relationship among globalization studies, literature and literary studies. This book engaged with the manner in which globalization has been thematized in literary works; examined the relationship between globalization theory and literary theory; and discussed the impact of globalization processes on the production and reception of literary texts. Suman Gupta argued that while literature has registered globalization processes in relevant ways, there has been a missed articulation between globalization studies and literary studies. Some of the ways in which this slippage has been addressed were indicated in the book. In the course of fleshing out this argument such themes as the following were discussed:

- the manner in which anti-globalization protests and world cities have figured in literary works,
- digitization has remolded concepts of texts and text editing,
- theories of postmodernism and postcolonialism that are familiar in literary studies have diverged from and converged with globalization studies,
- English and Comparative/World Literature as institutional disciplinary spaces have been reconfigured,
- industries to do with the circulation of literature have become globalized.

In his essay, “Globalization and Contemporary Literature,” Nico Israel provided an overview of debates over economic globalization and explored globalization’s effects on and implications for contemporary literature. In this essay, he considered ways in which globalization could be linked to the broader history of modernity and to the inequalities produced and reproduced in capitalism and colonialism. Israel further suggested that globalization’s impact on literature is manifold, with both positive and negative associations. The publishing industry has itself become more globalized (and consolidated into multinational media conglomerates), but the World Wide Web simultaneously allows ever greater access to literary texts. Meanwhile, the themes of hybridity and multi-rootedness have become increasingly prevalent in literary texts. The essay concluded by exploring the question of how globalization might be shaping new literary forms, and suggested that contemporary literary theory and criticism must distinguish globalization from postmodernism.
Through his essay “The Impact of Globalization and The New Media on The Notion of World Literature,” Ernst Grabovszki discussed aspects of communication and scholarship in the humanities in the context of social processes resulting from globalization and the impact of new media. For his discussion, Grabovszki took his point of departure with Anthony Giddens’ notion of globalization being “an intensification of global social interrelations” and in an extension of his suggestion, Grabovszki argued that globalization also meant the intensification of literary relations and of communication including that of artistic, i.e., literary communication and production. Grabovszki suggested that the processes of creativity, the process of communication, and the study of literature and the changes these areas have been experiencing – owing to the impact of globalization and new media – should be studied contextually. Further, the article exposed observable changes regarding the traditional model of literary communication contrasted with the new possibilities offered by the internet and the World Wide Web. According to Grabovszki the potential globalization of literary studies in the form of world literature in the academy could also be indicative of the manner in which globalization processes impinge upon all institutions, including the academic. He noted several such extrinsic factors impinging upon institutional academic activity. These included international regulation of copyright and intellectual property, the international markets that academic institutions tap into and buy from, the manner in which socio-political and economic structures everywhere are becoming globally linked, the consolidation of publishing and media, the digitization of knowledge and the democratization of cyberspace. Grabovszki’s discussion also included his views on how this new situation resulted in new possibilities as well as requirements which authors, distributors, and readers of literature today have to cope with.

Shashi Deshpande’s book *Writing from the Margin & other essays* held a universal appeal, while firmly entrenched in the social realities of everyday life in India. Some of the essays in this book dealt with language and writing: the prickly and often acrimonious issue of English, the deep and unfortunate divide between English and regional languages, the importance and necessity of translations, the compulsions of the global market on literature. In the tenth essay, “The Globalization of Literature,” Deshpande referred to some of the important factors that would make it possible for a novel to go “globe-trotting.” She mentioned some essentials, the most
basic of which was the selection of a language (such as English) that could be accessible for a great number of readers. The next feature would be the type of the language or rather the explanations presented by the writers about the context of their text; customs, references, cultural or local qualities. Having access to Western agents and publishers and having the ability to conduct a powerful marketing system (as the most essential element of globalization) for a novel are among other important factors. Deshpande also claimed that the migration of writers, intellectuals and scholars from all over the world to Western capitals and universities and their new opportunity to give validity to the writings from their own countries could also be considered as an important factor for paving the way to globality of a novel. While warning about any standardization in the name of globalization, Deshpande acknowledged a healthy balanced exchange of culture and its constituents all around the globe. According to Deshpande in this way greater mobility of books and more translation would be a pleasant outcome of such globalization.

Much of the literature on Pankaj Mishra’s style and technique in globalizing Butter Chicken in Ludhiana: Travels in Small Town India was found through online interviews and reviews. One such interview, “I’m More Secure Now,” was published online at Outlook Magazine in 2000, where Mishra made a comparison between his two works: “I was writing in that clever, metropolitan voice that’s become the trademark of Indian writing in English-the Butter Chicken in Ludhiana voice. But The Romantics is truer to my own experience: the narrator with the small-town background and bookish knowledge who approaches the world very tentatively, through hesitations, indecisions, blind alleys and reevaluations.” Another interview was done by Sarah Fay in March, 2007. Chandrahas Choudhury also published a review of Mishra’s Butter Chicken in Ludhiana in his blog, The Middle Stage, in 2006, where he referred to the book as a “classic of Indian non-fiction” and gave an account of the book’s structure and characterization. He believed that “to Mishra, while middle-class Indians show a great desire to embrace the modern, all too often their modernity is only something tacked on to their old lives, such as their participation in consumer culture.” There has been an entry for Mishra and his work in the book by Padmaja Challakere, who believed that in Butter Chicken in Ludhiana, “Mishra does not just point to the ascendant forces of this new capitalism [growing and coming into view in India], or to the small-town orientation toward fast-food
restaurants and MTV, or to loss of local culture in small town India. Rather he renders these visible contrary currents and this new ambivalence through concrete evocations of people and their social voice.\textsuperscript{27} Much of the literature available on Mishra’s style and technique in globalizing \textit{The Romantics} was found through online reviews by Shoma Chaudhury,\textsuperscript{28} Marie Arana,\textsuperscript{29} Andrea Kempf,\textsuperscript{30} Amitava Kumar,\textsuperscript{31} Kausalya Santhanam,\textsuperscript{32} Michiko Kakutani,\textsuperscript{33} Rukmini Bhaya Nair,\textsuperscript{34} and some others. Nair’s review has been one of the toughest ones on the novel, while admitting Mishra’s globality. She posited that “Literary journalism has many of the characteristics displayed in Mishra’s work. By offering readers what Mishra describes as “a passport to the larger world” via the \textit{lingua franca} of English this mode of writing taps right into those historic reserves of intellectual longing that constitute the real subject of \textit{The Romantics}. In this sense, the literary journalist is a semi-official, accredited, mediator between cultures, rather in the manner of a colonial Richard Burton or Hester Stanhope or a V. S. Naipaul or Paul Theroux today.”\textsuperscript{35}

Among commentaries, critiques and reviews available on Milan Kundera’s selected works, which are quite abundant in fact, a number of the latest and most relevant ones have been reviewed in this study. It is noteworthy to mention that in the course of the analysis on Kundera’s selected works, there are references to his masterpiece \textit{The Art of the Novel}.\textsuperscript{36} This collection of essays by Kundera concerned the nature of fiction and discussed Kundera’s ideas about the aesthetics of the novel, outlining in seven sections the formal development of the European novel, as well. Accordingly, in this study many references are made to this great work in order to get a better understanding of the process of creating the selected novels of Kundera. The last section of this masterwork included a fascinating dictionary Kundera created for the benefit of his translators.

In \textit{Understanding Milan Kundera: Public Events, Private Affairs},\textsuperscript{37} Fred Misurella provided an overview of Milan Kundera’s fiction and critical writings, together with a chronology of writer’s life and a bibliography of works in French and English. The book aimed to be a general introduction to the themes and forms of the émigré Czech writer. \textit{Understanding Milan Kundera} had a chapter for each of the books published in English. After emphasizing the broad intellectual and aesthetic interests at stake in these works, with their grand theme of twentieth-century
consciousness and their approach to characterization, there came a summary of the characteristically intricate and discontinuous plots of the individual works. Chapter four of the book, concerned with *The Joke*, pursued Kundera’s simultaneous polarizing and interweaving of public and private, “the world of tanks” and “the world of pears” at the same time that it argued the inadequacy of narrowly political concepts to “a proper understanding of human life.” Through his criticism, Misurella insisted on Kundera’s “sympathetic attitude toward women who are victims of men,” just as he was trying to exonerate the author from Ludvik’s revenges on Helena in *The Joke* and to minimize the extent to which Tereza expedited the ruins of Tomas’ career in *The Unbearable Lightness of Being*. In chapter seven of his book, Misurrella presented Tomas as a scientist obsessed with mathematics of catastrophe and chance and Tereza as an aesthetician obsessed with the search for form. Simplifying Kundera’s musings on lightness and weight, he placed “the desire for sex” on the side of lightness and “the desire of love” on the side of heaviness, concluding that Tomas lived out both sides of the antinomy by virtue of his two dominant loves, Sabina and Tereza. “Like a good rationalist,” maintained Misurrella, therefore, Kundera rejected the supposed affirmation of lightness in Parmenides and made of the opposition something more ambiguous.

In *Critical Essays on Milan Kundera*, Peter Petro gathered an excellent collection of scholarly articles and interviews with Kundera that could be considered as a good help for readers to develop a better understanding of his works. The book contained reviews, interviews, articles and essays on from Francois Ricard, Roger Kimball, Lubomir Dolezel, Guy Scarpetta, E. L. Doctorow and many others. E. L. Doctorow’s review was focused on *The Unbearable Lightness of Being*, where he took Kundera’s novel seriously as an attempt to write an original, innovative work. Although Doctorow used the somewhat ambiguous terms “conceptualist fiction” and “generic brand, no frills fiction,” he conceded the novel was written by an author with a “first-rate mind.” Though many critics easily classified *The Joke* with a political tag (as a protest against Stalinist totalitarianism), some other reviewers such as Lubomír Dolezel preferred to categorize the novel as an ideological one. However, Craig Cravens registered this *multiperspectival* novel as a psychological one because of Kundera’s outstanding style of narration with its four first-person narrators and their internal monologues, all of which were reminding him about Faulkner, Woolf,
Beckett and Joyce. For Burt Feintuch, Kundera’s use of folk culture as both formal model and affective metaphor was striking; he believed that “in this remarkably accomplished novel folk-life serves as a paradigm for literary technique.” According to Feintuch since genres were blurred in The Joke, then it was not possible to differentiate between folk-life (jokes) and high art (literary form). Irving Howe believed that The Joke and a number of other works of fiction by Milan Kundera bear distinct qualities rarely experienced before that in modern literature.

Among different reviewers who have studied Milan Kundera’s works, at least, three of them have conducted their separate surveys by reviewing various reactions and feedbacks from other researchers or critics on Kundera. One of these reviewers is Petr A. Bilek, who in 1996 and through his review of several authors commenting on Kundera’s work, had been hard on Kundera. He reproached Fred Misurella on different grounds as well as for uncritically adopting Kundera’s falsified biography: “He even accepts the mythologization of Kundera’s life story with all its stylized distortions.” The second critic is Michelle Woods who tried to depict British critical reaction to Kundera’s work through her essay “A Very British Bohemian? The Reception of Milan Kundera and his Work in Great Britain.” Woods referred to one of the reactions made by Clive Sinclair at Times Literary Supplement in 1983 in response to Kundera’s admonition in his preface to Heim’s 1982 translation of The Joke that this novel was not political but only a love story. Further, in her book Translating Milan Kundera, Woods provides a fascinating look at the decision making process that goes into translating an author’s work, discussing the multiple translations of Kundera’s novels, and the pressure of translation on the writer. The third reviewer is Petr Hruby who in his essay dated fall 2003 examined the wide range of critical assessments regarding Kundera’s works, both in Czechoslovakia and internationally. Hruby referred to more than 30 reviewers and critics amongst whose studies one can find reactions to The Joke too.

In Terminal Paradox: The Novels of Milan Kundera, Maria Neˇmeova´ Banerjee analyzed major works of Kundera, where she devoted the first chapter of this book to The Joke and the sixth chapter to The Unbearable Lightness of Being. Of particular interest in this book was Banerjee’s discussion of using music to interpret Kundera’s writing. Banerjee made a comprehensive review of both novels’ structural
and formal design, while scrutinizing the characterization, themes and motifs used by the writer.

*Bloom’s Modern Critical Views on Milan Kundera* examined the major works of Milan Kundera through full-length critical essays by expert literary critics such as John Bayley, Vicki Adams, Peter Kussi, Italo Calvino, and many others. In addition, this title features a short biography on Milan Kundera, a chronology of the author’s life, and an introductory essay written by Harold Bloom. Italo Calvino believed that Milan Kundera has built up his narrative in *The Unbearable Lightness of Being* on a simple truth: “It is impossible to act according to experience because every situation we face is unique and presents itself to us for the first time.”

He also asserted the significance of *digressive* elements of Kundera’s narrative style. Further in his article, Calvino made two objections to Kundera: one terminological which concerned the constituents of the category of kitsch and one metaphysical objection regarding Kundera’s attitude toward his “categorical agreement of being.”

Gregory Kimbrell’s review on *The Unbearable Lightness of Being* invited readers to see the book from a historical point of view and asserted that for a complete understanding of the novel one should definitely know Czechoslovak history. In order to find out the relation of Kundera and *The Unbearable Lightness of Being* to history, Kimbrell first attempted to detect and catch Milan Kundera’s attitude towards history and the ways in which it has influenced the creation of his novel. He further reaffirmed that the best way to approach the novel is as a philosophical text which investigates existential questions. Emphasizing on the significant role of the narrator as that of any other character in the story, and through a weighty analysis, Hana Pichova focused on the *directing* function and the function of the *creator* for the narrator in *The Unbearable Lightness of Being*. She believed that these two functions most clearly relate to the theme of freedom. She further posited that by adopting these two functions, the narrator of the novel could make himself visible in the story and gain “a potential omniscience through which he could control his fictional personae and their world completely.”

Robert Thomas considered Kundera an ardent opponent to Communism as he pointed out that “beneath this opposition, however, was a belief that Communism was but a surface manifestation of a deeper conflict between individuality and
collectivism.” Thomas then quoted Sabina to show how she expresses a great appreciation of the depth of collectivism. Further, in another section of his analysis, Robert Thomas posited that “the individual could suffer for choices made.” He then brought the example of Tomas who was deprived of his professional job at the hospital and forced to work as window-washer at last. He believed that though the character has suffered for his actions, there exited a sense of “individual triumph” in the meantime: such a character has “chosen life rather than “to become a shadow” in the service of collectivism.”

1.7. Organization of the Study

This study consists of six chapters. Chapter one is the Introduction, which provides a general exposition on the major arguments of the thesis. In this chapter after some introductory statements about the nature and rationale of the study, the researcher gives a detailed account of the objectives, scope and the significance of the research as well as the methodology and the key concepts around which the research revolves. Also a brief review of literature is presented in this chapter.

Chapter two, Globalization and Literature, consists of four main parts. The first part, Globalization, deals with the definitions, history and developments of globalization and globality. In this part the economic (or political) origination and recent developments of globalization and globality are surveyed through reviewing the current concepts, ideas or theories presented by some of the authorities on the topic. Part two, Cultural and Social dimensions of Globalization, deals with the social and cultural aspects of globalization through a detailed history and review of literature. These two dimensions are considered as the foundations or substructures for literary globalization. In the third part, globalization and its relationship with literature and literary studies are dealt with. After a general overview, some conceptual literary theories and disciplines such as Postmodernism, Postcolonialism, World Literature and Comparative Literature are discussed in the light of their interactions with globalization. For the next level, some important tools or mediums such as media and literary industries, English language and translation practice which play a major role in expanding the connection between globalization and literature are
discussed. Also as the third level of affiliation a debate on the existence of globalization in literature and the literariness of globalization is presented in this section. The fourth part of this chapter deals with the theoretical framework made from Grabovszki-Deshpande-Israel’s contributions on global literature and its relevant institutions and the methodology for approaching the selected texts.

Chapter three, **Pankaj Mishra and His World**, consists of two main parts. First there is an introduction to Pankaj Mishra’s biography and his contribution to the field of writing and literature. Then in the next part, Mishra’s novel *The Romantics* and his travelogue *Butter Chicken in Ludhiana: Travels in Small Town India* are analyzed through the **eclectic approach**. Here, for finding the intra-textual features of *The Romantics*, the researcher directly refers to some formal elements to find out what the novel is all about. These elements include Setting, Plot, Narrator, Point of view, Theme, and Characterization. Moreover, at suitable intervals, the style, tone, structure and language employed in the text are discussed. Focusing on the extra-textual characteristics of the novel, the feedbacks and reactions about *The Romantics* are explained next. These include the literary significance and reception of the text, and its influence and popularity. The same procedure of analyzing intra-textual features is done for *Butter Chicken in Ludhiana: Travels in Small Town India*. Since the work under study is a travelogue or a travel novel therefore parameters like Genre, Itinerary and Setting, Narration and Narrator, and Characterization are of main concern here. This chapter ends with the analysis of the extra-textual characteristics of the travelogue. The context in which the book is located and feedbacks and reactions about this travel novel are discussed here.

Chapter four, **Milan Kundera and His World**, also consists of two major parts. The first part of this chapter is a review on Kundera’s biography and literary career. In the next step, Kundera’s selected novels are analyzed. Focusing on the intra-textual features of *The Joke*, the researcher discusses some formal elements such as Structure, Plot and Setting, Narration, Narrator and Characterization, and Themes. For the extra-textual part of the analysis, the literary significance and reception of the text, and its influence and popularity are discussed. Similar intra-textual features are traced and reviewed in the next part of this chapter which deals with the novel *The Unbearable Lightness of Being*. In the discussion about the extra-textual features of
the novel, the researcher explains about the context in which the book is located and feedbacks and reactions about the novel.

Chapter five, **Assessment**, presents an in-depth evaluation of the interaction of the main theory of the research and the texts after applying the eclectic approach and also after observing the selected texts through the prism (deduced from the theoretical framework). Corresponding to the main methodology of the research, there exit in this chapter an additional multi-layer assessment of the selected texts as observed particularly through the theoretical framework. It is attempted here to highlight more practically the existence of the affiliation of globalization and literature as manifested in the selected works of the study. Here the selected works of Pankaj Mishra and Milan Kundera are separately observed from a closer perspective; their interactions with operational institutions and entities of literary globalization and globality are fully developed and explained.

Chapter six, **Conclusions**, deals with the results and conclusions of the study. These concluding pages of the study present the findings and final conclusions of the research, regarding the extent and manners by which these four works of Mishra and Kundera can be considered as narratives of globalization, or the extent and manners of which these two writers utilize certain passwords to enter the realm of gaining a greater readership which finally brings them more globality. Also some other findings of the research are mentioned in this final chapter.
1.8. Notes and References


2 The Indian novelist, Shashi Deshpande, was born in 1938 in Dharwar, North Karnataka, India, educated at Bangalore University and received degrees in Economics and Law. She later received an MA in English Literature. Both her first collection of short stories, The Legacy (1978), and her highly praised novel, The Dark Holds no Terrors (1980), announced the arrival of a new feminist voice in Indian fiction; in these works Deshpande explores contemporary India and illustrates the complex adjustments and social changes of the 1980s. Her honest treatment of sexuality, gender, and generational conflicts is evident in Roots and Shadows (1983). In Deshpande’s vision, liberation for the Indian woman is circumscribed by boundaries of class, social position, and marital status. Her most accomplished novel, That Long Silence (1988) combines bitter realism with subjective exploration, political awareness with Hindu philosophy. For this novel, she received the Sahitya Akademi Award and Nanjangud Thirumalamba award. Deshpande has also written fiction for children, and two detective novels, If I Die Today (1982) and Come Up and Be Dead (1983). The Binding Vine, Matter of Time, and Writing from the Margin and other essays are her other works.

3 Nico Israel received his Ph.D. from Yale University in 1995 and works as the associate Professor at the English Department, Hunter College, New York. His areas of expertise include twentieth century British, Irish, American, and European literature, colonial and post-colonial literature and theory, literary and critical theory, and art history and visual culture. His first book, Outlandish: Writing between Exile and Diaspora, was published by Stanford University Press in 2000. He has published academic essays on the novelist Joseph Conrad, the philosopher Theodor Adorno, and the poet Wallace Stevens; book reviews on questions concerning modernism and critical theory; and over fifty catalogue essays, previews and reviews for contemporary art exhibitions. He is a frequent contributor to Art forum International magazine.


17 This book is supposed to be published in summer 2010.


26 Ibid.


Ibid.


Ibid., p.54.

Ibid., p.75.


53 Ibid., p.217.


55 Ibid.