VERNACULAR COSMOPOLITANISM IN POSTMILLENNIAL BRITISH FICTION

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ABSTRACT

VERNACULAR COSMOPOLITANISM IN POSTMILLENNIAL BRITISH FICTION

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Handling the world as a whole with its collective problems has become a matter of considerable concern for social, cultural and literary studies with the turn of the millennium. The first two decades of the twenty-first century have witnessed a renewal of attention to cosmopolitanism and its gradual transformation, especially since the global financial crisis of 2008. It is from this vantage point that this dissertation looks at British cosmopolitan fiction and its features, arguing that postmillennial cosmopolitan fiction is able to reflect these evolutionary changes in the definition of cosmopolitanism. Departing from universalist ideals of cosmopolitan thought, this thesis adopts particularist or local senses of the concept, which can be subsumed under the term vernacular cosmopolitanism, which is elaborated within the scope of this study so as to demonstrate its validity as a term that is able to display postmillennial British fiction's thematic and aesthetic aspects. With a view to contemporary theories of cosmopolitanism not only in the field of Anglophone literature but also in other disciplines, this study suggests new perspectives on how to read cosmopolitan fiction and, to this end, creates a theoretical framework with a number of definitions and tools that can be employed

analytically. This thesis also examines, with recourse to this framework, three postmillennial British novels that can well-deservedly be categorized as cosmopolitan: Ian McEwan's *Saturday* (2005), Zadie Smith's *NW* (2012) and Salman Rushdie's *The Golden House* (2017), which make visible the transition from universalism to particularism through their versions of vernacular cosmopolitanism.

Keywords: cosmopolitanism, cosmopolitan fiction, postmillennial fiction,
vernacular cosmopolitanism, glocality

ÖZ

MİLENYUM SONRASI İNGİLİZ ROMANINDA YÖRESEL KOZMOPOLİTLİK

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Yeni yüzyılın gelişiyle birlikte, kolektif sorunlarıyla dünyayı bir bütün olarak ele almak, sosyal, kültürel ve edebi çalışmalar için daha önemli hale gelmiştir. Yirmi birinci yüzyılın ilk yirmi yılı, kozmopolitlik kavramının yeniden ilgi odağı olmasına ve özellikle 2008 yılının küresel finansal krizinden itibaren giderek dönüşüme uğramasına tanıklık etmiştir. Bu bakış açısından yola çıkarak bu tez, milenyum sonrası kozmopolit romanın, kozmopolitliğin tanımındaki bu evrimsel değişimleri yansıtabildiğini ileri sürerek kozmopolit romanı ve onun özelliklerini tanımlamayı amaçlar. Kozmopolit düşüncenin evrenselliğe dayanan ideallerinden ayrılacak olan bu çalışma, yöresel kozmopolitlik terimi altında yer alabilen, kavramın belirli ve yerel anlamlarını benimsemektedir. Milenyum sonrası İngiliz yazınının tematik ve estetik yönlerini sergileyebilmede geçerli bir terim olduğunu kanıtlamak için bu çalışma kapsamında yöresel kozmopolitlik ayrıntılı olarak incelenecektir. Yalnızca İngilizce dilinde üretilen edebiyat alanındaki değil farklı disiplinlerdeki çağdaş kozmopolitlik kuramlarından da yola çıkan bu çalışmada, kozmopolit romanın nasıl okunması gerektiğiyle ilgili yeni bakış açıları sunulmaktadır. Bu amaç doğrultusunda, roman incelemelerinde kullanılabilecek bir takım tanım ve araçlar ile

birlikte kuramsal bir çerçeve yaratılmıştır. Bu çerçeveye başvurarak ise, bu tezde, kozmopolit olarak adlandırılabilecek üç milenyum sonrası İngiliz romanı incelenmektedir: Ian McEwan'dan *Cumartesi* (2005), Zadie Smith'den *NW* (2012) ve Salman Rushdie'den *Altın Ev* (2017). Bu romanların herbiri evrenselcilikten partikülarizme geçişi kendi yöresel kozmopolitlik anlayışıyla görünür hale getirmeyi başarır.

Anahtar Kelimeler: kozmopolitlik, kozmopolit roman, milenyum sonrası roman, yöresel kozmopolitlik, global-lokallik

To Poyraz

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CHAPTER 1

INTRODUCTION

Critical engagement with the world and its prevailing problems has emerged as a dominant aspect of social, cultural and literary studies with the turn of the century. As the world is considered a whole in the face of common global issues, a critical term to define this recent condition of the world has gained validity: cosmopolitanism. The first two decades of the twenty-first century have witnessed a renewal of interest in the concept of cosmopolitanism. With the emergence of this new type of cosmopolitan world, which is unprecedented owing to the technological capacity to connect everyone and everything across its borders, new debates around the concept of cosmopolitanism and the nature of cosmopolitan communication and identity have been inaugurated. This inquiry still requires elaboration in the realm of literature, and this need has become the departure point for this dissertation. Drawing upon broader theories of cosmopolitanism from a range of diverse disciplines, this dissertation explores the repercussions of cosmopolitanism in postmillennial British fiction and argues that postmillennial fiction reflects the transformations in the conception of cosmopolitanism. This new understanding of the concept will be analyzed in Ian McEwan's *Saturday* (2005), Zadie Smith's *NW* (2012) and Salman Rushdie's *The Golden House* (2017).

This study aims to explore how cosmopolitanism has impacted on postmillennial British fiction, and to reveal the ways in which the themes relating to this concept have been reflected in certain elements of the cosmopolitan novel. Looking at the world as a whole has reverberations for the redefinition of two concepts: communication and identity – precisely because the scope of communication has expanded and conventional forms of communication have undergone unprecedented changes; likewise, identity has faced certain challenges

and obtained new implications in this cosmopolitan world. For these reasons, this study will focus on cosmopolitan communication and cosmopolitan identity as permeating themes and constitutive elements of postmillennial cosmopolitan fiction by writers who hail from Britain.

The impact of cosmopolitanism on the realm of literature has been recognized by many other studies, which attempt to explicate the cosmopolitan aspects of literary works in quite diverse ways. As cosmopolitanism is a tentative concept and lacks a definition with clear boundaries, it is also adopted by literary scholars within different frameworks. Robert Spencer's *Cosmopolitan Criticism and Postcolonial Literature* (2011) is one of the significant contributions to the incorporation of cosmopolitanism into literary studies with its emphasis on the effect of cosmopolitan texts on their readers and the implementation of this method of cosmopolitan reading in the novels by J. M. Coetzee, Timothy Mo, Salman Rushdie and the later poetry of W. B. Yeats. Like Spencer's work, Rebecca Walkowitz's *Cosmopolitan Style: Modernism Beyond the Nation* (2006) and Jessica Berman's *Modernist Fiction, Cosmopolitanism, and the Politics of Community* (2001) discuss cosmopolitanism specifically in relation to twentieth-century fiction and the modernist style. Katherine Stanton's *Cosmopolitan Fictions* (2006), Berthold Schoene's *The Cosmopolitan Novel* (2010), Fiona McCulloch's *Cosmopolitanism in Contemporary British Fiction: Imagined Identities* (2012), Emily Johansen's *Cosmopolitanism and Place: Spatial Forms in Contemporary Anglophone Literature* (2014), Alan McCluskey's *Materiality and the Modern Cosmopolitan Novel* (2015), and Kristian Shaw's *Cosmopolitanism in Twenty-First Century Fiction* (2017) all emerge as recent studies which explore the relationship between cosmopolitanism and contemporary fiction with a view to cosmopolitanism's connection with several concepts and theories like nationalism, belonging, glocality and feminism, among others. Some of these studies approach cosmopolitanism in an idealist fashion, which will be called "universalist" in the scope of this dissertation, while others look at it from a local point of view. Although a transition from universalism to particularism can also be observed in these studies, this dissertation will depart from them by focusing on this paradigm shift in cosmopolitan thought more insightfully. Furthermore, particularist and

vernacular versions of cosmopolitanism, which are more representative of postmillennial fiction, are yet to be elaborated in the realm of literature. This dissertation, thus, will follow the trend of contemporary cosmopolitan theories, which point at the passage from universalism to particularism in cosmopolitanism, and by doing so, will contribute to the recent scholarship on the intersection between cosmopolitan theory and literature.

Rebecca Walkowitz's *Cosmopolitan Style: Modernism Beyond the Nation* (2006) comes as an important insight into cosmopolitan fiction in relation to modernism in its early and late phases. It is the very style and posture of modernist texts, according to Walkowitz, that aligns them with cosmopolitanism. Walkowitz traces the modernist inclinations in late twentieth century fiction that demonstrate, however, certain changes from the modernism of the early twentieth century of Conrad, Woolf, and Joyce. This shift is specified by two related terms coined by Walkowitz, pointing at the transition from "international modernism" to "critical cosmopolitanism" (7). The former term refers to the condition of early modernist writers who can be thought in some ways as international on the basis of their geographical mobility through many European cities, and the emergent mode of art which is predominantly a mixing of languages and cultures that come out of this internationalism (7). For her, "critical cosmopolitanism", likewise, emphasizes the significance of the aspect of style within the concept of cosmopolitanism although the new political reactions and thinking signal the emergence of new styles towards the end of the century. Salman Rushdie and Kazuo Ishiguro demonstrate, according to Walkowitz, "critical cosmopolitanism" through their employment of modernist narrative techniques such as wandering consciousness, recursive plotting, and collage among others (2). It will be argued in this dissertation that postmillennial fiction is also concerned with style, but in a different way from modernist or postmodernist "tactics" suggested by Walkowitz. It will be shown here that twenty-first-century fiction departs from these tactics' tendencies of negation and implication by developing more direct ways of responding to the world. In other words, the way in which twenty-first-century novels deal with cosmopolitanism is distinctive from twentieth-century cosmopolitan fiction.

Most studies on cosmopolitanism in fiction focus on the concept's relation to and transcendence of nationalism. Going beyond national identity in cosmopolitan thought permeates *Cosmopolitan Fictions* (2006), in which Katherine Stanton agrees with the current trend in cosmopolitan thinking: "Rather than world citizenship, cosmopolitanism now indicates a multiplicity or diversity of belongings – some carefully cultivated, others reluctantly assumed" (2). "British fiction," as McCulloch maintains, "often dislocates regional borders to envisage nomadic transnational citizens who fluidly chart a cosmopolitan route", yet she warns against the misconception that "cosmopolitan citizenship leads to the demise of community" (12). In the same vein, the fiction that Kristian Shaw calls cosmopolitan is not post-national; national borders still exist, yet they keep "vacillating", in Etienne Balibar's words adopted by Shaw: "This vacillation means 'that borders have stopped marking the limits where politics ends because the community ends' (p. 220); indeed, these fictions recognize, with Balibar, how complicated our notions of community, and their stopping and starting points, are" (*Cosmopolitanism* 4-5). This assertion that in cosmopolitan fiction the borders of cosmopolitan communities vacillate is not without its merits. The attention to vacillating borders, not only between nations but also among more parochial communities, can also function as a useful viewpoint for the analysis of postmillennial cosmopolitan novels. Thus, the engagement with vernacular cosmopolitanism in this dissertation will provide new insights into the concept of communal attachments and affiliations.

The evocation of vacillating borders also appears in one of the most significant attempts to analyze the imbrications of cosmopolitan theory in the realm of fiction, in Berthold Schoene's *The Cosmopolitan Novel* (2010). Schoene traces the origins of "contemporary" British cosmopolitanism back to two important events –the fall of the Berlin Wall (on November 9, 1989) and the World Trade Center attacks (on September 11, 2001). What is meant by cosmopolitanism in British literature, specifically in fiction, can be understood with reference to this idea of the contemporary. The cosmopolitan novel can thus be considered as an embodiment of a new worldview. Schoene suggests that "the emergence of a new British cosmopolitanism" gives rise to a new kind of novel: "the cosmopolitan

novel" (11). According to Schoene, "[c]entral to the cosmopolitan novel is its representation of worldwide human living and global community" (17). So far, the most straightforward questions concerning the cosmopolitan novel have been upheld by Schoene:

> But precisely what implications might imagining the world instead of the nation have for the form of the novel *per se*? Is the shift in perspective and scope likely to remould the very morphology of the genre? And what exactly *is* the structure of the world to be mimicked in the cosmopolitan novel?" (13)

His foremost attempt to partly respond to these questions ends in a definitive term, "compositeness", which distinguishes the cosmopolitan novel. Drawing on the idea that "[t]he globe appears to be shrinking" (13), and "[o]ur lives are lived quite literally at different levels" (14), Schoene argues that "[c]osmopolitan representation must convey this synchronicity of the incongruous, multifarious and seemingly disconnected at the same time as it does its best to capture the streaming flow of a newly emergent contemporaneity" (14). Imagining the world as a whole is the mainstream tendency in most cosmopolitan novels; yet, postmillennial cosmopolitan fiction is also marked by an orientation towards vernacularism in cosmopolitan thought, as this thesis argues.

Schoene draws attention to the use of the technique of mondialisation or imagining the world in Salman Rushdie's *The Satanic Verses* (1988), which he calls "without doubt the single most important prototype of the contemporary cosmopolitan novel" (28) by quoting Al-Azm's analysis of the novel as: "the multicultural, multinational world-novel *par excellence*" (48). The novel, then, can be seen as an early and representative example of fiction that imagines the world. In the same vein, for Schoene, Arundhati Roy's *The God of Small Things* (1997) can be seen "as a cosmopolitan novel imagining the world rather than a postcolonial novel focused strictly on (re-)imagining the nation" (130). It can also be argued, both following this line of thought and in a way transcending it, that postmillennial cosmopolitan novels "imagine the world" rather than the nation, and do so specifically by making it up through a number of narrative choices as well as engaging with it more directly. This will be shown in this thesis in the analysis of a more recent Rushdie novel, *The Golden House*, which departs from the author's

earlier fiction, by making references to the parallelism between narrative and identity choices in the cosmopolitan world of the novel. It must, however, be stated that postmillennial cosmopolitan fiction does more than imagining the world especially when the particularist tendencies of cosmopolitanism become more visible in the second decade of the millennium.

Some other studies tend to limit their focus to certain aspects of the concept of cosmopolitanism while paying attention to postmillennial novels. According to Fiona McCulloch, in *Cosmopolitanism in Contemporary British Fiction: Imagined Identities* (2012), "[t]he problems caused by globalization that are addressed by cosmopolitanism cannot be separated from feminist concerns" (5) because "[a]n undeniable link exists between the territorial divisions of nationhood and the dispossession of women that can only be responded to by a synergized transpositional cosmofeminist outlook" (5). McCulloch's understanding of cosmopolitanism, nevertheless, is closer to the concept's universalist version as the key theme addressed in the novels she focuses on is an idealized human conception: "An attainable utopian premise is that our common humanity can be revealed through love's ability to build bridges across territorial divides" (10). With particular attention to cosmofeminism in the novels like Jeanette Winterson's *The Powerbook* (2000), *The Stone Gods* (2007), and Zoe Strachan's *Negative Space* (2002), she suggests they "offer queer perspectives that question and refuse to endorse social norms like patriarchy, heteronormativity and global capitalism" (10-11). Cosmopolitanism's economic dimension remains somehow secondary to the feminist concerns within this study of contemporary cosmopolitan fiction. Cosmopolitan identity in postmillennial fiction needs elaboration in more general terms, as this dissertation argues.

Alan McCluskey's work on cosmopolitan fiction is more like a reading process, the effect of which can lead to the reader's cosmopolitan attitudes. His examples of cosmopolitan novels, such as those by Caryl Phillips, J. M. Coetzee and Philip Roth, interrogate the notions of belonging and home. According to McCluskey, Phillips's cosmopolitan novels like *Higher Ground*, *The Nature of Blood*, and *A Distant Shore* make use of certain stylistic devices "not only to 'estrange' the reader from the protagonists and to upset straightforward empathic

readings, but also to encourage the reader to adopt a critical and cosmopolitan view towards history" (15). Rather than erasure of or detachment from home and nation, vernacular cosmopolitanism is more implicated in the rendition of multiple attachments and belongings which are in no way stable and unmalleable, as will be shown in this thesis.

Glocality is another significant concept which is closely linked to cosmopolitanism. Schoene demonstrates the interrelation between the global and the local in the novels *The God of Small Things* (1997) by Arundhati Roy, *The Inheritance of Loss* (2006) by Kiran Desai and *Transmission* (2004) by Hari Kunzru as they show "the interpermeation of the local and the global and, especially, how despite its evident susceptibility to global trends, the local continues to assert itself as a scattering of uncharted snags disrupting globalisation's surge" (128). In *Cosmopolitanism and Place: Spatial Forms in Contemporary Anglophone Literature* (2014), Emily Johansen also pays attention to this interpermeation of the global and the local. Cosmopolitanism in contemporary transnational novels, as Johansen contends, is portrayed as "continually unfinished," and as "an ongoing project" in which "the continuous movement between the local and the global that modern citizenship requires" is apparent (4). Johansen exemplifies this spatial approach in Dionne Brand's *What We All Long For* (2005), Hari Kunzru's *Transmission* (2004), and Monica Ali's *Brick Lane* (2003), which are "far more interested in the day-to-day experience of living in a particular local place" (32) because in them, "while the global is central and formative to the cosmopolitan text, it is not the only location from which they operate" (31). While several other studies emphasize the concept of glocality, this dissertation aims to provide new insights into the concept by specifically exploring the narrative strategies in which glocality becomes discernable and reconceptualized in twenty-first-century fiction.

With the turn of the century, this dissertation argues, cosmopolitan fiction has become more overt and hyper-sensitive in its engagement with contemporary politics, especially with regard to neo-capitalism and global economics. Brennan's idea of cosmopolitanism has much to do with the economic implications of the concept, yet his literary examination involves premillennial novels, and thus

provides partial insight into postmillennial cosmopolitan fiction. Brennan laments that globality as a pervasive concept in cultural theories remains unchallenged. The reason for this partly lies in the idea that "cultural theory is deeply invested in globalism as well" (*At Home* 7). Viewing cosmopolitanism as "a veiled Americanism" (682), Brennan's "Cosmo-Theory" "condemns cosmopolitan theory as the ideological vehicle of a wholly deleterious process of globalisation induced, orchestrated and covered up by 'the West'" (Schoene 10). Schoene avers that Brennan's theory tends to "disparage all western cosmopolitanism as collusive with the neo-imperialist project of American world domination" (10) as he posits his own work on the cosmopolitan novel within the framework of "a new British cosmopolitanism" (11). This dissertation will argue, however, that British fiction is also implicated in this idea of Americanism as a pervasive condition of contemporary cosmopolitanism.

In alignment with the concept of particularist cosmopolitanism, the emphasis on the everyday and the ordinary evokes the idea of non-elite cosmopolitans. Brennan claims that "[u]nlike that of the past, the new cosmopolitanism is felt to be plebeian. The cosmopolite in this fiction is not an elite or jet-setter alone, but also simply the 'people'" (*At Home* 39). Despite its focus on non-elite cosmopolitans, Brennan's version of cosmopolitanism also has overtones of postcolonialism, even postmodernism.

> Cosmopolitanism displays impatience, at times even hostility, to the legacy of decolonization and is filled with parodic or dismissive references to the exalted 'people' of the liberation movements. The 'people' in cosmopolitan novels are not, as in Fanon, an occult presence of almost religious power; they are not the agents of historical change but the comic register of our common inadequacies, gullibilities, creativities, and desires. (39)

Characters in the cosmopolitan novel, according to Brennan, are often ordinary people with fallibilities, needs, and weaknesses. Not only non-exalted characters, but also the employment of parody, sarcasm, comedy, and irony are aligned with the features of postmodernism: "The goal very often is to join an impassioned political sarcasm (a situated satire) with ironic detachment, employing humor with a cosmic, celebratory pessimism" (39). It is highly political in purpose, and subversive and ironic in style. Obviously, Brennan adopts a definition for

cosmopolitanism that has more to do with premillennial novels. Yet, in his cosmo-theory, Brennan revises the definition of a cosmopolitan subject: "The new cosmopolitan subject, as the discourse has it, is for the first time plebeian, nonwhite, working-class, and globally dispersed" ("Cosmo-Theory" 674). The cosmopolitan is situated as non-Western, and non-elite in this context. These references to everyday cosmopolitans mark a gradual passage to particularist cosmopolitanism in Brennan's theory. Yet, the demand for connecting this theoretical aspect with the study of postmillennial fiction has become a motivation for this dissertation to fill in this gap in the scholarship.

The departure from multiculturalism and universalism can be explicated with a view to vernacular cosmopolitanism in literature, which this dissertation will undertake to demonstrate. In fact, differences in race, ethnicity and culture are accepted as ordinary and everyday aspects of cosmopolitan living while class divides and economic inequalities gain renewed significance in the definition of this new interconnected community. Therefore, cosmopolitanism's implications in neo-capitalism and in class will be a focus of attention in this dissertation as this particularist rather than universalist vision of the concept has not yet been paid enough attention to in the field of literary studies which concentrate particularly on contemporary fiction. With the reconceptualization of cosmopolitanism by bringing not-yet-addressed dimensions of the concept to the fore, this dissertation aims to make a significant contribution to the field of contemporary literary studies as well as to the scholarship in cosmopolitanism.

The understanding of cosmopolitanism in this thesis will be informed by another trendy term of the twenty-first century: post-postmodernism. In fact, like cosmopolitanism, it remains a slippery term, which, nevertheless, can be delineated in terms of a time span from the late 1990s onwards. Jeffrey T. Nealon's *Post-Postmodernism or, the Cultural Logic of Just-in-Time Capitalism* (2012), playing with the title of Fredric Jameson's *Postmodernism, or, the Cultural Logic of Late Capitalism* (1992), emphasizes the timeless prevalence of, and the impossibility of going beyond, capitalism within contemporary discourses, and defines post-postmodernism in alignment with this capitalist reign. In his theory, the post-postmodernist reading of literature means a departure from the linguistic turn of

postmodernism where "fragmentation" is the watchword. In post-postmodernism, "intensification" rather than "fragmentation" becomes paradigmatic "with globalization as its primary practice – all access all the time" (150). For him literature's privileged status in the postmodernist linguistic era and its "synecdochic role" (reading the literary "part" to grasp the "whole" context) are destroyed, and a post-postmodernist reading instead involves understanding the whole (economic globalization) first (150). In the literary realm, this is a transition from "the postmodern hermeneutics of suspicion to a post-postmodern hermeneutics of situation" (150). At this point, this study argues that, it is the cosmopolitan novel that is capable of reinforcing such a post-postmodernist reading practice as it primarily deals with globalizing conditions and situations. As emphasized in this thesis, it provides a hyper-awareness in which contemporary political situations are responded to immediately. Nealon asks further: "*What* […] *can poetics tell us about the workings of economics and culture, rather than vice versa?*" (153; emphasis in original). It is also of significance to contextualize cosmopolitanism within this broader concept of post-postmodernism. This inquiry above can be taken as the central question in a study dealing particularly with the relation between cosmopolitan fiction and the economic dimension of globalization. This dissertation can in fact be seen as an attempt to respond to Nealon's demand that literature must be discussed in "socioeconomic terms" (153). It is argued in this thesis that the new cosmopolitan condition with its socioeconomic mechanisms has been embodied in the postmillennial cosmopolitan novel. This resonates with Binnie *et al.*'s assertion that cosmopolitanism is "an intrinsically classed phenomenon" (8); therefore, eliminating the socioeconomic dimension from cosmopolitan theories will render it insufficient. In this sense, one of the endeavours in this thesis is to show that this neocapitalist attitude within contemporary cosmopolitanism is projected in the fiction that is under scrutiny here. In this respect, this study can be viewed as an attempt at a post-postmodernist reading of literature through grasping the whole (the context of economic globalization and cosmopolitanism) first. By doing so, it also aims to bring in renewed perspectives and insights to the study of contemporary cosmopolitan fiction.

A general outlook on postmillennial tendencies which inform contemporary British fiction can reveal that the concepts of communication and identity are highly debated issues. Literary tendencies in the 21st century seem to vary stylistically, borrowing from diverse literary traditions, and juxtaposing a number of aesthetic devices that appeared before the millennium, yet the subject matter – the urge to deal with the contemporary world – has become the dominant feature of twenty-first-century fiction. Contemporary trauma and post-apocalyptic literature as well as the fiction of posthumanism, to illustrate, all engage with this urge in particular terms. These twenty-first-century genres are all preoccupied with contemporary issues with their specific focus of attention. Yet, as a common concern in all genres, challenges to human identity and communication come to the fore. Cosmopolitan fiction adds one more dimension to these discussions by taking the newly-gained status of the world –its cosmopolitanism – into consideration. In this sense, this thesis argues that the cosmopolitan novel is a very suitable genre to project the global conceptions of the century robustly, especially when contemporary notions of identity and communication are taken into account.

Discussions of cosmopolitanism in the contemporary world and in fiction are relatively new, considering that there has been a big gap since the concept's last appearance in theory, dating back to Kantian times. Cosmopolitanism as a term is rooted in the Cynics' notion of "citizen of the cosmos" (in the fourth century BC), and the Roman Stoics' idea of the "oneness of humanity" (in the third century BC). Following Cynics and Stoics, it is Kant's name that is mostly associated with the concept. Kant's impact on contemporary cosmopolitanism, especially with his "Toward Perpetual Peace" and "Idea for a Universal History with a Cosmopolitan Purpose", is undeniable. Kant's conception of cosmopolitanism seeks to attain universal justice as well as moral and political unity within a society, thereby enabling all humanity to enhance its capacities. Later on, literary interest in internationalism beginning in the late nineteenth and early twentieth centuries can be seen as a reflection of this idea of universalism. The period after World War II also saw the destabilization and interrogation of national identity both in thinking patterns and in literature. Together with globalization, these transnational discourses laid the foundation for cosmopolitan thinking. From the 1990s onward

(after the fall of the Berlin Wall), the concept of cosmopolitanism regained popularity among theorists of diverse disciplines primarily because the period invoked renewed hopes with regard to the solution of ever-growing world problems.

In fact, the title "cosmopolitan novel" emerges in the literary context in an unparalleled way, signalling the birth of a new type of British fiction. However, there is still a gap in the study of this type of novel, which this thesis will endeavour to fill. As stated above, cosmopolitanism as an idea has ancient roots and it may have appeared in literary texts as a theme in the past; however, the term "cosmopolitan novel" has become a new concept especially in contemporary literary studies. This is partly because of the simultaneous inauguration of critical debates on post-postmodernism, and also in account of the need to respond to the ever-increasing interconnectedness across the world. Yet, the reverberations of this broadly interconnected global condition cannot be viewed only in positive terms. The inevitable negative consequences of globalization also become a particular focus of attention in contemporary cosmopolitan fiction. It can be argued, then, that the postmillennial cosmopolitan novel departs from pre-1990s discourses in two ways: firstly, it goes beyond positive connotations of multiculturalism mostly discernible in postmodernism, and secondly it assumes a suspicious stance towards the idea of universalism in cosmopolitan thinking itself.

Postmillennial cosmopolitan fiction is characterized by an overt critical engagement with cosmopolitanism, globalism and neo-liberal capitalism, which distinguishes it from its precedents with a focus on multicultural conviviality. In *Twenty-First-Century Fiction: A Critical Introduction* (2013), Peter Boxall states that "[t]here has been, since the turn of the century, a burgeoning of novels which narrate what have been called 'hyphenated identities', subject positions which emerge from the failure of the distinction between separate nation states" (168). Such "hyphenated" subjectivities, however, are not an innovation of this century; the former fictions of hyphenated identity in the second half of the twentieth century, according to Boxall, were a perpetuating attachment to nation, and thus remained uncritical in many respects (169). Twenty-first-century identities,

however, move away from the celebratory multicultural amalgamation of culture, race and nation, problematizing such distinctive categories and easy mixings.

Multiculturalism, as a response to cultural diversity within societies, is implicated in the idea of maintaining one's group affiliations, hence attachment to their own cultural community, while simultaneously living in a wider community of distinct cultures in mutual understanding and acceptance, though sometimes in dispute. Cosmopolitanism is, in contrast, not predicated on group dynamics, rather it has an individualistic dimension. Therefore, in multiculturalism there is still an existence of collective identifications as well as an essentialist view of culture. In this view, cultures are regarded as distinct and self-sufficient, and individuals are contained within a well-defined cultural society alongside a multicultural one where distinctive cultures interact and exist side by side. By contrast, especially more recent understandings of cosmopolitanism reject a self-contained definition of cultural identity in favour of a cosmopolitan identity constituted by individualistic choices rather than collective associations. In the same vein, in cosmopolitanism culture is seen as non-essential, and cultural boundaries dissolve, and hence difference within a cosmopolitan society is viewed as an ordinary and everyday phenomenon. In the late twentieth-century novels of multiculturalism, cultural and ethnic mix-ups lead to transformations of postcolonial societies, and thus diversity is embraced by and celebrated in novels like Rushdie's *Midnight's Children* (1984) and *The Satanic Verses* (1988), in which references to discrete cultures, in a blend with many others, still exist. Ian McEwan's *Atonement* (2001), in this vein, celebrates a multicultural London with an optimistic vision. This dissertation, on the other hand, will deal with cosmopolitan, rather than multiculturalist, conceptions in both Rushdie and McEwan's postmillennial novels to demonstrate how they depart from their earlier counterparts' celebratory stance.

Postmillennial cosmopolitan fiction challenges not only earlier multicultural understandings but also the universalist approach to cosmopolitanism. Classical meanings of the term imply that each and every citizen of the world is potentially equal and worthy of equal rights, and a society encompassing such tolerance for difference and solidarity among its people is capable of maintaining peace and providing possible solutions to the common problems of the world. This

sense of oneness of the world as a universalist ideal is evinced as a too-optimistic and far-fetched view in the scope of contemporary cosmopolitanism. This universalist vision is also implicit in the concept of communication, as well, which has acquired a renewed attention, with too much hope invested in it, in the debates around contemporary issues as well as writing. Twentieth-century writers can incorporate cosmopolitan themes and understanding into their oeuvre, yet in a different way from postmillennial cosmopolitan novels. In the twentieth-century, Dorothy J. Hale maintains, "[t]he novel gives authors and readers alike the opportunity, according to George Eliot, to forge an emotional relation with 'those who differ from themselves in everything but the broad fact of being struggling erring human creatures'" (15). Joseph Conrad, Iris Murdoch, and A. S. Byatt implement "the Eliotic project of 'enlarging' the spirit of the English citizen by expanding the capacity to respect and honor diversity, to 'extend the number and kind of people you are made to take account of'" (15). Yet, these writers' preoccupation with themes of human solidarity and responsibility is somehow universalist in orientation. Another example of twentieth-century cosmopolitan novel with a universalist orientation is Coetzee's *Waiting for the Barbarians* (1980), which portrays, as Spencer contends, the humanist moral necessity to develop "effective sympathy" and "solidarity with the sufferings of others" (105). Postmillennial cosmopolitan fiction, the focus of this study, is engaged with the world and a global consciousness perhaps more than any other genre, yet it self-consciously disavows affirmative meanings attached to the notion of global communication by assuming a stance towards the awareness of the deficiencies of the universalist vision.

The novel of transnational comparison, in Walkowitz's terms ("The Post-Consensus Novel" 234), can overlap with the cosmopolitan novel in certain respects. Transcending nationalist discourses as well as multicultural optimism, these novels often compare distant places and histories of postcolonial contexts, incorporating diverse voices and viewpoints. Walkowitz's examples of transnational novels, such as Kiran Desai's *The Inheritance of Loss* (2006), W. G. Sebald's *The Rings of Saturn* (1998), Caryl Phillips *Crossing the River* (1993), *The Nature of Blood* (1997), and *A Distant Shore* (2003) are also recognized by some

scholars as contemporary cosmopolitan novels. However, the reconceptualization of the cosmopolitan novel in this thesis calls for a need to distinguish between universalist and particularist versions of cosmopolitanism. Ho Davies's *The Welsh Girl* (2007) is another example of transnational comparison genre, in which "a model of collectivity […] transcends national consensus by amalgamating a respect for localized cultural and historical differences with an understanding of transnational interdependence and affiliation" (237). This novel, with its attention to forms of local cosmopolitanism, gets closer to a contemporary understanding of cosmopolitanism, yet lacks sustained attention to the economic culminations of globalization and vernacular cosmopolitanism.

Globalization has been recognized as a forceful phenomenon in the novels especially since 1990s. In Irvine Welsh's *Trainspotting* (1993), the impact of globalization is emphasized in the novel's use of vernacular Edinburgh slang language, which is immersed in references to American popular culture and Hollywood action films. Although globalization and British imperialism are criticized in the novel in a subtle way, the engagement lacks directness and elaboration while its focus is not cosmopolitan; rather it is a "novel of minority culture" in Rebecca L. Walkowitz's terms ("The Post-Consensus Novel" 224). Colm Tóibín's *The Story of the Night* (1996) is another minority culture novel with its specific focus on the effects of globalization and American neo-imperialism on Anglo-Argentine community. Yet the way these novels approach globalization is not as overt and effective as the postmillennial cosmopolitan novels.

This thesis, through its focal point of contemporary cosmopolitan fiction, questions the assertion that cosmopolitan communication is key to the possibility of resolving the contemporary problems of the world. In other words, contemporary cosmopolitan fiction questions the plausibility/feasibility of such a mission affiliated with cosmopolitanism. Departing from such universalist ideals of cosmopolitan thought, this study adopts particular or local notions of cosmopolitanisms. In a general sense, universalist approaches seem to celebrate cosmopolitan communication and common human values while particularist or vernacular approaches also unearth non-celebratory aspects of such cross-border, cross-nation interactions. It can be stated, then, that the universalist understanding

of cosmopolitanism in fiction as a general category implying a tendency in some novels from earlier periods towards cosmopolitan thought is abandoned in favour of a specific type of cosmopolitanism which is more implemental in comprehending 21st-century novels: particularism or vernacularism in cosmopolitanism.

This new version of cosmopolitanism can be subsumed under the term "vernacular cosmopolitanism", which is coined by Homi K. Bhabha in "Unsatisfied: Notes on Vernacular Cosmopolitanism". The term corresponds to the idea of a new cosmopolitanism, which is attentive to particular or local distinctions among cosmopolitans and cosmopolitan terrains, and hence more inclusive in its scope as a definitive term. In other words, the cosmopolitan does not only refer to someone who owns the power and means to transcend locality and belong to a broader cosmopolitan society, but also to less privileged individuals who are mobilized out of financial and political necessity. In this sense, this version of cosmopolitanism is particularist rather than universalist. The vernacular cosmopolitan novel[1], thus, departs from universalism by focusing on vernacular cosmopolitan characters, temporal and spatial settings and stories that distinctively go beyond not only postmodern narrative traditions that dominate the late twentieth century but also universalist perspectives within cosmopolitan thought itself.

This study, therefore, primarily aims to define twenty-first century cosmopolitan fiction and two prevalent themes within it: cosmopolitan communication and cosmopolitan identity. It claims that contemporary vernacular cosmopolitanism: a) is characterized by forms of communication far from the ideals of universalist cosmopolitanism such as tolerance for difference and plurality; b) creates cosmopolitan identities through the notions of everyday difference and individualistic choices without communal affiliations such as ethnicity, race and nation; c) is vernacular in the sense that the concept of cosmopolitanism is itself imagined and comes in diverse shapes. All these

[1] From this page on, the term "cosmopolitan fiction" will be used in lieu of "vernacular cosmopolitan fiction" for the sake of brevity. As the scope of this study is distinctively postmillennial cosmopolitanism, the term cosmopolitan fiction must be understood to imply only vernacular cosmopolitanism as it appears in twenty-first-century novels.

standpoints in contemporary cosmopolitan thinking are manifest in the particular themes, devices and techniques employed in Ian McEwan's *Saturday* (2005), Zadie Smith's *NW* (2012) and Salman Rushdie's *The Golden House* (2017), which have been selected as examples of postmillennial cosmopolitan fiction.

The transition from universalism to particularism in approach brings about alterations in the use and meanings of cosmopolitanism. Through this reconceptualization, the term cosmopolitan is rendered a more inclusive concept abandoning solely elitist and liberating senses, and involving those less advantageous classes that are made cosmopolitan by forced mobility. These two approaches are called cosmopolitanism "from-above" (universalist, elitist) and cosmopolitanism "from-below" (vernacular, inclusive) respectively[2]. In accordance with the broader concept of cosmopolitanism "from-below", a term that helps to free the cosmopolitan from exclusively elitist connotations, vernacular forms of cosmopolitanism open up a possibility to consider distinctions immanent within the term itself. Going beyond universalist idealism, vernacular cosmopolitanism keeps a critical eye on considerations of economic dimension within the concept of cosmopolitanism in conformity with neo-liberal capitalism and neo-imperialism. This economic dimension can be unfolded by accepting cosmopolitanism, as Binnie *et al*. put it, as "an intrinsically classed phenomenon" (8). Vernacular cosmopolitanism represents contemporary societies as informed by class structures and consciousness while other forms of differences in ethnicity, race and culture are rendered an ordinary and everyday aspect of the cosmopolis. To manifest this, this study will suggest new perspectives on how to read contemporary cosmopolitan fiction and a set of new terminology to offer preciseness and insight into this reading practice.

To put it briefly, in par with the contemporary orientation towards particularism from universalism in cosmopolitan thinking, literary criticism is also beginning to tend towards considerations of locality, parochialism and particularism in the analysis of fiction that has emerged since the millennium. With a view to contemporary theories of cosmopolitanism in the field of Anglophone literature, this thesis will suggest a number of definitions for analyzing these

[2] These terms will be explored further in the coming chapter. See page 39.

novels, and furthermore, explore certain techniques that are employed in some British novels that can well-deservedly be categorized as cosmopolitan, or rather vernacular-cosmopolitan.

The following chapter, Chapter 2, will commence with a theoretical engagement with the concept of cosmopolitanism with a multidisciplinary approach viewing its cultural, ethical and economic dimensions. In fact, the term cosmopolitanism requires elucidation and redefinition in the light of the emerging theories of the new century. These theories explore diverse aspects of cosmopolitanism within their own frameworks: philosophy, anthropology, political science, cultural studies, sociology, economics, literary theory and media studies. By drawing on this wide range of theories, this chapter will try to come up with its own approach to the concept, which will be instrumental in the literary analysis attempted in later chapters. This chapter also envisages the transition from a universalist understanding of cosmopolitanism to a particularist or vernacular one, by manifesting the diminishing faith in universal human solidarity in the face of global menaces, and an increasing volume of attention to particular versions of local cosmopolitanism.

Chapter 2 will go on with an attempt to draw its own framework to analyze postmillennial cosmopolitan fiction in reference to current theories dealing with cosmopolitanism in both literary and non-literary fields. This literary engagement with the concept traces its evolution from earlier universalist visions into vernacular cosmopolitanism. Central to these literary attempts is the idea that vernacular/everyday cosmopolitanism in fiction coexists with a multidimensional understanding of community alongside both its positive and negative aspects. This framework also takes a glance at the concept of communication and identity in the light of the terminology provided by other disciplines, and reconceptualizes them by creating new terms to be more precise and effective.

Against the backdrop of all these theoretical discussions, Chapter 3 embarks on drawing literary conclusions by focusing on one of the cosmopolitan novels of the twenty-first century, Ian McEwan's *Saturday* (2005), which significantly demonstrates cosmopolitan concerns. This novel comes as a conspicuous response to 9/11 terror attacks, reflected through the focalization of

the 48-year old protagonist, Henry Perowne, who is portrayed as a physically and professionally superior, English, middle-class neurosurgeon. Perowne's distant engagement with the world event taking place on 15 February 2003, the massive London-based anti-war demonstrations against the impending invasion of Iraq, is contrasted with his self-engagement and personal concerns. This chapter will explore the inseparability of global consciousness from local and everyday living by pursuing the protagonist along with his act of city-wandering, either physically or mentally. In the novel, the protagonist moves along the streets and far beyond both locally and globally. This mobility also makes visible the glocal spaces temporarily occupied by Perowne throughout the day. As an early example (from the first decade of the 21st century) of vernacular cosmopolitanism in fiction, the novel displays a clear engagement with world politics, but still this engagement can be seen as relatively immature and ambivalent in comparison with the other two novels from the decade that follows. The following two chapters will look at later examples, and it will be observed that these cosmopolitan novels have evolved to include new formal characteristics and fictional devices.

Chapter 4 deals with cosmopolitanism in Zadie Smith's *NW* (2012), a well-deservedly cosmopolitan novel, not only because it is thematically set in contemporary cosmopolitan London, but also because it can be stylistically viewed as a new form of cosmopolitan novel with its employment of typically cosmopolitan fictional devices that seem to proliferate in the second decade of the century. Revolving around the life struggles, interactions and identity crises of four protagonists, former school friends with a similar background who end up in divergent paths, the novel explores the issues of cosmopolitan communication and identity. Thematically, the novel raises questions about and then unsettles the celebratory understanding of cosmopolitan communication. In the process of identity-making through individualistic choices, some of the characters seem to transcend their boundaries. Yet, such cross-border movements often come with problems resulting from interactions that seem antithetical to cosmopolitan thinking, an idea that *NW* manifests effectively. It would not be wrong to argue that cosmopolitan forms of communication are not necessarily problem-solving, hence celebratory. This can best be explicated with a view to *NW*'s adoption of more

parochial and local approaches to cosmopolitanism as well as the exploration of vernacular cosmopolitanism in this process. Acting as a transitional step in the evolution of cosmopolitan fiction, *NW* seems to differ from and surpass *Saturday* in terms of the use of cosmopolitan narrative forms and a fuller engagement with global matters. Yet, the features of the cosmopolitan novel will be shown to come to fuller maturation in the latest example, in Rushdie's novel *The Golden House*, when further thematic and formal characteristics are employed to greater effect.

At the centre of Chapter 5 is the engagement with vernacular cosmopolitan identities, which will be explored with reference to Salman Rushdie's *The Golden House* (2017), another postmillennial novel that can be nominated, without doubt, to be a representative of cosmopolitan fiction owing to its employment of several cosmopolitan narrative devices. The novel revolves around the central cosmopolitan, Nero Golden, and his three sons, who decide to move to New York from an unnamed country, and their complex models of identity-making processes. In fact, identity is rendered a matter of choice, so is the act of narration in the novel, which has certain implications for the emergence of new cosmopolitan narrative devices. These devices contribute to the level of world-engagement in the novel through demonstrating an awareness of the current global issues and a direct political response to them. Apart from exploring the vernacular notion of identity and thematic manifestations of vernacular cosmopolitanism, the novel invents and implements new formal and narrative qualities that go beyond premillennial literary traditions, and even the earlier examples of postmillennial cosmopolitan novels.

The selection of fiction in this study is neither random nor coincidentally chronological for two reasons: first, they all emphasize and contribute to a vernacular idea of cosmopolitanism, especially with reference to cosmopolitan communication and cosmopolitan identity, and second, they seem to develop more complex cosmopolitan narrative tools as the century proceeds. In 2005, McEwan responded to several global matters like global wars, but his novel (and his protagonist) paradoxically lack fullness in their engagement with the world. On the other hand, Smith's 2012 novel opens up new possibilities for the development of cosmopolitan fiction both in thematic and formal terms by stepping into the realm

of cosmopolitan identity processes. Yet, in 2017, Rushdie pushes the limits of the genre by employing the typical devices of cosmopolitan fiction to full effect alongside bringing to attention the primacy of choice in cosmopolitan identity-making. Vernacular or everyday cosmopolitanism in all three novels makes visible the transition from the universalist understanding of cosmopolitanism to the particularist one, in relation to the cosmopolitan moments that are also local, parochial and particular. The novels that are under examination in this study prove to be (vernacular) cosmopolitan in that they represent characters, spaces, identities and a responsiveness to the world in a way in which contemporary notions of vernacular cosmopolitanism become perceptible.

CHAPTER 2

COSMOPOLITAN THEORY AND THE POSTMILLENNIAL BRITISH NOVEL

2.1. What Is Cosmopolitanism?: Diverse Points Of Departure

From the 1990s onward, the concept of cosmopolitanism regained popularity among theorists of diverse disciplines primarily because the period invoked renewed hopes with regard to the solution of ever-growing world problems, including global wars, nuclear weapons, global exploitation of financial means, global economic crisis, numerous environmental problems, poverty, everyday violence and the dehumanizing impact of technology. With this proliferation of emerging theories, it gets even harder to pin down a well-delineated definition for the notion. For some theorists, it corresponds to a worldview or a disposition while others see it as transnational politics to espouse global citizenship and human rights, or an identity politics beyond nation-bound definitions, or a new form of allegiance among countries to reconcile with each other to address currently moving people, commodities, capital and information. In this sense, it is observed to emerge in response to globalization. In Brennan's terms, "globalization bears on cosmopolitanism as structure to idea" ("Cosmo-Theory" 662), that is the cultural and material reality of globalization gives rise to the idea of cosmopolitanism.

Contemporary cosmopolitan debate has been shaped broadly by Kant and much earlier classical cosmopolitan thinkers, like the Cynics and Stoics, and the concept has undergone a recent process of revitalization notwithstanding the long term of negligence for it in the theoretical realm (Brown and Held 8). Craig Calhoun gives three reasons for the recently-increasing popularity of cosmopolitanism since the late 1990s: the fall of the Soviet communism, the need for transnational cooperation against global risks including infectious diseases and

nuclear weapons, and globalization's call for cosmopolitanism ("A Cosmopolitanism" 190). It is also the intensification of global diversity that requires more attention to cosmopolitan theory as Bill Ashcroft avers: "cosmopolitanism is being reinvented as the latest Grand-Theory-of-Global-Cultural-Diversity" (77).

Cosmopolitanism originally consists of two related words used in Greek: cosmos (the world) and polis (political community), and in the crudest sense, it pertains to global politics conceiving humanity as a whole, as cosmopolitans, or citizens of the world, sharing common values and ethics. The term evokes a sense of the global mobility of goods, information and people, as well as communication between disparate cultures, communities and individuals. Cosmopolitanism as a term can be traced back to the time of the Cynics in the fourth century BC, when they first referred to the "citizen of the cosmos" by the word "cosmopolitan". Every citizen belonging to a particular city, a polis, was also regarded as a part of the universe regardless of a division among communities. In the third century BC, the Roman Stoics' adoption of the notion emphasized the idea of the "oneness of humanity". Human beings' shared quality is, in Stoic philosophy, their reason, hence, owing to this, their right to moral value. This distinguishing feature of the human race is the underlying force that propels people toward their fellow "citizens of the world". Cosmopolitan communication is, then, in its most ancient form, premised on the presumption that human beings are capable of reasoning, therefore, communicating with and understanding each other. This unifying and universalizing sense of cosmopolitanism has perpetuated since then, prevailing even in contemporary thinking.

The concept of cosmopolitanism came to the fore in philosophical debates during the Enlightenment, specifically in Kant's "Toward Perpetual Peace", "Idea for a Universal History with a Cosmopolitan Purpose" and other writings. Kant's impact on the contemporary cosmopolitan debate cannot be denied. Kant's conception of cosmopolitanism seeks to establish a society that attains universal justice as well as moral and political unity, thereby enabling all humankind to enhance its capacities. The moral and normative framework of cosmopolitan order has come to unfold in cosmopolitan theories since Kant. As for human interaction,

Kant asserts that it is the force of nature that brings about a "concord among men", a cosmopolitan unity which is guaranteed by nature through either war or trade between nations. This cosmopolitan interconnectedness is achieved by a "purposive plan of producing concord among men, even against their will and indeed by means of their very discord" (*Perpetual Peace* 108). Even wars inevitably culminate in cosmopolitan communication, which in turn, has ramifications for the ultimate good of the human race.

Modern cosmopolitanism seems to have not only ideological but also practical connotations. The ideological meaning of cosmopolitanism in general terms has been provided by Garrett Wallace Brown and David Held, in their Preface to *The Cosmopolitanism Reader* (2010): "In its most basic form, cosmopolitanism maintains that there are moral obligations owed to all human beings based solely on our humanity alone, without reference to race, gender, nationality, ethnicity, culture, religion, political affiliation, state citizenship, or other communal particularities" (1). Conceiving humanity as a whole irrespective of such categories, this line of thought aspires to a universalism where common meanings and values sustain. Brown and Held also envision the transition from classical cosmopolitanism of moral orientation to institutional (thus, more practical) cosmopolitanism, which follows Kant and exhibits a greater political engagement.

Cosmopolitanism is beyond being an abstract idea and it also has a practical or political dimension. As an example of the practical aspect of cosmopolitanism, Derrida addresses, in *On Cosmopolitanism and Forgiveness* (1996), the International Parliament of Writers. Derrida both delves into the concept of cosmopolitanism and the required hospitality in relation to it as well as the inherent contradictoriness within it. His idea of hospitality refers to welcoming all refugees and immigrants as residents of the "cities of refuge", yet this hospitality also involves certain conditions and restrictions that are imposed upon the newcomers. Derrida's cosmopolitanism has a political dimension demanding action, and this can be actualized with the coexistence of both, as Derrida suggests, "the Law of an unconditional hospitality, offered *a priori* to every other, to all newcomers, *whoever they may be*, and *the* conditional laws of a right to hospitality, without

which *The* unconditional Law of hospitality would be in danger of remaining a pious and irresponsible desire" (22-3; emphasis in original). In his interrogation of the idea of cosmopolitan justice and equality, Derrida seems to emphasize both the realistic and implemental dimensions of cosmopolitanism.

The departure points in theorizing cosmopolitanism vary in significant ways. To start with, the cosmopolitan as a title may involve nations, states, governments, and/or personal agents. The way it is approached is either positive or negative. It is regarded as positive by those who overemphasize its function as a promoter of global justice and contact, as well as human rights and tolerance for difference. Other approaches, on the other hand, expose it as a utopian ideal with certain negative and exploitative dimensions from which only the privileged communities benefit while the others become a victim of the workings of global economy.

Even though cosmopolitanism is mainly granted positive, rewarding senses, it is not without its negative attachments. Brennan avers that the positive connotations of the term predominate, thereby rendering it hard for those who aim to emphasize its negative senses:

> Those who challenge the unalloyed goodness of the "cosmopolitan" are working at a disadvantage, in fact. In the English language, its connotations are relentlessly positive: "free from provincial prejudices," "not limited to one part of the world," "sophisticated, urbane, worldly." Its antonyms are pejorative in a simple denotative sense (*At Home* 19).

In OED, as Brennan maintains, the entry of cosmopolitanism is given in a negative context merely by mostly nineteenth-century cultural conservatives like Thomas Carlyle, Thomas Babington Macaulay as well as twentieth-century anticolonial movements' advocators (19). The negative usage of the term in the past aligns it with everything outcast, marginalized and ostracized in the culture of the central community: Jews, homosexuals, merchants, and intellectuals (20). In this form of negative link, it primarily becomes a word of abuse. To put it more specifically, these derogatory associations are only a minor meaning of the term "cosmopolitan". As an outcome of this slanderous usage of the term, the cosmopolitan ideal later comes to be adopted by anti-Fascists and anti-Stalinists as a tool to counteract totalizing discourses. (23). More recently, as Brennan draws

attention, leaders of mass movements view cosmopolitanism as a negative utopia with dangerous workings. Cosmopolitanism in the American context is dangerous as it reinforces American imperialism, which replaces British power expansion over territories, as Brennan asserts: “not only does the sun never set on the American empire, there is no place it shines that is not America” (4). As can be evinced here, the term encompasses contradictory, yet complementing elements within its very definition.

Some studies focus on cosmopolitanism in Victorian literature. In Victorian times, the term cosmopolitan usually had negative connotations not only for cultural and economic theorists like Karl Marx and John Stuart Mill (viewing capital as getting continuously cosmopolitan) but also for novelists like Charles Dickens, Joseph Conrad and Henry James, who called their degenerate characters cosmopolitan (Agathocleus and Rudy 389). Victorian cosmopolitanism has become the focus of some scholars in recent years as the term begins to gain popularity. Amanda Anderson explores the practice of detachment and moral questions relating it to cosmopolitanism in Victorian novelists, including George Eliot, Charlotte Brontë, Charles Dickens, Matthew Arnold and Oscar Wilde. The understanding of cosmopolitanism in Victorian fiction is predominantly universalist.

Because of the variety of attachments, the term cosmopolitanism is naturally dealt with in different terms: cultural, moral, ethical, economic, etc., depending on the discipline in which it is analysed: philosophy, anthropology, political science, cultural studies, sociology, economics, literary theory and media studies. It has, therefore, wide-ranging dimensions and meanings, making it difficult to discern its limits as a whole. This thesis does not prioritize any of these disciplines, but instead adopts an eclectic and synthesizing approach in order to incorporate these theories into the literary analysis attempted here. S. Vertovec and R. Cohen, in *Conceiving Cosmopolitanism: Theory, Context, and Practice* (2002) have come up with a six-unit modality of cosmopolitanism with the aim of demonstrating diverse perspectives adopted by theorists of cosmopolitanism within different disciplines. This basic typology of cosmopolitanism involves the following:

1. As a socio-cultural condition
2. As a philosophical world-view
3. As a political project to build transnational institutions
4. As a project for recognizing multiple identities
5. As an attitudinal or dispositional orientation
6. As a mode of practice or competence. (9)

As can be discerned, these six modalities are linked to a variety of disciplines, such as sociology, political philosophy, economy, social theory, international relations and cultural studies, thereby emphasizing the broad scope of the concept that cannot be apprehended within the realm of a single field of study. In this sense, it can be argued that all these propositions are alternately covered in cosmopolitan fiction, rather than projecting a single meaning of the term.

The first perspective argues that cosmopolitanism is a socio-cultural condition of a socially and culturally interpenetrated world that has emerged as a result of developments in transportation and telecommunications as well as migration, mass tourism, and resulting multiculturalism in "world cities" (Vertovec and Cohen 9). As the second viewpoint suggests, drawing on the idea of the "citizen of the world", cosmopolitanism is viewed as a commitment to a worldwide community with universal moral values (10). As a political project to build transnational institutions, it aims to supplant nation-state systems that often fall short of addressing problems inflicting the whole globe. Another project of cosmopolitanism aspires to the recognition of human agents with "multiple affiliations" (10). The fifth category, the cosmopolitan disposition or outlook, on the other hand, corresponds to a stance towards diversity and openness towards the other culture. Finally, cosmopolitanism is a competence representing one's ability to make sense of other cultures and a great number of global tastes.

Cosmopolitanism is often related to other concepts, and there seems to be a tendency to study it in line or opposition with these related concepts. Positing the cosmopolitan in opposition to the national has been a common trend among the theorists who detect an aspect of repudiation of the parochial or local in favour of a broader, more inclusive view within cosmopolitanism. Considering cosmopolitanism and nationalism in oppositional terms is a reductionist approach. In this vein of cosmopolitan thinking, the cosmopolitan and the national are not necessarily contradictory and mutually exclusive; on the contrary, such opinions

can reveal that these two seemingly adverse concepts are capable of coexisting with each other. Cosmopolitanism has traditionally been challenged by nationalist ideas, yet these two ideologies can now be observed to interact or even intertwine in recent thinking. It can be argued, thus, that the borderline between the national/local/parochial and the cosmopolitan has now been contested. Therefore, the cosmopolitan novel (and this thesis) evades such reductionist approaches to the concept.

Another set of antitheses regarding cosmopolitanism pertains to the link between power and the potential to become a cosmopolitan. One view regards cosmopolitanism exclusively as an act of the privileged class, a mobility that can only be afforded by elite cosmopolitans whilst the other argues that not only dominant but also less privileged individuals or groups –migrants, international workers, refugees and asylum seekers – can potentially be cosmopolitans. The approach in this thesis complies with the latter understanding above because it adopts an outlook which is in line with the latest theories of cosmopolitanism that are more relevant to the contemporary moment.

Yet another trend in approaching cosmopolitanism is to explore it in relation or in contrast to a very related concept, globalization. Globalization is in general terms considered within multiple dimensions, emphasizing the way economic, cultural and political units (governments, states, corporations, businesses, people) become growingly inter-dependent. The way Roland Robertson defines it as "the compression of the world and the intensification of a consciousness of the world as a whole" (*Globalization* 8) resonates with cosmopolitanism. It is a highly agreed upon fact that cosmopolitanism shares many basic features with globalization, such as global interconnectedness, boundarilessness, and cross-borderline communication. Other views, on the other hand, tend to differentiate between the two while at the same time acknowledging their relatedness, regarding cosmopolitanism as the more positive side of globalization. One attempt to distinguish between globalization and cosmopolitanism pays attention to their different motives to unite the world, globalization's to exploit through economic and cultural homogenizing; cosmopolitanism's to create worldwide "conviviality": "[G]lobalization is a set of

designs to manage the world," as Walter Mignolo claims, "while cosmopolitanism is a set of projects toward planetary conviviality" (721). This distinction sees globalization as negative and cosmopolitanism as more promising for the achievement of world conviviality. Yet, this universalist version of cosmopolitanism will also prove to be too optimistic in the scope of this study. Paul Gilroy asserts that "The world becomes not a limitless globe, but a small, fragile, and finite place, one planet among others with strictly limited resources that are allocated unequally" (*After Empire* 83). The idea that globalization impacts on diverse communities in different scales must be given further thought to understand cosmopolitanism better.

Cosmopolitanism has often been regarded as the general principle or the defining spirit of the contemporary world. Twenty-first-century discourse is largely determined by common concerns and conversation, rather than divisiveness, among cultures, states and subjects. The departure point of the idea of one world and the ensuing communication among different communities and people is the existence of shared challenges that are faced globally. In this sense, cosmopolitanism is often accorded a rigorous mission to overcome such global difficulties. In "The Cosmopolitan Manifesto" (2010), Ulrich Beck attempts to distinguish between two paradigm-shifting phases of modernity: first modernity and second modernity. The former is "based on nation-state societies, where social relations, networks and communities are essentially understood in a territorial sense" and is characterized by "[t]he collective patterns of life, progress and controllability, full employment and exploitation of nature" (217). However, these have all been contested by five related processes of second modernity: "globalization, individualization, gender revolution, underemployment and global risks (as ecological crisis and the clash of global financial markets)" (217). Beck also notes that "[t]he real theoretical and political challenge of the second modernity is the fact that society must respond to all these challenges *simultaneously*" ("Manifesto" 217; emphasis in original). It is the emergence of these risks that call all societies into collective action and communication. Therefore, Beck's version of the cosmopolitan world is a "world risk society" drawing on the sameness (not otherness) of Western and non-Western societies on

the basis of sharing the same time and space as well as in the face of the same fundamental risks of the second modernity ("Manifesto" 218). Thus, this risk regime is not premised on national, but on cosmopolitan cooperation. Most global threats are beyond borders and affect the whole world: climate crises, economic instability, geopolitical tensions, and global health risks. As a result of climate change, the world is witnessing the loss of biodiversity, which requires action and consciousness on a global level. Another world risk, the coronavirus pandemic that has caused the death of millions of people in this contemporary moment of 2021, menaces human health and proves how an originally local matter can be uncontrollable and unresolvable without global cooperation and collective action. It has also refreshed the common conviction in cosmopolitan urges of the age with the oft-articulated popular saying that "we are all in this together". This is a renewed call for cosmopolitan communication in essence. It is significant, then, to interrogate how cosmopolitan fiction responds to this dependence of the second modernity or the cosmopolitan world upon communication.

The question of what the nature of this new pattern of communication is seeks elucidation. The multifarious network of relations among the communities is predicated on, and simultaneously reinforcing, their interdependence and interconnectedness. For David Held, this amounts to moving "towards a multipolar world" with the balances of power ceasing to be one-centred, dominated by the West: "The trajectory of change is towards a multipolar world, where the West no longer holds a premium on geopolitical or economic power" (*Cosmopolitanism* 3). Fundamentally, it is the underlying idea of cosmopolitanism that this interconnection can be key to the possibility of resolving ever-growing global problems, and the world can no longer be perceived in terms of polarity as in postcolonialism.

Communication, as can be discerned, is accorded positive roles and is seen as corrective in relation to contemporary discourses. In cosmopolitan thinking, communication initially tends to promise resolution and cooperation, especially in universalist uses of the concept. Held supports this affirming function of cosmopolitanism:

> Today, there is a newfound recognition that global problems cannot be solved by any one nation-state acting alone, nor by states by fighting their corner in regional blocs. As demands on the state have increased, a whole series of policy problems have arisen which cannot be adequately resolved without cooperation with other states and non-state actors. There is a growing recognition that individual states are no longer the only appropriate political units for either resolving key policy problems or managing a broad range of public functions" (*Cosmopolitanism* 14).

This "cooperation" in fact corresponds in a general sense to transnational communication. In fact, cosmopolitanism is given a significantly functional role on a global scale; however, the question of whether this responsibility can be effectually actualized is yet to be elaborated in more detail in the rest of the chapter. Held is cognizant about the change in the nature of this cooperation, which can be significantly distinguished from the international cooperation that was extant in the past on the basis of its "rationale": "Cooperation between states is still important, if not more so, but what has changed is the rationale, which is now deeper and more complex. The old threat was the 'other'; the new threat is shared problems and collective threats" (*Cosmopolitanism* 14). Held announces the emergence of cosmopolitanism as the new defining social and political force: "[T]o sum up, realism is dead; long live cosmopolitanism!" (*Cosmopolitanism* 14). In this celebratory statement, "realism" corresponds to older forms of cooperation in the global agenda, which is now discredited and can be contrasted with cosmopolitan cooperation with a more focused aim, that of dealing with contemporary global problems within collective action and solidarity.

It is impossible to think of a form of cosmopolitanism without the idea of communication. One definition of the concept by Gavin Kendall *et al.*, in *The Sociology of Cosmopolitanism: Globalization, Identity, Culture and Government* (2009), again underpins its strong affinity with the idea of communication:

> What is cosmopolitanism? Derived from an ancient Greek term meaning a 'citizen of the world', the word captures a receptive and open attitude towards the other. It is, then, an ethical stance, in which the individual tries to go beyond the strong psychological and evolutionary pressures to privilege those nearest to him or her (family, tribe or nation […]), and endeavours to see the value of the other, and to work towards the possibility of connection and dialogue with the other. (1)

Obviously, this definition singles out the relationship with the other regardless of certain boundaries, thereby opening up the possibility of intersubjective and

intercommunal communication. Likewise, for Pippa Norris and Ronald Inglehart, in *Cosmopolitan Communications: Cultural Diversity in a Globalized World* (2009), at the root of the key concept of cosmopolitanism lies global interdependence in as many dimensions as economic, social and political. As their starting point, they concede that:

> [M]ass communications have been profoundly affected by the broader phenomenon of globalization – the process of expanding networks of interdependence spanning national boundaries, which follows the increasingly swift movement of ideas, money, goods, services, ecology, and people across territorial borders. Globalization is understood here to be multidimensional, encompassing *economic* aspects, such as the flow of trade, labor, and capital; *social* aspects, such as interpersonal contacts and mediated information flows; and *political* dimensions, including the integration of countries into international and regional organizations. (6; emphasis in original).

From this definition of globalization, it is apparent that the concept pertains to a sense of fluidity across geographical territories in multiple aspects of human life. The concept of the cosmopolitan, on the other hand, corresponds to "the idea that all humans increasingly live and interact within a single global community, not simply within a single polity or nation-state" (Norris and Inglehart 8). In this respect, the concept of cosmopolitanism can be considered to be the culmination of globalization, a more general condition of the contemporary world. Predicated on the broader term of globalization for its existence, the notion of cosmopolitanism has certain implications for the changing understanding of communication and identity.

Cosmopolitanism also involves the communication of individuals, rather than societies. In "Cosmopolitans and Locals in World Culture" (1990), Ulf Hannerz differentiates between "cosmopolitans" and "locals", establishing as the criteria the degree of openness to others, a quality that belongs distinctively to the cosmopolitan. For Hannerz, the cosmopolitan "needs to be in a state of readiness, a personal ability to make one's way into other cultures through listening, looking, intuiting, and reflecting" (239). In this sense, cross-cultural interaction and openness, not cross-border mobility alone, is the pre-requisite for being defined as cosmopolitan. With this formulation of Hannerz, migrancy, asylum-seeking, or travelling are not necessarily cosmopolitan activities unless they are accompanied

by openness to the other culture. Interactive and communicative activity is once more emphasized in portraying cosmopolitanism.

Ulrich Beck's idea of cosmopolitan communication in "The Cosmopolitan Manifesto" (2010) is collective rather than individual, whereby he underlines the undeniability of conflict as well as cohesion within the global society, unlike *The Communist Manifesto*, which pertains to conflict only, particularly one that can be discerned in the form of class collisions ("Manifesto", 225). In the new millennium, "it is time for a Cosmopolitan Manifesto," declares Beck (225), which "is about transnational - national conflict and dialogue which has to be opened up and organized. What is to be the object of this global dialogue? The goals, values and structures of a cosmopolitan society" (225). It is within the scope of the "Manifesto", then, that both global and local questions, which cannot be dealt separately within national politics, can only be debated and resolved within a transnational framework (226). "Risk" breaks up with its negative sense at the end of the Manifesto precisely because it is through "risk-sharing" and taking of responsibility beyond national borders that global communities can cooperate, share and communicate. The construction of a "world party" and its movements are then of crucial importance in that "their values and goals have not a national but a cosmopolitan foundation: their appeal (*liberty*, *diversity*, *toleration*!) is to human values and traditions in every culture and religion; they feel an obligation towards the planet as a whole" (227; emphasis in original). This version of cosmopolitanism remains in the scope of universalist cosmopolitanism.

As for vernacular or everyday patterns of cosmopolitan communication, on the other hand, such forms of communication are an indispensible feature of contemporary communities where travel and immigration render cultural and linguistic diversity omnipresent, which in turn lead to the necessary communication among diverse individuals and groups (Vertovec and Cohen 5). Unlike multiculturalism where diversity arises from the interaction of still distinct cultures and languages, and each difference is seen as a different colour in the large multicultural picture, in cosmopolitanism, such well-delineated cultural differences cease to exist because they are conventionalized and vernacularized in contemporary cosmopolitan society. In other words, difference is no longer

considered extraordinary, surprising, or exotic; thus, communication is not based upon discourses of us-and-others, upon normality and exoticism. The following section will trace, in more detail, this gradual move from universalist to vernacularist attitudes in cosmopolitan theory.

2.2. From Universalism to Particularism in Cosmopolitanism

The evolution of cosmopolitanism can be traced within the axis from universalism to particularism. Ancient and classical uses of the term have much to do with universalist meanings, values, attitudes and concerns, but more recent approaches to cosmopolitanism seem to accept particularistic diversifications within parochial versions of cosmopolitanism. Bauman puts "universalization" in par with other key terms of modernity –"civilization", "development" and "consensus" – on account of their commonality, their "determination of order-making", "the order-*making* on a universal, truly global scale" while at the same time underscoring their ineffectiveness as concepts to define contemporary societies (59). Universalism assumes a humanist perspective, as Fuyuki Kurasawa summarizes:

> Underpinned by a humanist universalism valuing the diverse contributions of all peoples and civilizations to the human condition, this cosmopolitan iteration integrates forms of knowledge and practice from varied societies, while seeking to overcome socio-cultural divisions and relations of domination that hamper the realization of human potential in all its expressions. (302)

Thus, this humanist universalist cosmopolitanism is premised on the assumption of human progress, a notion which has long been under scrutiny. Within the framework of universalist cosmopolitanism, a two-partite categorization with an emphasis on commonness and emphasis on tolerance for difference will be laid below. This will be followed by the discussion of particularist or vernacular approaches to cosmopolitanism with a view to parochial/local/everyday senses that designate the concept.

More ancient forms of cosmopolitanism tend to be universalist in their scope, regarding all humanity as a whole, all communities equal, hence deserving equal value and treatment with a universal set of ethical and legal rules. This also involves the question of whether it is possible to establish a system of world

governance so that global matters can be addressed more efficiently. In terms of human subjectivity, universalist cosmopolitanism presupposes a sense of rootlessness, and a lack of patriotism, and a condition of belonging to a global human community, rather than a particular affiliation with a national, religious, ethnic, or racial group. Raised by Kant, the questions of transnational hospitality, which suggest feeling at home with all world communities regardless of any difference, also prevail in the debates over cosmopolitanism. It is the sheer state of being human, and shared morals and values that draw all humanity together, and it is upon this global solidarity that a more peaceful, less problematic human life can be attained. All these assumptions of classical and modern cosmopolitanism, however, have been put under question with the fostering number of recent theories inclining towards particularism in cosmopolitan theorization.

Traditional universalist-humanist cosmopolitans can be seen as advocates of a type of universal humanism. Martha Nussbaum's idea of cosmopolitanism in *For Love of Country* (1996) is universalist-humanist in that the cosmopolitan corresponds to "the person whose allegiance is to the worldwide community of human beings" (4). Cosmopolitan agency is situated in concentric circles of identity, as suggested by Nussbaum, whereby the cosmopolitan subject "puts right before country, and universal reason before the symbols of national belonging" (Nussbaum 17). Nussbaum's cosmopolitanism is posited in a universalist perspective. Norman Geras, similarly, suggests that if you can identify with others within the borders of your state, no matter how distant its boundaries are, as in the case of the US borders, it is also possible to identify with those outside these borders, with the whole humanity, which is capable of constituting a "community" (Geras 78). This proposition may seem a bit old-fashioned considering subjectivities as no longer delineated by sovereignties, solidarities or identifications, but rather as discursive, dialogical or rootless. Robbins asserts that "the older, singular cosmopolitanism in the mode of Nussbaum is now regularly dismissed as other-worldly, elitist, Eurocentric universalism in disguise" and has been "overwhelmed by the pluralizing tide of smaller, subuniversal cosmopolitanisms" ("Cosmopolitanism" 31).

One strand of cosmopolitanism involves the question of whether it is possible to talk of universal human traits that can be shared by all humanity regardless of nation, race, religion and gender. Appiah claims that there are in fact certain universal traits of humanity, including "practices like music, poetry, dance, marriage, funerals; values resembling courtesy, hospitality, sexual modesty, generosity, reciprocity, the resolution of social conflict; concepts such as good and evil, right and wrong, parent and child, past, present, and future" (*Cosmopolitanism* 96-7). Universalist cosmopolitanism is grounded on the belief that human society can be governed by such common human ethics and values. However, there has been a gradual move away from the universalist claims of cosmopolitanism towards more specific, local and parochial meanings surrounding the term, rendering it more efficient to be used in the plural, to talk of cosmopolitanisms in discrepant and often contradictory senses rather than as a well-defined single concept. "Something has happened to cosmopolitanism," Bruce Robbins rightly asserts in his introduction titled "Actually Existing Cosmopolitanism" to *Cosmopolitics: Thinking and Feeling Beyond the Nation* (1998), characterizing this radical shift in terms of a movement along a universalist-nationalist/particularist axis. In traditional view, "[u]nderstood as a fundamental devotion to the interests of humanity as a whole, cosmopolitanism has often seemed to claim universality by virtue of its independence, its detachment from the bonds, commitments, and affiliations that constrain ordinary nation-bound lives" (Robbins 1). This cosmopolitan ideal often tends to replace nationalist ethos on the grounds that being human precedes belonging to a specific nation-state, thereby calling forth universal norms and rules. This sense of cosmopolitanism views nationalism as restricting, limited in humanistic scope, hence detachment from it as emancipatory from any form of attachment. Seen as a fundamental responsibility to fellow human-beings, cosmopolitanism is accorded greater value by these universalist-humanist cosmopolitans. In this universalist sense, cosmopolitanism is predominantly perceived as a concept in stark contrast to nationalism. The universalist line of cosmopolitanism is aligned with a premodern sense, an understanding transcending the nationalist tendencies of the modern era, which is rather compatible with the term's Greek origin as "the citizen of the world".

This idea of the citizen of the world has also been challenged in multiple ways. In this respect, several questions emerge; yet sometimes remain unanswered: What are the connotations of the citizen of the world? Is it possible to be a citizen of the world? Are cosmopolitans able to put aside their devotion to their countries in favour of an allegiance to all humanity? Obviously, the universalist conception is not without problems. What Appiah calls "the impartialist version of the cosmopolitan creed" seems to be against patriotism and the idea of nation (*Cosmopolitanism* xvi). This tendency to give up the local and the national in favour of universalism has also brought out animosity against cosmopolitanism. This kind of anti-cosmopolitanism is supported most fiercely by Hitler and Stalin in line with their fascist ideologies, and according to Appiah, this anti-cosmopolitan attitude is merely a euphemism for anti-Semitism (xvi). For Patell, this "'[c]ounter-cosmopolitanism' is often linked to fundamentalisms of various kinds" because "[r]ather than embracing cultural difference and recognizing multiple points of view, fundamentalists insist on cultural purity" (236). Thus the type of cosmopolitanism which is either too impartialist or too negligent of the nation is inconceivable.

The idea of universalism involves the supposition of commonness and sharing certain broadly accepted human values; yet the notion of difference is another constitutive element of the cosmopolitan vision, in which being different is not seen as a hindrance for communication. Contrary to the commonist-universalist orientation, the pluralist version of cosmopolitanism implies that difference rather than commonness properly defines the concept. For Appiah, these two ideals of cosmopolitanism –the urge for commonness and respect for difference –often clash (xv). Whether emphasizing commonness or seeking tolerance for diversity in communities, this sense of cosmopolitanism follows a universalist orientation, which in turn remains an utopian vision that is difficult to actualize. As Tomlinson suggests, universalism is a "masquerade" (1999; 2002, 245) and in fact a sort of "moral foundationalism" (2002, 249), and thus must be reconciled with ideas of localism. Contemporary cosmopolitan fiction takes the view that cosmopolitanism is a concept that must be approached vernacularly or locally, rather than universally.

2.3. Particularist/Vernacular Cosmopolitanism: Emphasis on the Parochial/ Local

With contemporary thought on cosmopolitanism, a shift from a universalist approach to a particularist one can be discerned. As Bruce Robbins avers, "[b]ut many voices now insist, with Paul Rabinow, that the term should be extended to transnational experiences that are particular rather than universal and that are unprivileged –indeed, often coerced" ("Actually Existing" 1). Paul Rabinow (1986) stated before that cosmopolitanism is a state in which we live 'in-between' local identifications and universal ones, thereby with a difficult task of balancing the two. Now, the emphasis on the universality of the human condition has shifted to include many particular notions of cosmopolitanism in reference to its versions that prioritise everyday and local experiences. As Robbins states elsewhere, "the term came to be modified by an ever-increasing number of adjectives – rooted, vernacular, discrepant, patriotic, actually existing, and so on – each insisting in its own way that cosmopolitanism was particular, situated, and irreducibly plural" (*Perpetual War* 12). "Cosmopolitanism is *local*," as Brennan puts it, "while denying its local character" ("Cosmo-Theory" 660). The label "local" – however contradictory it may seem – is now considered side by side with cosmopolitanism. In the same vein, as Delanty puts it, "cosmopolitanism loses its connection with simple notions of universalism," which means that "the only acceptable kind of cosmopolitanism today can be post-universal, that is a universalism that has been shaped by numerous particularisms as opposed to an underlying set of values" (*Cosmopolitan Imagination* 9). Delanty's further argument is to distinguish cosmopolitanism from "relativistic postmodernism" with the "recognition that universal claims or normative principles are always limited and often context bound" and that "cosmopolitan orientations simply take different forms and can be found in many different cultural contexts and historical periods" (9). Particularist orientations in cosmopolitan thinking can be potentially more attentive to discrepant forms and contexts.

Robert J. Holton's *Cosmopolitanisms: New Thinking and New Directions* (2009) attempts at an extensive typology of cosmopolitanism and comes up with two lists of terms of cosmopolitanism as employed by major theorists, culminating

in cosmopolitanism “from-above” or “top-down” cosmopolitanism and cosmopolitanism “from-below” or “bottom-up” cosmopolitanism (34-6). The first group includes the type of cosmopolitanisms given a specific name based on the power structure that mobilizes a certain group of cosmopolitans: bourgeois, colonial, corporate, despotic, forced, from above, hegemonic, *laissez-faire*, managed, market, merchant, military, of dependency, upper class, as well as capitalism, capitalists, state, and world order. (34-5). Types of bottom-up cosmopolitanism, on the other hand, are listed as follows: aboriginal, anti-colonial, anti-imperial, anti-proprietary, emancipatory, feminist, from below, marginal, migrant, minority, NGO, non-elite, oppositional, popular non-Western, vernacular, working class, minoritarian, and subaltern (36). Some of these categories seem to overlap, and others reject smooth divisions. However, defining all terms and probing into their distinguishing characteristics is beyond the scope of this study, which, therefore, selectively adopts certain terms for its specific aims. In the contemporary cosmopolitan novel, the concept of vernacular cosmopolitanism seems to predominate; thus, this term will be employed as an umbrella term by connecting to certain other related terms, like working-class and non-elite cosmopolitanism.

Vernacular or everyday cosmopolitanism (and cosmopolitanism from below in a more general sense) is of significance for dealing with twenty-first-century fiction. Cosmopolitanism from below, in the most common understanding, refers to the transnational activities of social movement activists and non-governmental organizations to address global issues collectively. Such movements arise not only from global but also local initiatives as they pertain directly to the everyday problems of local peoples. Cosmopolitanism from below is usually born out of a “necessity” on the part of the everyday cosmopolitans who, according to Stuart Hall, “are driven by civil war, ethnic cleansing, famine, economic disaster, and search for economic benefits,” and “‘live a global life’ by *necessity*, arising from ‘the disjunctures of globalisation’”, thus being “‘in translation’” (quoted in Werbner “Introduction” 18; emphasis in original). What renders vernacular cosmopolitanism distinctive is its attentiveness to class structures within a cosmopolitan society. Werbner calls for an urge to include considerations about

class within cosmopolitan theory because "the class dimensions of a theory of global subjectivity have remained largely unexamined" ("Global Pathways" 18). The cosmopolitan novel also appears not to put class issues aside in dealing with contemporary cosmopolitanism.

Vernacular cosmopolitanism implies locality, spatial particularity and a sense of everydayness in many respects, including language, culture, and preoccupations. In this regard, cosmopolitanism ceases to be an abstract idea and a utopian ideal, rather it corresponds to what people actually do and how they interact transculturally within their everyday lives. According to Hiebert, in "vernacular" or "everyday" cosmopolitanism, "men and women from different origins create a society where diversity is accepted and is rendered ordinary" (212). This "actually existing cosmopolitanism", in Bruce Robbins' words, is in fact what everyday, non-elite cosmopolitans, like refugees and migrants, experience in the very everydayness of their lives. This also resonates with Bhabha's notion of vernacular cosmopolitanism which is far from an "ideal" or "virtue" of "nomadism" and "miscegenation":

> Such an emancipatory ideal – so affixed on, so fetishizing of, the flowing, borderless, global world – neglects to confront the fact that the migrants, refugees, or nomads do not merely circulate just because the signifier suggests that they should. They need to settle, claim asylum or nationality, demand housing and education, assert their economic and cultural rights, and seek the status of some form of citizenship. ("Spectral Sovereignty" 144)

Emphasizing the necessity of vernacularism in cosmopolitanism, Bhabha asserts that globalization "must always begin at home" (*Location* xv) to grasp its local impacts prior to the global. Immigrants in metropolitan cities, as part of this kind of cosmopolitanism, resist complete assimilation to the dominant culture, or the perpetuation of their own cultural attachments to "home", rather they create a new set of juxtaposed attitudes and traditions (Diouf 2000; Appiah 2006). This amounts to what Stuart Hall means by:

> open space that requires a kind of vernacular cosmopolitanism, that is to say a cosmopolitanism that is aware of the limitations of any one culture or any one identity and that is radically aware of its insufficiency in governing a wider society, but which nevertheless is not prepared to rescind its claim to the traces of difference, which make its life important. (30)

This sense of vernacular cosmopolitanism implies a sort of in-between position in which neither a complete erasure of difference nor imagining a society of a totalizing cultural structure can suffice to account for the current condition of the world; therefore, it is only this idea of vernacularism that sheds light on our contemporary global community. That is why this idea of vernacularism comes to close attention in postmillennial cosmopolitan fiction.

In this sense, everyday or vernacular cosmopolitanism evinces a different form of cosmopolitan living, one which cannot be narrowly equated with the consumerist activities of the privileged or “elite” classes, what John Micklethwait and Adrian Wooldridge term as “cosmocrats”, who are defined by their transnational attitude, travelling lifestyles and global taste for culture (Vertovec and Cohen 6). In this “elite” version, diversity and difference in culture are not everyday phenomena, but rather such cosmopolitanism is a form of commodification and exoticism; therefore, it is not based on the ordinary but on the extraordinary. This elitist version of cosmopolitanism can be summed up in Calhoun’s well-known definition aligning cosmopolitanism with the “class-consciousness of frequent travelers” as appears in his title “The Class Consciousness of Frequent Travelers: Toward a Critique of Actually Existing Cosmopolitanism” (2002). It is necessary, yet, to note that not everyone transported is a cosmopolitan of their own choice; an important portion of global mobility occurs by force, whether because of wars, unemployment, inadequate living conditions, asylum seeking or environmental factors. Simon Gikandi argues that “global cultural flows are still dominated by those coerced migrants rather than the free-willing cosmopolitan subjects” (28).

Pnina Werbner calls the term “vernacular cosmopolitanism” “an apparent oxymoron that seems to join contradictory notions of local specificity and universal enlightenment” (“Introduction” 14). Werbner suggests that “vernacular cosmopolitanism” proves more valid to make sense of the postmillennial context. Werbner also situates the term among other concepts that encompass evident oppositions: “cosmopolitan patriotism, rooted cosmopolitanism, cosmopolitan ethnicity, working-class cosmopolitanism, discrepant cosmopolitanism” (“Vernacular” 496). Despite their contradictoriness and inclination towards the

parochial, such concepts do not nullify universalist concerns of cosmopolitanism altogether, rather they attempt to shed light on the emerging sense of a less straightforward cosmopolitanism, by incorporating the original Greek and Kantian meanings of the term into “a more complex and subtle understanding of what it means to be a cosmopolitan at the turn of the twenty-first century” (“Introduction” 15). For the sake of clarification, it is necessary to take a look at similar terms that posit cosmopolitanism in a more particularist fashion with the ideas of bottom-up cosmopolitanism: Appiah’s “cosmopolitan patriotism”, Cohen’s “rooted cosmopolitanism”, Clifford’s “discrepant cosmopolitanism”, Pnina Werbner’s “working-class cosmopolitanism”, Richard Werbner’s “cosmopolitan ethnicity”, and Robbin’s “non-elite cosmopolitanism”.

All of these terms pay attention to the specificities of the cosmopolitan experience within diverse contexts and reflect the rootedness of this seemingly universal disposition in highly parochial situations. Kwame Anthony Appiah implicates in the terms “cosmopolitan patriotism” and “rooted cosmopolitanism” that cosmopolitan ideals embark from smaller units of communal attachments (from families), and transcending ethnic and local bonds, move towards a global engagement with and open attitude towards the other. As a both/and perspective, this requires a renegotiation of multiple identities, between local affiliations and global responsibilities. Appiah concludes his position as follows: “[Y]ou can be cosmopolitans – celebrating the variety of human cultures; rooted – loyal to one local society (or a few) that you count as home; liberal – convinced of the value of the individual; and patriotic – celebrating the institutions of the state (or states) within which you live” (“Cosmopolitan Patriots” 106). In “Reasonable Radicals and Citizenship in Botswana” (2004), Richard Werbner’s “cosmopolitan ethnicity”, too, intertwines both local and global commitments because it is “urban yet rural, at once inward- and outward-looking, it builds interethnic alliances from intra-ethnic ones, and it constructs difference while transcending it. Being a cosmopolitan does not mean turning one’s back on the countryside, abandoning rural allies, or rejecting ethnic bonds” (63). Here, the connotations of locality come to include ethnic specificity, and cosmopolitanism both respects and transcends

such ethnic ties. All these terms have a common ground, that of acknowledging belongingness and affiliations within the concept of cosmopolitanism.

James Clifford draws attention to the shift in the characterization of the cosmopolitan. He adopts a totally different view of cosmopolitanism, expanding the definition of the cosmopolitan traveller. Now the title has come to include those servants who accompany their masters in the course of travel and who develop their own sense of cosmopolitan experience, as well as those "cosmopolitan workers" that emerge as the outcome of migrancy. "The notion that certain classes of people are cosmopolitan (travellers) while the rest are local (natives)" comes as "the ideology of one (very powerful) travelling culture" (107-8), thus "the project of comparing and translating different travelling cultures need not be class- or ethno-centric" (107). Remarking on Clifford's idea of travelling culture, Bruce Robbins states that "[q]uestions of power aside, "they" and "we" can no longer be divided as "local" and "cosmopolitan" ("Comparative Cosmopolitanism" 181). The title cosmopolitan can no longer be accorded only to the privileged class as it now has become more inclusive, containing the working class, and revoking the division between "local" and "cosmopolitan".

Pnina Werbner employs the term "working-class cosmopolitanism", drawing on Hannerz's distinction between "cosmopolitans", who willingly engage with the Other, and "transnationals" – migrants, settlers, refugees and occupational travellers, who do not: "[E]ven working class labour migrants may become cosmopolitans, willing to 'engage with the Other'; and … transnationals [...] inevitably must engage in *social* processes of 'opening up to the world', even if that world is still relatively circumscribed culturally" ("Global" 18). Cosmopolitanism is no longer regarded as a distinctively elite preoccupation through the inclusion of those "working-class cosmopolitans" in the definition of the term. The conditions that are normally attributed to Third-World elite intelligentsia – hybridity, in-betweenness – now pertain to "working-class cosmopolitans" as well, thereby making them as equally cosmopolitan as the elite, precisely because cosmopolitanism "does not necessarily imply an absence of belonging but the possibility of belonging to more than one ethnic and cultural localism simultaneously" ("Global" 34). Bruce Robbins, in the same vein, coins

two useful terms – "actually existing cosmopolitanism" and "non-elite cosmopolitanism" – to draw attention to how the status, normally denied to immigrants and other "non-elites" ("Actually Existing"), actually includes multiple forms of cosmopolitanism which come to existence in various cosmopolitan spaces. Thus, the overall concern of cosmopolitanism from below is to give, as Holton suggests, "a response to cross-border processes and interdependencies which threaten the interests of those who […] lie outside dominant social groups (classes and elites)" (36). This can be concluded with the idea that "cosmopolitanism is", as Binnie *et al*. put it, "classed in multiple ways" (9) and it is "an intrinsically classed phenomenon" (8), and as argued in this study, contemporary cosmopolitan fiction demonstrates an awareness of this situation.

The term "vernacular" or "everyday" cosmopolitanism has mainly appeared in the theories of 1. Homi K. Bhabha (1996); 2. Mamadou Diouf (1999, 2000); 3. Pnina Werbner (2006). Bhabha's version of the term "vernacular cosmopolitanism", in contradistinction to the universalism of Nussbaum's version of cosmopolitanism, seems cognizant of the particular conditions of migrants and refugees, who constitute a "cosmopolitan community envisaged in *marginality*" ("Unsatisfied" 195-6). These minorities keep moving back and forth between their local culture in the form of indigenous language, food, religion and festivals and the culture of the metropole, in which they become a "part of a recognisable and shared sense of civic virtue": "It is this double life of British minorities that makes them vernacular cosmopolitans, translating between cultures, renegotiating traditions from a position where 'locality' insists on its own terms, while entering into larger national and societal conversations" ("Vernacular" 139). Vernacular cosmopolitanism, for Bhabha, comes to life in the liminal space between discrepant cultures:

> Aesthetic and cultural values are derived from those boundaries *between* languages, territories and communities that belong, strictly speaking, to no one culture; these are values produced in the on-going practices and performances of "crossing over," and become meaningful as cultures to the extent to which they are intricately and intimately interleaved with one another. (139)

Diouf's notion of "vernacular cosmopolitanism", likewise, refers to the everyday living realities of ordinary people, and their interactions with others who inhabit

the same glocal territory. Pnina Werbner draws attention to the contradictory elements inhabited within the term by reminding us of the current debates in which the emerging question of "whether the local, parochial, rooted, culturally specific and demonic may co-exist with translocal, transnational, transcendent, elitist, enlightened, universalist and modernist" is asserted ("Vernacular" 496). Lamont and Aksartova's term "ordinary cosmopolitanisms" (1), likewise, pays attention to everyday cosmopolitan living in the belief that "they engage with difference perhaps just as often as the paradigmatic [elite] cosmopolitans, albeit on a local, as opposed to a global, scale" (2). The vernacular dimension in cosmopolitan thinking pays attention to discrepancies in the particular versions of cosmopolitan lives irrespective of class, ethnicity, race as well as the potential for mobility. This is tantamount to claim that everyone can equally be a cosmopolite despite the diversity of their cosmopolitan experiences.

To wrap up all the debate around the conception of vernacular cosmopolitanism, it is necessary to remember all these connotations of the term. In concomitance with the broader concept of cosmopolitanism "from-below", vernacular cosmopolitanism opens up a possibility to consider divergences immanent within the term itself. Vernacular cosmopolitanism seems to refer all at once to: a) transnational activities as well as local initiatives on the level of everyday cosmopolitans; b) a form of cosmopolitanism born out of "necessity" as a result of (civil) wars, economic and environmental disasters, unemployment or other obligatory mobilities; c) cosmopolitanism as acceptance of everyday difference which is made ordinary and vernacular; d) attention to spatial particularity and the specific needs of local cosmopolitans; e) a simultaneous attachment to and engagement with the universal and the parochial, the global and the local; f) departure from a one-sided perception of cosmopolitanism as the cultural transposition of the privileged elite classes, acknowledging the existence of working-class cosmopolitans; g) a state of opening up to the world irrespective of the possibility of mobility; h) going beyond universalist ethicist idealism to considerations of economic dimension within the concept of cosmopolitanism complicit with neo-liberal capitalism and neo-imperialism. In this sense, particularist or vernacular cosmopolitanism seems to respond to what universalist

cosmopolitanism neglects to do, representing all types of cosmopolitans and cosmopolitanisms. The term “vernacular” cosmopolitanism will be explored in the following chapters as a valid term that is able to reflect postmillennial fiction’s thematic and aesthetic features.

2.4. Postmillennial Cosmopolitan Fiction: Creating an Analytical Framework

Following the theoretical discussion on new forms of cosmopolitanism, this thesis argues that postmillennial cosmopolitan fiction can be explored to considerable effect with a view to particularist orientations in cosmopolitan theory, rather than universalist ones. This is precisely because cosmopolitanism is characterized by the vernacular in most postmillennial cosmopolitan novels. As such, a renewal of interest in cosmopolitan theory has been seen in the realm of literary studies, especially since the turn of the century. Yet, it still lacks a systematic method and convenient tools to look at contemporary fiction within the framework of cosmopolitan theory. Besides situating current literary cosmopolitan scholarship within the axis of universalism-particularism, this section will aim to elaborate on the manifestations in which the postmillennial British novel unfolds the ways of engaging with vernacular cosmopolitanism. Viewing contemporary theories of cosmopolitanism in the field of Anglophone literature, this discussion will eventually come up with a number of definitions, themes and terms that will be employed throughout the following chapters in the course of analyzing three British novels that can well-deservedly be categorized as cosmopolitan.

To this end, both literary and non-literary approaches to cosmopolitanism will be resorted to. As stated earlier, no single meaning of or approach to cosmopolitanism remaining within the confines of only one subject field will be prioritized here, rather a synthesizing and wholistic methodology will be adopted. As a framework of this discussion, S. Vertovec and R. Cohen’s synthesis of four ideas or perspectives that cosmopolitanism is linked with, in *Conceiving Cosmopolitanism: Theory, Context, and Practice* (2002), will be taken as a vantage point and used as the outline in this section. The writers’ approach to the term as “a confluence of progressive ideas and new perspectives relevant to our culturally criss-crossed, media-bombarded, information-rich, capitalist dominated, politically

plural times" (4) makes their framework especially efficient. Their four-partite definition of the cosmopolitan idea also thoroughly involves the connotations and perspectives that the concept is linked with:

> Cosmopolitanism suggests something that simultaneously (a) transcends the seemingly exhausted nation-state model; (b) is able to mediate actions and ideals oriented both to the universal and the particular, the global and the local; (c) is culturally anti-essentialist; and (d) is capable of representing variously complex repertoires of allegiance, identity and interest. In these ways, cosmopolitanism seems to offer a mode of managing cultural and political multiplicities (4).

This summary is particularly useful because it has a vernacular standpoint, which can also be applicable to studies of contemporary literature. Each of these positions has essential implications for the study of postmillennial cosmopolitan fiction. There will be room for further discussion and adaptation of these ideas throughout this section so as to demonstrate how they fit into the context of the contemporary British novel. Therefore, this discussion will be divided into four sub-sections, in which each of these connotations of cosmopolitanism will first be elaborated on with reference to the interstices of critical studies which are not necessarily limited to the field of literature. The discussion will then suggest certain literary tools and terms that reflect these thematic concerns of cosmopolitan fiction. Each of these four dimensions of cosmopolitanism is predominantly concerned with identity, communication, or both, which also overlaps with the overall concern of this thesis. The first two tenets of transcending the nation-state model and mediating between the global and the local essentially deal with cosmopolitan communication while all of them, including the last two tenets of being culturally anti-essentialist and representing complex models of allegiances, discover cosmopolitan identity and the identity-making processes of a cosmopolite. Another way to see the pertinence of this framework to the methodology of this study is to focus on how each of its principles mentioned above provides perspectives, ideas and vehicles useful to analyze thematic and formal manifestations of contemporary cosmopolitan fiction, which will be expounded within the framework of these four major categories.

2.4.1. Transcending the Nation-State Model: “Artful Immediacy” and “Political Hyper-awareness”

The first tenet of contemporary cosmopolitanism presented by Vertovec and Cohen posits it as vernacular. As Vertovec and Cohen maintain above, cosmopolitanism “transcends the seemingly exhausted nation-state model” (4). In contemporary cosmopolitan fiction, the notion of nation and nationality are represented in a complex way. In mainstream thinking, cosmopolitanism is viewed either in stark opposition, or at least as a challenge to the system of the nation-state. Cosmopolitan thinking has been embodied in a great body of texts that respond to and interrogate the Westphalian state system, which was inaugurated by the Peace of Westphalia in 1648 and has constituted the primacy of the nation-state since then. Yet, it can be argued that cosmopolitanism is far from being a system that aspires to completely superseding nation-bound governances, that it is neither possible nor desirable to get rid of the boundaries between nations, and that cosmopolitanism may coexist with ideas of national and territorial loyalties without necessarily replacing them altogether.

According to the opponents of the vision which draws a line between nationalism and cosmopolitanism, cosmopolitanism cannot be unproblematically used in lieu of nationalism, as if it was a concept invented in stark contrast to nation-boundedness. In fact, “there is not a simple relation between cosmopolitanism and the state,” as Robbins states, because “the two are historically intertwined” (“Actually Existing” 8). Despite repudiating the idea that politics can only be formed at the level of the nation-state, Robbins further maintains that “cosmopolitics is by no means necessarily postnational politics” (8). The relationship between the nation-state and the cosmopolitan is not inimical. Robbins draws the conclusion that “if the nation-state is not the one political unit capable of doing something to control the world market, nor (therefore) the inevitable focus of our best political energies, neither is it cosmopolitanism’s proper and inevitable antagonist” (9). Robbins draws an analogy between nations and cosmopolitanism in the following way:

> Like nations, cosmopolitanisms are now plural, and particular. Like nations, they are both European and non-European, and they are weak and undeveloped as well

> as strong and privileged. And again like the nation, cosmopolitanism is *there* –not merely an abstract ideal, like loving one's neighbor as oneself, but habits of thought and feeling that have already shaped and been shaped by particular collectivities, that are socially and geographically situated, hence both limited and empowered. (2)

Cosmopolitanisms in contemporary fiction, too, are plural. It will be shown in the following chapters that the way characters experience cosmopolitanism and respond to the world differs significantly. They are economically as well as culturally divergent. Cosmopolitanism's impact on diverse individuals is also different. In cosmopolitan fiction, the very concept of cosmopolitanism, like nationalism, is also manifested as a construct, especially in its universalist sense. The plurality of meanings, territories, and identities in cosmopolitan thought can be reflected in postmillennial cosmopolitan fiction in various aspects of the narrative, including discrepant cosmopolitan characters, spaces, narrators and themes. "Like nations," Robbins argues, cosmopolitan "worlds too are 'imagined'", or rather, localized and vernacularized precisely because they can be seen "in different sizes and styles" (2). It can be argued that postmillennial cosmopolitan fiction also takes the concept out of its universalist connotations, manifesting varied formations of vernacular or particular versions of cosmopolitanisms. Cosmopolitanism, though not replacing nationalism altogether, transcends nation-boundedness.

In par with Vertovec and Cohen's framework, it can be argued that contemporary cosmopolitan fiction adopts, in Ulrich Beck's terms, a "cosmopolitan outlook" by going beyond the nationalist model. In *The Cosmopolitan Vision* (2006), Ulrich Beck views cosmopolitanism as the defining concept of the contemporary era, of the second modernity:

> Indeed, [cosmopolitanism] has become the defining feature of a new era, the era of reflexive modernity, in which national borders and differences are dissolving and must be renegotiated in accordance with the logic of a "politics of politics". This is why a world that has become cosmopolitan urgently demands a new standpoint, the cosmopolitan outlook, from which we can grasp the social and political realities in which we live and act. Thus the cosmopolitan outlook is both the presupposition and the result of a conceptual reconfiguration of our modes of perception. (2)

Cosmopolitan novels, it can be proposed, assume a "cosmopolitan outlook" in which they transcend a discrete imagination of the world in terms of boundaries.

The most significant characteristic of this mode is its entire disengagement from nationalist discourses of society, such as dividing borders and exclusive identities. Such discourses are no longer adequate to perceive the realities of the contemporary world, which can be viewed more efficiently from a new vantage point, which Beck calls the "cosmopolitan outlook" (2). Preceding this new vision was a "national outlook", in Beck's terminology, which dominated the social sciences and political studies by predicating societies on the assumption that they are organized through a nationalist structure. The national outlook, thus, regards the nation-state as constitutive of society. Such an archaic view of society and sociology no longer holds as it requires revision in the face of irreversible changes in the globalized world. Thus, the "cosmopolitan outlook" aspires to forsake a "methodological nationalism" that is premised on strict national divisions in the analysis of society. It is also this term, "cosmopolitan outlook", that provides a definitive tool for dealing with the representation of contemporary society, subjectivity and communication in cosmopolitan fiction. In general terms, then, it can be regarded as an attitude or an approach through which we can analyze the contemporary worlds in cosmopolitan fiction.

The strict division between cosmopolitanism and nation, two concepts that have often been seen as mutually exclusive, is erased in cosmopolitan fiction with a view to, and awareness of, neo-liberal capitalism in contemporary cosmopolitan spaces. Timothy Brennan claims that these two concepts are far from being too distant: "A cosmopolitanism worthy of the name […] would have to give space to the very nationalism that the term is invoked to counter" (*At Home* 25). In fact, nationalism and globalism/cosmopolitanism are intertwined concepts which cannot, in turn, be separated from the concept of Americanization: "There can be no theorizing nationalism without theorizing globalism, and there can be no talk of globalism without Americanization" (125). Cosmopolitanism could be seen as a mask for new forms of Americanization, which evokes a link between capitalism and neoliberal capitalism. This kind of awareness is often represented in the postmillennial cosmopolitan novels that seem to have an inclusive attitude and a wide-angle vision in response to the political agenda of the contemporary world. This will be demonstrated in the novels that are under scrutiny in this thesis.

Not only globalization and nationalism, but also capitalism has been evoked and rethought in the debates about cosmopolitanism as well as in the cosmopolitan novel. This is done mostly by cosmopolitan theorists and novelists who are critical of cosmopolitanism as an exploitative strategy that aims to facilitate the flow of capital beyond borders, commodification of cultural difference, as well as the fostering of global market growth. This "materialist" orientation in cosmopolitan thought brings to the fore what its "formalist" and "ethicist" counterparts fail to pay attention to: the bond between capitalism and cosmopolitanism, inequality among cosmopolitan citizens, and power relations in terms of dominating means of production as well as global markets. Drawing on Hardt and Negri's ideas, Kurasawa argues that "[w]hen devoid of a critique of capitalist forces, cosmopolitan ideology can complement the most recent global regime of exercise of power, a totalizing, deterritorialized and decentred network of economic and political relations designated as 'empire'" (304). It can be claimed that cosmopolitan fiction assumes an overtly critical stance towards such shared interests of capitalism and cosmopolitanism. Seeing it as an imperialist instrument, such novels indicate an awareness of, and critique against, the utopian cosmopolitan ideology as the naïve idealization of a commitment to humanity as a whole and a shrinking world devoid of borders. According to Brennan, one harsh critic of universalist cosmopolitanism, its function is to masquerade contemporary capitalism ("Cosmo-Theory"). Unlike universalist orientations, postmillennial cosmopolitan fiction is characterized by a hyper-awareness of such negative motivations of the concept. Fiona McCulloch, in *Cosmopolitanism in Contemporary British Fiction: Imagined Identities* (2012), demonstrates "the nomadic transnationalism of globalized British society" (16) in Ali Smith's cosmopolitan novel *Hotel World* (2001), through the protagonist, the deceased hotel chambermaid Sara Wilby, who, as McCulloch puts it, "is merely one among many who will serve to boost the hotel's profit yet will remain insignificant to its global expansion" (17). Drawing attention to the indifference within Global Hotel and beyond towards her unexpectedly early death, McCulloch argues that Smith's message is clear: "life's value must be acknowledged over global enterprise: in a scathing critique of capitalism, the text insists that life rather than wealth is the

truly rare currency for citizens of the world" (17). This kind of cosmopolitan worldview privileges the value of love over material ambitions, and this theme becomes an elemental constituent of cosmopolitan novels like *Hotel World*.

Contemporary cosmopolitanism can be regarded as the beginning of a new era in postcolonial thought and studies. Postcolonial fiction targets its criticism at divisions and discourses of first-world/third-world, of us/them, and shows the deconstructive dimension of such binary thinking. On the other hand, cosmopolitan theory and fiction both acknowledge the demolition of such polarisms and at the same time call back considerations of colonialism and power inequalities that have emerged in a renewed form and veiled version. Drawing on George Simmel's the city/country antagonism as a source of capitalist modernity, Timothy Brennan concludes that "cosmopolitanism conformed to a kind of law of colonial expansion whereby urban centers (metropolitan regions) justified their encroaching power over geopolitically dispersed, and therefore vulnerable, territories" ("Cosmo-Theory" 666). According to this distinction, an aspect of cosmopolitanism, like colonialism, is a pretext to benefit the capitalist ventures on the part of the centrally positioned global powers.

In this vein of thought, as claimed by Brennan, colonialism has not ended; on the contrary, the United States has overtaken England's place as the leading globally colonial force (*At Home*). Therefore, it is wrong to draw a sharp difference between the military expansion of former colonizers and the economically and culturally domineering contemporary "imperialists", precisely because what America does as the pioneering globalist is closer to previous forms of colonialist invasion although this is not perceived to be an invasion per se. In this sense, colonialism has not ended in the present era, nor is it a thing of the past as postcolonialism implies. Likewise, the nation-state does not lose power precisely because "[t]he United States continues to invade other countries, but the invasion is not now supposed to be an invasion: rather, the nation extends its shadow, *becomes* the elsewhere, decenters itself" (6). In cosmopolitanism, the impact of nation-state becomes less discernible though it is not waning entirely. Rather, it emerges as another form of nation that consolidates this new version of cosmopolitan "empire". This version has much to do with corporation economies, and a

"postindustrial" community where the mobility of capital is a salient feature of the transformation of the global economy.

In light of all these discussions, it is also necessary to explore the reflections of all these ideas on the postmillennial fiction. This thesis suggests that the postmillennial cosmopolitan novel seems highly cognizant of the new "Americanism" suggested by Brennan regardless of the geographical setting of diverse novels (set in America or elsewhere), and it would be an incomplete analysis of contemporary fiction without reference to the idea of "Americanism". Therefore, there will not be a division here in terms of British or American cosmopolitanism as the above mentioned condition seems to apply to contemporary cosmopolitanism that is extant anywhere. The novels studied in this thesis, especially *Saturday* and *The Golden House*, display attentiveness to the neo-imperialist project of American hegemony, though in disparate ways. The inscription of Iraq's invasion by America in McEwan's novel's mundane actions as well as what Rushdie calls the United States of Joker are both evocative of the ideology of "Americanism".

In "The Class Consciousness of Frequent Travellers: Towards a Critique of Actually Existing Cosmopolitanism" (2002), Craig Calhoun agrees with Brennan, by forcefully claiming that cosmopolitanism is

> now largely the project of capitalism, and it flourishes in the top management of multinational corporations and even more in the consulting firms that serve them. Such cosmopolitanism often joins elites across national borders while ordinary people live in local communities […] because class structuring of public life excludes many workers and others. (106)

Calhoun, as a solution, calls for a divorce between cosmopolitanism and neo-liberal capitalism: "If cosmopolitan democracy is to flourish and be fully open to human beings of diverse circumstances and identities, then it needs to disentangle itself from neo-liberal capitalism" (106). It is, therefore, necessary to beware of a naïve commitment to cosmopolitanism as a universalist concept as such critical theorists of cosmopolitanism warn against "soft cosmopolitanism" in Calhoun's words, which is devoid of a contesting stance against capitalism and Western hegemony. By drawing on Calhoun's concept of "consumerist cosmopolitanism" in the volume they have edited, Vertovec and Cohen also draw attention to an aspect

of cosmopolitanism informed by capitalism and consumerism: “Such [cosmopolitan] processes represent a multiculturalization of society, but also the advanced globalization of capitalism” (14).

2.4.1.1. Cosmopolitan Narration

The contemporary cosmopolitan novel employs new ways of engaging with the cosmopolitan outlook. Schoene contends that the style of representation in the cosmopolitan novel involves “juxtaposition”, which in turn, culminates in “the cosmopolitan novel’s compositeness, which is not at all the same as fragmentation” (14). As it seems, “compositeness” emerges as a new term that replaces the once popular term of the postmodern era, “fragmentation”. Schoene elaborates on the cosmopolitan novel’s compositeness:

> Episodic yet cohesive, compositeness forges narrative assemblage out of a seemingly desultory dispersion of plot and characterisation. Cosmopolitan representation resorts to the montage techniques of contemporary cinema, effecting rapid shifts in focus and perspective with the aim of cramming as many story lines and clashing imageries as possible into one and the same mise en scéne (14).

The cosmopolitan novel strives to inhabit a “colourfully homogenized new globality” by showing this globalized world as exposed, finite, inoperative and powerless, and by uncovering the grand narratives of sovereignty, autonomy and independence (27). The most typical attribute of the cosmopolitan narrative is characterized by compositeness, which can be understood better in an analogy:

> Cosmopolitan narration assembles as many as possible of the countless segments of our being-in-common into a momentarily composite picture of the world – quite like a child’s kaleidoscope held still for only a second before collapsing into new, equally wondrous, yet perfectly plausible constellations. Cosmopolitan narration proceeds without erasing the essential incongruousness or singularity of these individual segments, which are left intact, even though they remain subject to continual re-assortment. (27)

In most cosmopolitan novels of the century, this state of compositeness becomes manifest if one pays enough attention. The worlds are formed and re-formed in different shapes and alternations precisely because, as in Vertovec and Cohen’s outline, national divisions stop making sense, giving way to other formulations for communities, which are, as Schoene underscores, inoperative. The Nancean notion

of inoperative community and the related term “compositeness” is exemplified by Schoene in reference to David Mitchell’s *Cloud Atlas* (2009). In this analysis, “the apparent brokenness” of the novel’s structure is different from postmodern fragmentation, it is rather “an elaborate compositeness” or a way of “looking at the world through a Nancean kaleidoscope” in which “[w]hat is new and different perpetually coalesces with what is the same and already known, gradually translating our experiential alienation into a sense of affinity, especially in the chapters set outside the anglophone world” (99). In different parts of the novel, incongruous, multifarious and kaleidoscopic versions of the world are constituted and reconstituted, which in turn illustrates the idea of compositeness.

Another significant term has been employed by Schoene to demonstrate the formal particularity of the contemporary cosmopolitan novel: “cellularity” or “more cellular modes of representation” in Schoene’s words, where “cellular” is used in opposition to “vertebrate”, drawing on Appadurai’s distinction between the two terms to refer to systems that are transnational (cellular) and national (vertebrate) in order (27). Used formerly in a political context, these are adapted by Schoene to distinguish between two types of novel: “the vertebrate novel – that is, the novel that imagines the nation” and the cosmopolitan novel – “the novel that imagines the world” and by so doing utilizing “mondialising” techniques and strategies (28). Mitchell’s *Cloud Atlas*, for Schoene, also illustrates Nancy’s concept of “mondialisation” which is explicated by Krzysztof Ziarek as “‘worlding’ or, put differently, the world’s ‘unfolding into a complex of relations, exchanges, transactions, bonds, and affiliations, which, without constituting a whole or a totality, continuously (re)form themselves as a world’ (qtd. in Schoene 100). Central to this definition of mondialisation is the perpetual reformation of a complex world of interconnections, which can in no way be pinned down or stabilized.

With the cosmopolitan novel, according to Schoene, “[s]uch a radical refocusing of the literary imagination from the national to the global will bring about a truly paradigm-shifting change, heralding the beginning of a new era in both critical and creative thought” (15). This paradigm-shift in the postmillennial novel is both thematic and formal, both responding to emerging world issues and

doing so in a particular form that distinguishes it from the fiction of previous ages. Schoene's theory of the cosmopolitan novel pays attention to the form in which this kind of novel is embodied, culminating in two significant terms already mentioned above: "compositeness" and "cellularity". These two terms will also be employed as effective tools, among others, to analyze the cosmopolitan novels in this study.

Walkowitz argues that certain modernist styles and techniques permeate the twentieth century. In other words, style in the later phase seems as reflective and purposeful as it was in the earlier phase of modernism. Walkowitz's approach puts emphasis on modernist techniques, or "tactics" or "attitude" of critical cosmopolitanism in her own terms, which were utilized by twentieth-century novelists to politicize the cosmopolitan fiction of the era: Joseph Conrad's "naturalness", James Joyce's "triviality", Virginia Woolf's "evasion", Salman Rushdie's "mix-up", Kazuo Ishiguro's "treason" and W.G. Sebald's "vertigo". They all have certain political dimensions:

> [N]aturalness carries the suggestion of pretense, and triviality the sense of pettiness, while mix-up and vertigo imply a lack of agency or efficacy; evasion and treason suggest downright negligence and even intentional bad faith. (8)

With the purpose of exploring "the cosmopolitan project of modernist fiction", Walkowitz focuses on the above-mentioned techniques and authors in each chapter.

Walkowitz continues to argue that naturalness as a style in Conrad's *The Secret Agent* (1907) suggests "a manner that passes for nature" as the reputed cosmopolitan writer reflects through this concept the artificial construction of British culture out of manners rather than instincts, and by doing so, he shows his British novels as "effects" of cosmopolitanism (30). Another modernist cosmopolitan author, James Joyce, values "the *trivial* for its taint of pettiness and impermanence" and "cultivates triviality as an alternative to the false decorum of British imperialism, Irish anti-Semitism, and Catholic evangelism" (30). With such new political affects as evasion and agitation, Virginia Woolf's "analysis of heroism and her emphasis on the political nature of intimacy," according to Walkowitz, "are crucial to later cosmopolitan fiction" (31). These early modernist writers have a significant aspect in common with their contemporary counterparts:

politicizing their fiction with the use of cosmopolitan style. This thesis, following Walkowitz, will also argue that fictional cosmopolitanism has often been engaged with a critical response to real-life politics. For Walkowitz, these early modernist examples of cosmopolitanism were revised and revived at the end of the twentieth century. I will take Walkowitz's argument a little further by arguing that twenty-first-century cosmopolitanism has further been reconstructed and updated with a view to unprecedented changes in the contemporary world in terms of communication, environment, global economics and human identity.

The cosmopolitan authors at the end of the twentieth century, Kazuo Ishiguro, Salman Rushdie and W. G. Sebald, used different cosmopolitan "tactics" in Walkowitz's terms. Ishiguro's *treason*, "the refusal to tell a consistent story about politics, about oneself, or about the past – as a tactic of immigrant writing and antifascist dissent" is, for Ishiguro, "more reliable and sometimes more responsible than absolute or merely dutiful allegiance" (31). In other words, it is Ishiguro's rejection of national pride either in the form of British imperialism or Japanese militarism or German anti-Semitism that makes him a cosmopolitan writer. A very important contribution to the 1990s' critical cosmopolitanism is Salman Rushdie's tactics of "*mix-up*, nicknaming, collage, assimilation, and flirtation", which are explored by Walkowitz in her analysis of *The Satanic Verses* (1988), *East, West* (1994), and *Fury* (2001). The later work, *Fury*, Walkowitz maintains, involves several versions of cosmopolitanism with the suggestion that "the mix-up of national traditions is a common strategy not only of twenty-first-century British fiction, such as his own, but also of multinational capitalism" (32). This remark on Rushdie's novel is also relevant to my own analysis of one of Rushdie's latest works, *The Golden House*, where the economic dimension of globalization has important implications for cosmopolitan life. The final cosmopolitan author, W. G. Sebald, utilizes the tactic of vertigo as displayed by "a dizzying of uncertainty of place and perspective that [he] addresses directly in his novels [by m]aking connections among high and low culture, among disparate anecdotes, narrators, and settings" (32). All these tactics or styles of cosmopolitanism which Walkowitz celebrates are all products of mannerism or particularity in the writings of early and late-twentieth-century writers: "With these

terms, I foreground and to some extent value the artful idiosyncrasies and political ambiguities of critical cosmopolitanism" (8).

When applied to cosmopolitan texts of the twentieth century, these predominantly modernist techniques make sense and help with an elaborate reading of the cosmopolitan attitude of that specific period. However, new terms are necessary to have an insight into twenty-first-century fiction for two reasons. First, global concerns have changed, so has the subject matter of postmillennial fiction. Second, these changes have also had an impact on the emergence of certain narrative techniques which cannot be explained through the critical vocabulary of modernism and postmodernism. For these reasons, drawing on Walkowitz's terms, this thesis will endeavor to provide new ways of looking at contemporary cosmopolitan fiction. In this sense, this thesis complements Walkowitz's approach to connect cosmopolitanism with literary style, rather than contradicting it, by looking at twenty-first-century fiction as a continuity of the cosmopolitan enterprise.

With the turn of the century, this study argues, cosmopolitan fiction comes to create new paradigms and techniques, mostly inclined towards directness and hyper-awareness in dealing with contemporary events and consciousness. Thus, this study will suggest two new terms as essential principles of contemporary cosmopolitan narration by reconstructing Walkowitz's concepts ("artful idiosyncrasies" and "political ambiguities") as *artful immediacy* and *political hyper-awareness*. In twentieth-century cosmopolitan fiction, artful idiosyncrasies, as Walkowitz demonstrates, refer to the use of such literary techniques as evasion, naturalness, triviality and others by modernists to generate a cosmopolitan "posture" because "the idiosyncratic vision of modernism is congruent to and necessary for the *critical* aspect of today's critical cosmopolitanism" (15). In other words, mannerism or the use of particular modernist writing styles contribute to the critical cosmopolitanism of the century. Rather than engaging directly with politics, these artful idiosyncrasies are indirect ways of responding to the world. However, with the turn of the century, these styles fail to suffice for explaining the cosmopolitanism of contemporary novels. Although McEwan, Smith and Rushdie's novels in this thesis may have their own artful mannerism or literary

styles to some extent, a more characteristic formal aspect can be observed in all: directness and immediacy. Thus, I will argue here that postmillennial fiction is also concerned with style, but with one different from modernist or postmodernist examples (given by Walkowitz) through the prioritization of directness and the immediacy to act politically. As the quotation above makes clear, Walkowitz detects a tendency of negation or indirectness in each of the tactics of artful idiosyncrasies: Naturalness suggests pretense, and triviality implies pettiness; mix-up and vertigo revoke a lack of agency or efficacy; evasion and treason hint at negligence and intentional bad faith (8). However, this thesis will endeavor to show that twenty-first-century fiction differs from these tendencies of negation and implication by developing more direct ways of responding. Thus, it is necessary to modify the term "artful idiosyncrasies" (artful mannerism) as *artful immediacy* in order to emphasize its more direct and engaged nature in postmillennial fiction.

My first term, *artful immediacy*, then, refers to the speed and directness of response to contemporary issues as a narrative strategy. This often requires a new type of cosmopolitan narrator, an outspoken and attentive third-person heterodiegetic narrator or a more inclusive homodiegetic one, both of whom seem to reflect not only global but also local consciousness and vision. Not beating around the bush, this cosmopolitan narrator proves a tendency towards directness of criticism, rather than parodic dismantling. This directness is in fact of critical importance for the success of, in Nealon's words, "literature's engagement with the superfast world of capital" (154). In other words, if the cosmopolitan world is fast, the speed of response to it must also be high. The pace of global mobility acts as a determinant or catalyst for the responsiveness of a contemporary narrator who is preoccupied with this world of speed. In a contemporary cosmopolitan novel, the narrator's priority is to interact with the world, to comment upon cross-cultural communication, to be aware of the intersection of the global and the local as well as the economic dimension of cosmopolitanism. The vision of the book also echoes Schoene's idea of compositeness as a kaleidoscopic representation. To put it more precisely, it is the narrator's inclusive and wide-angle vision that creates a picture of the world as composite as the one in a kaleidoscope.

Twentieth-century cosmopolitanism in Walkowitz's examples, likewise, contains "political ambiguities". In fact, Walkowitz explicates her *Cosmopolitan Style* as

> concerned with writers who have used naturalness, triviality, evasion, mix-ups, treason, and vertigo to generate specific projects of democratic individualism, on the one hand, and of antifascism or anti-imperialism, on the other. A new distrust of civilizing processes, and of the role of art in these processes, leads these writers to develop forms of critical cosmopolitanism that reflect both a desire for and an ambivalence about collective social projects. (4)

In this respect, these "political enterprises" are part of twentieth-century cosmopolitanism as the afore-mentioned writers use these narrative strategies for certain political purposes. It must be noted, however, that their critical cosmopolitanism includes "political ambiguities", contradictory or suspicious attitudes towards politics. This is illustrated by Walkowitz in Rushdie's engagement with antiracism: He "adds playfulness and confusion to a politics of antiracism that has relied on tolerance and distinction" (4). Similarly, Woolf's tactic of evasion or "refusal to think" independently is a negation of autonomous thinking (4). Different versions of suspicious attitudes towards social projects are a feature of critical cosmopolitanism in the twentieth century while twenty-first-century cosmopolitanism predominantly diverges from postmodern suspicion and ambivalence. Therefore, it can be argued that postmillennial cosmopolitan fiction is characterized more by directness and awareness rather than ambiguities. With the exception of McEwan, who can be considered closer to the tradition of modernism, the authors analyzed in this thesis will be shown to implement new ways of attentiveness to the cosmopolitan world especially in the second decade of the twenty-first century. The term "political ambiguities" falls short of explaining contemporary cosmopolitanism in the fiction of Smith and Rushdie with their more hyper-aware and engaged attitude responding to global economic and cultural relations. Walkowitz's emphasis on critical cosmopolitanism's affiliation with political responsiveness will be followed in this thesis, but with a revision: the postmillennial novel will be demonstrated as politically more open and cognizant rather than ambiguous or suspicious – hence, "politically hyper-aware".

My second term, *political hyper-awareness*, as a revision of “political ambiguities”, to be more precise, corresponds to a direct engagement with ideology and contemporary politics by the cosmopolitan novel without recourse to a naïve approach to, and acceptance of, cosmopolitan conviviality. This amounts to aligning the cosmopolitan novel with the idea of vernacular cosmopolitanism, thereby assuming a hyper-aware stance towards the multifaceted dimensions of global connections as well as the veiled ideology of neo-liberal capitalism within cosmopolitan thinking. This aspect of these novels also provides the means to see cosmopolitanism as a classed phenomenon and complicit with economic exploitative mechanisms of globality as well as Americanism. From this vantage point, the cosmopolitan novel of the twenty-first century becomes more and more politically engaged and globally focused. These concerns and attitudes will be elaborated further with reference to the way McEwan, Smith and Rushdie’s novels take up a cosmopolitan attitude.

This section has claimed that the cosmopolitan novel goes beyond the nation-state model, while simultaneously problematizing the concept of cosmopolitanism itself “imagined” as nation. It also shows hyper-awareness towards neo-liberal capitalism and veiled Americanism in contemporary cosmopolitan thought. These aspects of fiction can be discerned in forms and concerns specific to the cosmopolitan novel. The representation of the world is characterized by compositeness and cellularity. Another significant change is the employment of a cosmopolitan vision, one that can be aligned with broader concerns of cosmopolitan thought like directness, speed of responsiveness and high level of awareness. In line with these motives of the cosmopolitan attitude, the cosmopolitan novel invokes forms of artful immediacy and political hyper-awareness.

2.4.2. Towards both the Global and the Local: “Narrative Glocality”

Vernacular or everyday cosmopolitanism in the British novel reflects the transition from the universalist understanding of cosmopolitanism to the particularist one, with reference to the cosmopolitan conditions that are local, parochial and

quotidian. Vertovec and Cohen view this second tenet of cosmopolitanism as the ability "to mediate actions and ideals oriented both to the universal and the particular, the global and the local" (4). This view is also in par with Beck's assertion that "we must reorient and reorganize our lives and actions, our organizations and institutions along a 'local-global' axis" (*What* 11). Gikandi asserts that "locality itself has been globalized, its boundaries dilated by the mass migrants" (32). It can be argued that, in contemporary cosmopolitan fiction, universalist ideals of the global are first interrogated and then reshaped with a view to the local. To put it more precisely, distinctively parochial interests of cosmopolitans are also represented and foregrounded. In Anglophone fiction, as in cosmopolitan theory, there is an inclination towards intertwining the global and the local, propelling towards the "glocal" to inclusively represent both, thereby problematizing the borderline between the two seemingly distinct spheres. Kristian Shaw illustrates "'glocal' spaces" through the novels of David Mitchell and Zadie Smith, where "the dynamic tension and creative interplay of global and local systems complicate existing forms of belonging and questions of cultural identity" (*Cosmopolitanism* 8). In Gerard Delanty's *Community* (2003), community is regarded as simultaneously local and universal, and thus "[t]his double sense of community, all the more acute today with cosmopolitanism at the forefront of political debate, has always been central to the idea of community" (12). Cosmopolitan communities are, then, characterized by "glocalization", that is "the mixing of the local and the global" (149). As Calhoun argues, "the patterns of our connections are varied and incomplete, not universal. It reminds us that we engage the larger world through our specific localities, nations, religions, and cultures, not by escaping them" (191).

This interconnected relationship between the global and the local is often reflected in cosmopolitan fiction in terms of space. Globalization connotes, according to Held, a reorganization of the whole human activity in spatial terms, with a gradual departure from "the local" and an orientation towards "the global", thereby blurring the distinction between the two territories (*Cosmopolitanism* 28). Globalization

> involves the deepening impact of global interactions and processes such that the effects of distant events can be highly significant elsewhere and even the most local developments can come to have enormous global consequences. In this particular sense, the boundaries between domestic matters and global affairs become fuzzy. (29)

This feature is discernible in the cosmopolitan novel where an event – global or local – has imbrications or consequences that are beyond its immediate territory, and has an impact on distant people, communities and places. This interrelation exists in Arundhati Roy's *The God of Small Things* (1997), which is concerned with, as Schoene demonstrates, the "ongoing struggle of negotiating globality's far-from-straightforward interpermeation with the local, the complex enmeshment of these two spheres that determine our lives" (130). Thus, both of these territories seem to mutually impact upon each other; in other words, while globalization infiltrates and informs the vernacular, the local in turn comes up with ways of resisting and finding its own response to the world. The local is "never simply globality's passive recipient" because it always "has its own tales to tell" (135).

Primarily understood as an economic phenomenon, globalization implies trans-border economic processes such as transnational production, consumption, and capital flow. Despite its economic basis, globalization has come to encompass political, cultural and religious interconnections in its definition, especially in the work of recent theorists. As such, it bears many affinities with cosmopolitanism on the basis of their common grounds of border-crossing and interconnectivity. Some scholars regard them as distinct phenomena with cosmopolitanism being only one dimension of globalization, often as the positive side of it. As Gavin Kendall *et al*. assert in *The Sociology of Cosmopolitanism: Globalization, Identity, Culture and Government* (2009), "cosmopolitanism is often understood as the positive face of globalization" (2). The relatedness of the two concepts is elucidated by Horton:

> In a practical sense [cosmopolitanism] is concerned with how we live our daily life in the face of the many human challenges created by the cross-border mobilities and inter-dependencies brought about by globalization, while in a more philosophical or theoretical sense it has re-emerged as a major preoccupation amongst scholars and thinkers engaged with questions as to the direction of social change and the possibility of creating a global political community of citizens able to engage with social inequalities, cultural conflicts and political instabilities of the early 21st century. (14)

It can be argued, then, that cosmopolitanism is, in a sense, vernacularizing the more far-flung concept of globalization. Gerard Delanty, in the same vein, suggests that "the interaction of the global with the local […] opens up a range of considerations that bring globalization theory in the direction of a new conception of cosmopolitanism as a mode of world disclosure and as a way in which to theorize the transformation of subjectivity in terms of relations of self, Other and world" (*Cosmopolitan Imagination* 5-6). In other words, globalization is a broader transnational occupation while its side-effect cosmopolitanism can be potentially more particular, involving the everyday experiences of a smaller local group or an individual in the face of a globalizing world. In contemporary cosmopolitan fiction, such particularities of cosmopolitan lives can be explored with a view to the concept of space. The concept of vernacular cosmopolitanism and its spatial focus is a relatively recent focus of study in contrast to the distant history of cosmopolitanism proper, and it will find more space in the scope of this thesis.

The spatial focus of cosmopolitan fiction is in keeping with its attention to glocalization. In *Cosmopolitanism and Place: Spatial Forms in Contemporary Anglophone Literature* (2014), Emily Johansen shapes her literary examination of cosmopolitan fiction around the question of "how do we mediate between our daily lives, which are necessarily local, however temporarily, and the global systems, commodities, and connections that structure so much of these lives?" (1). As an answer to this query, Johansen comes up with the term, "territorializing cosmopolitanism", which refers to the interconnectedness of the local and the global in everyday settings of the cosmopolitan novel: "Territorializing cosmopolitanism allows for a consideration of the everyday experience of global connections in local places […] This enables us to move away from the critically reified opposition between the local and the global, the parochial and the cosmopolitan" (3). This thesis will also emphasize that it is expedient, in the literary investigation of cosmopolitanism, to incorporate a spatial approach and give specific attention to spaces, possibly and sometimes less self-evidently cosmopolitan, to explore the particular cosmopolitan experiences of locals, which are nonetheless shaped not independently from the global.

Vernacular cosmopolitanism emphasizes spatial positioning and the interplay between the global and local spaces as a constitutive element of cosmopolitanism from below, or one lived by non-elite cosmopolitans. Johansen's spatial approach to cosmopolitanism takes into consideration space as the starting point of cosmopolitanism, rather than the subject positions that are definitively cosmopolitan. This makes the inclusion of several subject positions in the definition of the cosmopolitan possible: seemingly elite as well as migrants, immigrants, and other global subalterns and all other subject positions that share the same space. Brennan's assertion that non-exalted characters populate the cosmopolitan novel of the 90s is also valid for the postmillennial novels. Everyday cosmopolitans are distant from cosmopolitan elites or "cosmocrats" in Micklethwait and Adrian Wooldridge's terms (Vertovec and Cohen 6). Contemplations about and orientation towards particularist or vernacular visions of cosmopolitanism in the sphere of literary theory have only recently begun. One recent study, Kristian Shaw's *Cosmopolitanism in Twenty-First Century Fiction* makes obvious references to non-elite cosmopolitans drawing on contemporary thinking on cosmopolitanism in other disciplines, asserting rightly that "cosmopolitanism should concern itself with non-elite citizens and unprivileged positions, in order to prove its inherent value as a pragmatic and applicable social concept" (8). This is an overt break with the universalist conception of the concept. Furthermore, the affiliation with local and parochial meanings of cosmopolitanism is explicitly assumed by Shaw:

> The intensification of social interconnectedness, transnational mobility and digital communication ensures globalised life infringes upon, but does not remove the importance of, local experience. Imbuing cosmopolitanism with these parochial, local and quotidian connotations is not antithetical to use of the term itself – all spaces are now subject to, and offer the potential for, cultural engagement (15).

Shaw exemplifies this idea elsewhere by claiming that Zadie Smith's *NW* (2012) "introduces the notion of a (g)localised cosmopolitanism, suggesting that cosmopolitan engagement should not necessarily be restricted to cross-border processes or concern transnational relations with the wider world" ("Passport" 6). It is essential then that we "investigate how cosmopolitanism is formed and reformed in particular locales and everyday spaces" as Binnie *el al*. suggest (12),

and "it is through spaces of (in particular) the city that we need to generate an understanding of how [the] key issues of class, commodification and the everyday intersect with, produce and reveal the attitudes and practices of cosmopolitanism" (13). This approach is specifically fruitful in its inclusion of cosmopolitan everyday spaces in the analysis of contemporary fiction.

For the purposes of spatial investigation in contemporary fiction and to manifest space as constitutive of particular forms of cosmopolitanism, this study will suggest a new term, *narrative glocality*, and resort to it in the following chapters. *Narrative glocality* in postmillennial cosmopolitan novels corresponds to the idea of narrative space and the book's consciousness as globally shaped and vernacularly specified, hence oriented towards, and premised on, the global and the local simultaneously. To put it more precisely, this term can be considered to be the application of the concept of glocality to narrative studies by focusing on the novel's both immediate and distant spatial activities. *Glocality* as a term to designate the contemporary condition is invented by Roland Robertson, who defines it as "the simultaneity and the interpenetration of what are conventionally called the global and the local, or – in more abstract vein – the universal and the particular." ("Glocalization" 30). Robertson also rightly claims that "contemporary conceptions of locality are largely produced in something like global terms, but this certainly does not mean that all forms of locality are thus substantively homogenized" (31). Paying attention to the interdependence of the global and the local as well to the heterogeneity of cosmopolitan experience, this term becomes relevant in the spatial discussion here. The cosmopolitan novel – either through the narrator or through the characters – often reflects on both near and distant people, situations and places, and by doing so, is characterized by an existence and consciousness which is glocal. To be more specific, the setting may be unique like *Saturday*'s London, but the narrative focus of attention is glocal with the constant wandering consciousness and the global political engagement of the protagonist. In this roaming narrative activity, the narrator often relates multifarious and often conflicting visions and perspectives equally and subsequently. *Saturday*'s implied author, to illustrate, employs a narrative strategy in which first the global voice is articulated, and then it is complemented by or often contradicted with the local

perception. In this way, he can avoid being partial or narrow-minded by transcending characters' limited consciousness. It must be said, then, that *narrative glocality* represents the way in which the general term *glocality* is embodied and practised in fiction through specific narrative activities, and the implied author's political attitude as a whole.

What makes *narrative glocality* distinctive from other theories of space is its particular attention to the concept of vernacular cosmopolitanism in contemporary fiction. By showing diversified perspectives, the implied author seems to give the reader a message by showing the futility of very optimistic views of universal cosmopolitanism as well as the impossibility of collecting all under one ideal. Vernacular cosmopolitanism does not only refer to the type of cosmopolitanism experienced in local or non-central spaces, but also to the very centrality as well as everydayness of the vernacular cosmopolitan experience. In this respect, vernacular cosmopolitans can reside in central cities like London and New York, and still remain vernacular. This takes us to the definition of cosmopolitans "from below", those who can be mobilized not because they are elites but because they are migrants, workers, asylum-seekers or cosmopolitans of choice. Furthermore, *narrative glocality* aspires, rather than distinguishing between cosmopolitanism and localism, or the global and the particular, to discover the interplay and mutuality between such concepts as well as the reenactment of vernacular cosmopolitanism in diverse forms and spaces.

This section has attempted to show that in the twenty-first century, there seems to be a mediation between the global and local, moving away from universalism to vernacularism in cosmopolitan philosophy. Spaces, stories, characters and perspectives are manifested to be oriented towards connections that are informed by both globalism and localism. These thematic concerns of the cosmopolitan novel can be explored in the representation of, and narrative attention to space, with a closer look at the notion of *narrative glocality*.

2.4.3. Being Culturally Anti-Essentialist: Everyday Difference

Cosmopolitanism, as Vertovec and Cohen put it, is "culturally anti-essentialist" (4), a tenet that also posits cosmopolitanism as vernacular. This refers to the absence of a monolithic definition and straightforward delineation of diverse cultures. Vernacular cosmopolitanism repudiates the idea of a unified global culture as well as a concrete division among disparate cultures. In fact, cultural hierarchies are no longer a defining element of the cosmopolitan community, where culture is regarded as a non-essential category. In contemporary cosmopolitan fiction, this aspect of culture is portrayed vividly with the employment of multiple cultural references without essentialising any of them. Thus, this type of novel also avoids cultural stereotypes and the exoticism of the other. In fact, it can be seen as a complete departure from the rhetoric of otherness. The term "other" has no longer credentials or validity in the cosmopolitan novel as cosmopolitan society is characterized by diversity, which is regarded as ordinary. Everyone is accepted as different in the cosmopolis as well as the local territories, and this foregrounds one distinct element of the cosmopolitan novel: everyday difference. In this sense, cosmopolites are culturally anti-essentialist and make a contribution to the sense of everyday difference in cosmopolitan spaces where, as Hiebert puts it, "men and women from different origins create a society where diversity is accepted and is rendered ordinary" (212). Although diversity becomes an ordinary component of everyday cosmopolitan life, it does not necessarily mean an unproblematic coexistence. Everyday difference in contemporary cosmopolitan novels also pays attention to these problematic sides of cosmopolitanism.

A cosmopolitan community is composed of multiple nationalities, ethnicities and races without recourse to the discourses of otherness. In fact, the idea of otherness is eliminated –even when national references are made, they are conventionalized, accepted and made part of everyday life in British fiction. In this sense, it goes beyond the duality of us and others, yet in a distinct way from the postcolonial deconstruction of such binaries. What is suggested here is rather an acceptance of or vernacularization of diversity without recourse to a process of othering. In these contemporary communities, no one is relegated to the position of the other, and everyone has a part (if not equal) in the constitution of the political

and cultural community, which is in turn contingent upon a mutability of formations and reformations. It must be noted, however, that the cosmopolitan novel is concerned with representing other forms of threat to the cosmopolitan society where globally reinforced economic inequalities predominate.

Unlike its universalist counterpart, vernacular cosmopolitanism does not desire to transcend cultural differences towards a unique culture; rather it acknowledges their existence, and exposes difference as an everyday phenomenon. In his review of Edward Said's *Orientalism*, Clifford reproaches "[t]he privilege of standing above cultural particularism, of aspiring to the universalist power that speaks for humanity", which is "a privilege invented by a totalizing Western liberalism" (*On Orientalism* 263). It is thus the main challenge in cosmopolitanism to avoid cultural universalism and at the same time to accept cultural differences without rendering them essentialist categories.

If culture is not an essential category and people cannot be grouped through this unsettled system, this raises significant questions regarding home and belonging. The notion of belonging is characterized by multiplicity and oscillation in cosmopolitan fiction. Caryl Phillips's cosmopolitan novels like *Higher Ground*, *The Nature of Blood*, and *A Distant Shore*, McCluskey claims, encourage the reader to assume a critical cosmopolitan vision by expanding the notion of home and making it "determined more by the material realities of the present rather than by an essentialist and mythical idea of the past", and hence "promot[ing] a more fluid, cosmopolitan idea of belonging" (16). McCluskey identifies certain formal and stylistic devices employed by Phillips for this particular purpose: intertextuality, defamiliarization, and innovative uses of syntax. These techniques are utilized, as McCluskey puts it, to "estrange" the reader from the protagonists and it is through this "ironic distance" that the reader is propelled to "a more inclusive, universal orientation to the world" (15). Nevertheless, in cosmopolitanism, the implication of belonging nowhere must be approached with suspicion, which is voiced by Bruce Robbins as he asserts that "[a]bsolute homelessness is indeed a myth, and so is cosmopolitanism in its strictly negative sense of 'free[dom] from national limitations or attachments'" ("Comparative Cosmopolitanism" 173). Rather than erasure of or detachment from home and

nation, cosmopolitanism is more implicated in the rendition of multiple attachments and belongings which are in no way stable and unmalleable. Therefore, the cosmopolitan sense of belonging will be revealed as multiple and changeable in the novels scrutinized here. Structured as a requirement of a non-essential culture, the conception of belonging to a community is predicated on the everyday materiality of cosmopolitan life, rather than cultural determinants and divisions.

Cosmopolitan identities move away from a condition of hybridity to everyday difference. Hybrid subjectivities of multiculturalism contain and juxtapose various and often conflicting cultural, racial and/or ethnical diversities although there is still a meaningful reference to the discreteness or distinguishability of culture, race and ethnicity. Cosmopolitan identities, on the other hand, eliminate this condition of mix-up because these categories are deemphasized, and their difference is normalized or vernacularized. This kind of information about the characters' roots is rendered insignificant and even irrelevant in cosmopolitan fiction; references to culture, race and ethnicity are slightly made, only to show their everydayness and normality. On the other hand, this departure from an idea of difference in terms of cultural and ethnical identity cannot be easily actualized in economic terms. In other words, the impact of globalization scaffolds an imbalanced economic structure within the cosmopolitan society. The cosmopolitan novel emphasizes these problems of the contemporary world while revealing that getting cosmopolitan does not mean eliminating inequality because it transcends the idea of otherness.

Brennan claims that this new novel goes beyond the rhetoric of cultural difference and mutual exclusion through "a juxtaposition of what previously had been thought to be alien cultural elements. The desired resonance of such juxtapositions is not to show (like *A Passage to India* by E. M. Forster) cultural dissonance, mutual incomprehensibility, but rather unity and complementarity" (*At Home* 39). As can be discerned, the new cosmopolitanism of Brennan has resonances with the multicultural novel, also overlapping with postcolonial fiction in many respects. It is depicted as a harmonious amalgamation of multiple and contradictory cultural elements, which are somehow in a deconstructing interaction

with each other. However, I would like to argue, unlike Brennan, that the contemporary cosmopolitan novel can rightly claim a transgression of the discourses of hybridity, mixture, and assumptions of simple categorizations in terms of national, ethnic or racial belonging. Therefore, Brennan's theory, which pertains more to premillennial novels, needs to be reconsidered with the contribution of more recent theories of cosmopolitanism in a study of contemporary cosmopolitan fiction.

In fact, this study argues that postmillennial cosmopolitan fiction is different from multicultural and cosmopolitan novels before the 2000s. As Childs and Green maintain, both the content and form of contemporary fiction indicate "a shift away from the preoccupations of postmodernism and the concerns raised by postcolonialism" due to the "new patterns of human interaction, interconnectedness and awareness" (4). Thematically, it goes away from a condition of mixing up to that of everyday difference, as mentioned above. It is more directly engaged with global, postnational and cultural politics. It can be asserted, then, that the multicultural novel, by retaining an essentialist idea of culture, still remains within the sphere of "national outlook" in Beck's terms while the cosmopolitan novel assumes a "cosmopolitan outlook". These characteristics, thus, require more efficient and more direct literary tools than parody, sarcasm or irony, as will be shown in the following chapters.

This section has claimed that cultural diversity is no longer considered a defining feature of the cosmopolitan community where culture is seen as non-essential while difference is viewed as an ordinary and everyday phenomenon. Cosmopolitan identities eliminate the condition of ethnic hybridity since difference is deemphasized, normalized or vernacularized. Thus, in cosmopolitan fiction, information about the characters' roots is doomed to be insignificant and unnecessary. This condition of everyday difference with a view to various cosmopolitans' lives is effectively reflected in cosmopolitan fiction.

2.4.4. Complex Models of Allegiance: Lack of Group Affiliations and the "*Cosmoflâneur*"

Cosmopolitanism is a concept that is "capable of representing variously complex repertoires of allegiance, identity and interest" (Vertovec and Cohen 4). Vernacular cosmopolitanism in contemporary cosmopolitan fiction renders allegiances based upon any forms of grouping problematic. Individual, rather than group dynamics is seen worthy of attention in a description of cosmopolitan society. Because individuals reject allegiance to any racial, ethnic or cultural community, and accept the difference as well as existence of many others like themselves in the city, they become the main constituents of a contemporary cosmopolitan society. Characters' non-identification with the locals with whom they cohabitate the cosmopolitan places is in keeping with this idea of lack of group affiliations. This also brings the utopian senses of cosmopolitan communication and cooperation to close attention, and in fact challenges them, in contemporary fiction.

Cosmopolitan identity is defined by three related attributes, which are listed by David Held in his attempt to elucidate cosmopolitan principles and values, which are subsumed under the term "egalitarian individualism": i) equal worth and dignity; ii) active agency; iii) personal responsibility and accountability (*Cosmopolitanism* 69). The first principle states that individual human beings, not states, are the ultimate units of moral concern, and hence must be given equal respect, value and freedom (69). The second principle refers to how cosmopolitans are regarded as active participants in the formation of their agency. However, active agency connotes, according to Held, "the capacity of human beings to reason self-consciously, to be self-reflective and to be self-determining" (70). The third tenet principally implies that different choices of individuals in terms of cultural, social and economic dimensions of life must be seen as voluntary and not incidental, thus must be recognized and welcomed (71). These principles carry implications of individualism rather than collectivity, and particularism rather than universalism.

David Hollinger explores the distinctive formations of subjectivities seen in multicultural and cosmopolitan communities, and according to this distinction, as summed up by Vertovec and Cohen, "pluralism accepts ethnic segmentation as

normal while cosmopolitanism makes a decisive break with the celebration of 'communities of descent' in favour of individual choice and multiple affiliations", and the latter "assumes complex, overlapping, changing and often highly individualistic choices of identity and belonging" (18). The cosmopolitan agent, then, must be considered outside the restrictions of ethnic belonging without resorting to the language of plurality. The cosmopolitan is an individual who cannot simply be defined in terms of bearing the characteristics of a particular group; they make their own choices in the making of their identity. It is necessary, then, to distinguish between "pluralist multiculturalists" and "cosmopolitan multiculturalists" in Hollinger's terms; the first group aims to "perpetuate the cultures of groups already well established" whereas the second longs to "encourage the voluntary formation of new communities of wider scope" ("Cosmopolitanism" 93). This difference resonates with the distinction between multiculturalism and cosmopolitanism in more general terms. It must also be noted that cosmopolitanism is a condition of, as Bruce Robbins puts it, "a density of overlapping allegiances rather than the abstract emptiness of non-allegiance" ("Comparative Cosmopolitanisms" 250).

In "Teaching Contemporary Cosmopolitanism" (2016), Shaw significantly suggests that there is a distinction between the two concepts – late twentieth-century multiculturalism and twenty-first century cosmopolitanism:

> [C]osmopolitanism focuses on the identity of an individual, rather than that of a group (ethnic or otherwise). While multiculturalism implies a form of homogeneity at the group level, cosmopolitanism explores heterogeneous forms of belonging both individually and culturally. In this sense, the term is distinct from multiculturalism in that it rejects allegiance to group dynamics and resists the temptation to attach individuals to ethnic ties entirely. Individuals are therefore able to choose which ideals and practices with which they identify, as opposed to ones traditionally associated with their background. (171)

In this sense, postmillennial fiction has more of heterogeneous forms of subjectivity and belonging than an insular view of such concepts. Transnationalism and the freedom to choose one's cultural associations have certain implications for literary and reading practices, too, allowing readers to construct their own individual responses to texts independent of any group affiliation (172). This approach is mostly concerned with how cosmopolitan identity is rendered

individual rather than communal in the cosmopolitan novel, as opposed to pre-millennial multicultural novels. Shaw's example for this kind of mutability of allegiances is Teju Cole's *Open City* (2011), a contemporary cosmopolitan novel that "assumes a critical stance towards ethno-cultural allegiances to emphasise the creation of new and shifting affiliations within a transnational locale" ("Passport" 5). This non-allegiant form of cosmopolitan identity will also be explored in the novels which this study has selected for close-reading.

Contemporary cosmopolitanism is predicated on three models of attachment, as suggested by Walkowitz: philosophical, anthropological and vernacular. The philosophical model emphasizes "*detachment* from local cultures", and is thus universalist in scope while the anthropological is based on "multiple or flexible *attachments* to more than one nation or community" (9), which is vernacularist. The last line of thought, which is also vernacularist and the one followed in this thesis, is "a vernacular or popular tradition that values the risks of social deviance and the resources of consumer culture and urban mobility" (9). This version is also attentive to the risks of consumer culture in the urban practices of *flânerie*: "vernacular cosmopolitanism has included such practices as *flânerie*, dance hall entertainment, department store shopping, and cultural exhibitions" (9). The idea of a city-wandering cosmopolitan and the idea of identity based on complex and mutable allegiances constitute the core of the cosmopolitan thought in this thesis. The principle of complex models of attachment in cosmopolitanism has in its roots the interpenetration of the global and the local. "A viable cosmopolitanism," as Patell proclaims, "must find a way to explore […] the interplay of the global and the local; it must find a way to enable local attachments to serve as the models for global attachments" (15). In this sense, in cosmopolitanism, allegiances can be based on the global as well as the local, constructed on an individual level, independent of one's positioning within a particular group. Robbins avers that "instead of an ideal of detachment, actually existing cosmopolitanism is a reality of (re)attachment, multiple attachment, or attachment at a distance" ("Actually Existing" 3). Thus, both local and global attachments are subject to reconstitution and renegotiation.

This thesis will, pursuing the framework sketched above, build upon particularist perspectives to reveal the ways in which vernacular forms of cosmopolitanism are fictionalized. This thesis will also emphasize the predominance of various, and often failing, forms of communicative interconnections within a society of cosmopolitanism from below, utilizing the "vernacular" as an umbrella term in the process. Vernacular cosmopolitans are not elites, but cosmopolitans in their everyday and trivial ways; yet, they are cosmopolitans precisely because they respond to the world, and they are mobilized either by force or will, even if this mobilization means a form of minor spatial shift or none at all. These cosmopolitans cannot be contained in a monolithic definition. To put it more precisely, cosmopolitan identity is constituted by everyday difference as well as a lack of collective allegiances. To put all the above-mentioned aspects of cosmopolitanism in definitive terminology for the sake of preciseness and clarity, this study suggests yet another term – *cosmoflâneur*, and will try to explore its features in contemporary cosmopolitan fiction.

A cosmopolitan character, this study suggests, can be named a *cosmoflâneur*, to adopt Walter Benjamin's term *flâneur* and adapt it to the twenty-first-century context. Drawing on Baudelaire's concept of *flâneur* as an everyday street wanderer or a nineteenth-century aesthete who strolls Paris's streets and arcades in order to observe and experience the modern city, Benjamin also dwells on the concept in his incomplete text, *The Arcades Project*, a compilation of quotations and reflections, pointing at its functionality to discover urban modernity. The *flâneur* refers to the embodiment of the modern urban citizen who is characterized by instant and continuous mobility, not able to occupy one place for long, and by loitering or aimlessness in this constant activity of city strolling. Benjamin's *flâneur* is involved in this footloose wandering as a resistance to the consumerism and commodification imposed by the arcade-like design of modern cities full of attractive commodities. Emily Johansen resorts to Benjamin's concept of *flâneur* to designate the territorialized mobility of local cosmopolitans:

> if the movement typically associated with cosmopolitanism (business and leisure travel, on one hand, and immigration and displacement, on the other) is compelled by capital and its demands, *flânerie* resists this compulsion through its very aimlessness, positing other ways of engaging physical space (44).

As examples of the cosmopolitan novel according to Johansen, Dionne Brand's *What We All Long For* (2005), Hari Kunzru's *Transmission* (2004), and Monica Ali's *Brick Lane* (2003) all "illustrate forms of *flânerie* that suggest discrepant experiences of public metropolitan space as a way of negotiating the difficulties of the metropolis and of reconciling local marginalization with global systems and worldviews" as well as a critique of "metropolitan cosmopolitanism based on consumption" and of "imperializing and monolithic systems of neoliberal capital" (35). These critical aspects of postmillennial novels, it can be argued, call forth a reconsideration of the ancient senses of the term *flânerie*.

Cosmoflâneur, despite referring to the older term for its foundation and formulation as well as having certain affinities with it, departs from Benjamin's *flâneur* in significant aspects. Like a *flâneur*, the concept suggests a cosmopolitan that is always in flux and on the go, and whose connection with the world and others is usually superficial and transient. Yet, a *cosmoflâneur* is far from a state of idleness or resistance to consumerism; this cosmopolitan individual is inevitably subject to a world of over-engagedness, exposure and activity. Unlike the *flâneur*'s reaction to capitalism by his/her anti-consumerist loitering, a *cosmoflâneur* cannot evade the impact of neo-liberal capitalism, which is the hallmark of the contemporary cosmopolitan city. Thus, a *cosmoflâneur*, as suggested in this thesis, will differ fundamentally from the original meaning describing its aimlessness and defiance against capital consumption because a *cosmoflâneur*'s positioning in the consumption places makes him/her highly aware of the repercussions of urban spatial mobility and neo-liberal capitalism. It is through this awareness that the cosmopolitan novel assumes a more responsive attitude towards the contemporary situation.

In this study, a *cosmoflâneur* will be posited in what Binnie *et al*. calls "the so-called 'new' middle classes" (14) consisting of, as David Ley suggests, the "residents of gentrified inner-city neighbourhoods that have multiple points of openness to cosmopolitanism" (qtd. in Binnie *et al.* 14). Rather than resisting consumption, these cosmopolites are located in the locales characterized by consumption, in what Rofe calls "consumptionspaces" (qtd in Binnie *et al*. 15). These urban territories also resonate with the definition of glocal spaces mentioned

earlier: “the gentrifying neighbourhood is […] the global grounded in the local” (15). In this sense, a contemporary *cosmoflâneur* is distinguished by hyper-awareness, partly due to the advance of information networks and over-consumption (of information as well as commodities). To exemplify, Ian McEwan’s London-based protagonist, Henry Perowne, is a middle-class *cosmoflâneur* in ways in which he is situated within several “consumptionspaces”. However, a non-elite or working-class cosmopolitan can also be defined as a *cosmoflâneur*, as will be shown in Smith and Rushdie’s novels. “[A] cosmopolitan *flâneur*,” as Walkowitz suggests, “is a rather different experience for those who have full access to the city than it is for those – women, migrants, colonial subjects – who do not” (*The Cosmopolitan Style* 16). Acknowledging these distinctive forms of city-wandering activity, contemporary cosmopolitan fiction generates variants of *cosmoflâneurs*, which is evocative of cosmopolitanism from below.

Another characteristic of *cosmoflâneurs* is their lack of group allegiances. Kristian Shaw exemplifies, in his analysis of Cole’s *Open City*, another *flâneur*, Julius, whose “urban flâneurism symbolises his resistance to ethnicity as a marker of individuality, and reflects how cosmopolitanism differs from multiculturalism through this freedom from group identification” (*Cosmopolitanism* 22). The concept of *cosmoflâneur* resonates with this definition of urban *flânerie*, which will be examined in reference to Smith and Rushdie’s novels in this thesis. It can be claimed then that the *cosmoflâneur* avoids any forms of group allegiances in favour of individual forms of identity-making strategies. Cosmopolitan characters are frequently depicted in an act of walking or other forms of mobility, and it is through this mobility that their individualistic choices compose their cosmopolitan agency.

To wrap up all these discussions around contemporary cosmopolitan fiction, this chapter has aimed to discover the ways in which the postmillennial cosmopolitan novel, together with the specificities of its rendering of spatiality, characterization and identity, differs from its premillennial counterparts. In the course of this endeavor, some new terminology has been suggested in order to provide precise definitions and tools to deal with different aspects of the cosmopolitan novel. A postmillennial cosmopolitan novel is delineated to be one

that views and renders the world with political hyper-awareness and artful immediacy. Apart from these, the rendering of the setting, the city spaces, in contemporary cosmopolitan fiction can effectively be reified by the term "narrative glocality", which corresponds to the inseparability of the local spaces from a global consciousness as experienced by cosmopolitan narrators. This interconnectedness is also embodied in the portrayal of cosmopolitan characters, *cosmoflâneurs* – those who wander around the city and thus remain exposed to capitalist commodities. Finally, cosmopolitan identities are shaped by a cosmopolitan outlook, an identity-making process defined by choice, inclusiveness, and lack of collective allegiances.

All these features of cosmopolitan fiction will be explored in the selected contemporary Anglophone novels in the following three chapters. Ian McEwan's urban middle-class protagonist, Henry Perowne, will be manifested as a *cosmoflâneur* through his situatedness in a narrative glocality that is predominant throughout the narrative. The concept of narrative glocality will also be elaborated in relation to Zadie Smith's *NW*, where cosmopolitan consumption becomes a part of everyday life. Cosmopolitan narration characterized by artful immediacy and political hyperawareness can be most visibly seen in Rushdie's cosmopolitan novel, *The Golden House*. The analyses of all three novels will deal with cosmopolitan identities in alignment with Beck's "cosmopolitan outlook", and their complex models of allegiances informed by a choice on their part. In brief, each aspect of the above mentioned theoretical framework will be employed and explored in the rest of this study through a close analysis of the selected novels.

CHAPTER 3

NARRATIVE GLOCALITY AND THE *COSMOFLÂNEUR* IN IAN MCEWAN'S *SATURDAY*

Ian McEwan's *Saturday* (2005), as part of its cosmopolitan agenda, comes as a conspicuous response to 9/11 terror attacks, the aftermath of which has noteworthy global repercussions. It engages with the world on a global level in a way that can be distinguished from the other two novels in this study, *NW* and *The Golden House*, precisely because the world is mostly focalized and refracted from the vision of the 48-year-old protagonist, Henry Perowne, who seems to have a limited sense of involvement in world politics rather than everyday routines. The novel takes place in London on a single day, 15 February 2003, which is a significant date when thousands of UK citizens gathered in Hyde Park to protest at the prospect of a war in Iraq. Even though London's massive anti-war march against the imminent Iraq invasion by the USA government sets the background scene in the narrative, the physically and professionally superior, white, English, middle-class neurosurgeon, Henry Perowne remains preoccupied with personal and familial issues throughout the narrative. His distant engagement with this world event has been regarded as a sign of detachment and failure to participate politically in the global agenda by some critics. This analysis is also different from the ones that upbraid the main character, and through him the implied author, and the novel in general for lack of political stance and engagement. McEwan's novel is characterized by "political aloofness", "self-detachment" (Schoene 41) and recognition of "a multicultural and cosmopolitan society with which it resists engagement" (Wallace 467). The relationship between the powerful and intellectual Perowne and his antagonist, a petty city vagrant, Baxter, is even

considered in terms of "British nationalism and imperialism", whereby Perowne is "the obvious embodiment of this imperial authority" (Wells 113).

On the other hand, some studies conversely situate the novel among contemporary narratives that attempt to deal with the postmillennial world and its global challenges. In *The Fiction of Ian McEwan* (2006), it is rightly observed that in this novel, "McEwan is most interested in the ways in which the liberal Western citizen can engage with the contemporary world" (Childs 146). Ulrike Tancke also claims that "this juxtaposition of individual perception and world political import is at the core of the novel's message, and that it is precisely its emphasis on small-scale concerns that offers highly significant and refreshingly sobering commentary on post-9/11 culture" (20). The novel is marked by its attention to the contemporary moment. Michael L. Ross accordingly categorizes *Saturday* as a Condition of England novel, where liberal humanism permeates. Ross also rightly asserts that "Ian McEwan has an honest claim to the label *cosmopolitan*" (76). In this study, *Saturday* will also be posited as a cosmopolitan novel on the basis that it draws on conceptions of vernacular cosmopolitanism, abandoning the ideals of universalism and paying attention to more parochial forms of cosmopolitanism and the subsistence of neo-liberal capitalism in the contemporary city as well as to the inseparability of the global from the local. The novel's modernist reflections have predominantly been the focus of many critics who prioritize a temporal approach in reference to the novel's treatment of "monumental time", "private time", "public time", "modernist time", as seen in the readings of Mark Currie (2007), Laura Marcus (2009) and Sebastian Groes (2009). In this study, on the other hand, a spatial, rather than a temporal, approach will be assumed to underpin the novel's cosmopolitan, rather than modernist, dimensions.

It is necessary to distinguish the implied author's treatment of global matters from that of the protagonist, which will shed light upon the politics of the novel that lies beneath the surface. It is then unequivocal that "throughout the narrative, McEwan manages to expose the shortcomings of Perowne's vision" (Estévez-Saá and Pereira-Ares 273). Schwalm suggests that "Perowne assimilates everything and everyone into his view of the world", yet we cannot say that "the implied author remains invisible (or inaudible) behind him" (qtd. in Tancke 29).

According to Magali Cornier Michael, the narrating voice diverts from that of the protagonist's by "subtly criticizing Perowne as symptomatic of and complicit with the problems Western cultures and human beings face in the contemporary moment" (28). Viewed as a catalyst for social inequality and global problems, Perowne is often regarded as a figure disengaged from the world outside his own; however, the narrator, looking through Perowne's eyes reveals the moments of ambiguity when the self-seeking protagonist suffers from feelings of guilt as well as self-knowledge as to his incapacity to resolve matters beyond his own immediate surrounding. It is this revelation of Perowne's moments of hesitation that primarily define the ambivalence of the protagonist towards cosmopolitan commitment. Distinct from later cosmopolitan novels written in the second decade of the twenty-first century, the narrative's treatment of cosmopolitics remains somehow latent. Yet, it must also be clarified that *Saturday* deserves the title cosmopolitan novel in that the implied author (via the narrator) seems to intentionally portray the protagonist as a self-absorbed individual so as to expose the contrast between his parochial act of pursuing his own satisfactions and the inevitable openness of the private to the public, the local to the global. The purposefully drawn self-interest of the protagonist can in fact be seen as a narrative strategy to manifest his flawed perspective. As a result, a gap occurs between the protagonist's and the implied author's engagement with global politics. However, through the transformation of the protagonist in the end, the critical stance of the implied author becomes milder, and this gap gets narrower. Ulrike Tancke asserts that "[f]or what the narrative unmistakeably does, through commentary uttered from Henry's own perspective, is to lay obvious traps that spur the attentive reader to questioning Henry's perception of himself and the world and that alert us to the cracks and fissures in Henry's point of view" (29). "McEwan's use of free indirect discourse," Green maintains, "manipulates the border of narrator and character voice to create the effect of the reader simultaneously inhabiting Henry's mind while remaining critical and more knowing than him" (62). In fact, "[t]he indirect narration has the potential to provide the reader with a sense of the difference between Perowne's sensibility and the ethos of the novel, and thus prevent the reader from identifying uncritically with the protagonist" (Gauthier 9). It can be

argued, then, that it is through revealing Perowne's perspective and the mistakenness of his position that the implied author communicates with the reader to uncover the novel's more subtle cosmopolitical engagement with the contemporary world. Despite being positioned apart from the implied author and the reader initially, Perowne is transfigured towards the end, and eventually gets closer to the cosmopolitics of the novel.

This chapter aims to show the engagement with vernacular cosmopolitanism in the novel through emphasizing the insular vision of the protagonist and the implied author's (and the narrator's) insistence that glocality – the interpenetration of the global and the local – is an integral part of contemporary life and thinking. It will thus demonstrate the impossibility of divesting oneself of contemporary politics, disentangling the local from the global in cosmopolitan living spaces, thereby delving into McEwan's novel's narrative glocality. By doing so, it will manifest an alternative way in which the contemporary narrative grapples with vernacular cosmopolitanism. This chapter will thus explore the two newly-suggested concepts in this study, "cosmoflâneur" and "narrative glocality", by pursuing the protagonist, Henry Perowne, along with his act of city-wandering, either physically or mentally.[3] In the novel, not only the protagonist himself in physical form, but also his mind is involved in *cosmoflânerie*, moving along the streets and far beyond both locally and globally. Narrative glocality as a significant aspect of the novel can be explored with a view to both the protagonist and the narrator's consciousness and the relayed details of the narration that is roaming glocally through multiple – both immediate and distant – perspectives. The representation of all these near and far visions is crucial for the implied author's message to rebut the universalist idealist versions of cosmopolitanism and acknowledge the vernacular variances among many cosmopolitans.

The novel relates a single day in the life of Henry Perowne, tracing his daily activities as well as his thoughts throughout 15 February 2003, Saturday.

[3] The analysis of *Saturday* will relate to these new conceptual terms, but it will not go into other terms like "political hyper-awareness" and "artful immediacy" suggested in the previous chapter as it proves to be too early to use these terms, which become more implemental in the examples from the cosmopolitan fiction of the second decade of the twenty-first century.

Whatever happens during the day involves both the mundane and the extraordinary, the local and the global. The progression of his day is ordinary with the exception of a few unanticipated events and encounters. Awakened very early in the morning while everyone is still asleep, the middle-aged neurosurgeon, Henry Perowne, sees from his bedroom window a plane in flames struggling to land in Heathrow; unable to go back to sleep, he goes downstairs and drinks coffee with his son, Theo, who is a jazz singer and just back from a performance. Again in his bedroom, he makes love with his wife, Rosalind; gets ready to go out for a squash match with his anaesthetist colleague; has a minor car crash, and a culminating altercation with the other driver on the way; takes a visit to the suburbian neighbourhood where his old mother is cared for mental loss and old age; makes his way to see his son's jazz performance. Back at home, he cooks for the evening's dinner gathering, and welcomes his daughter, Daisy, an award-winning poet living in Paris. With the arrival of Daisy and her grandfather old poet John Grammaticus, the family reunites in the evening, but Baxter, the other driver in the morning's accident punctuates this joyous meeting as he forces the family with a knife poised in his hand to act in accordance with his wishes for a few threatening hours. Eventually, his aggression is counteracted as Henry and Theo throw him down the stairs. The family rejoice around the dinner table as Baxter is defused in the end. But later that night, Perowne is summoned to the hospital to operate on Baxter, who has put him and his family under duress early on. The narrative comes to an end in a circular pattern when the neurosurgeon returns from hospital and contemplates further at his bedroom window before going to sleep, echoing his musings when he saw the burning plane. McEwan's day-in-the-life narrative explores, as quoted from the novel's epigraph from Saul Bellow's 1964 novel, *Herzog*, "what it means to be a man. In a city. In a century. In transition." (Epigraph). Although the doctor goes through some of the day's hardships with triumph, his seemingly secure private life and elated mind are intermittently intruded into by the public and global realms. The omnipresent third-person narrator describes the world through Henry's focalization, articulating the neurosurgeon's ponderings about what is unfolding not only in his immediate locality but also on a global scale, and by doing so, the narrative voice somehow

transcends the protagonist's limited vision to consolidate a broader cosmopolitan perspective.

It is Schoene who overtly deals with the novel in terms of contemporary cosmopolitanism, yet drawing attention to the absenteeism of "cosmopolitan impetus" in British middle-class society in which nuclear families function as a shelter from rather than a cleavage to open themselves up into the community: "Far from constituting the bedrock or fundamental building block of cosmopolitan society, the family is a fiercely guarded hiding place, designed to ward off rather than embrace or integrate the world, inimical to rather than generative of community" (44). My reading, likewise, posits *Saturday* as a cosmopolitan novel, but unlike Schoene's position proclaiming that the "cosmopolitan impetus" as well as the "conviction capable of reconciling the familial with the communal, the local and the global" are "absent" from McEwan's work, this chapter suggests that the implied author takes the concerns of vernacular cosmopolitanism into consideration by demonstrating both the limited cosmopolitan engagement of his protagonist and his transformation towards the end as well as contrasting him with the more engaged world beyond his own, which also has certain inconsistencies and deviation from its ideals. Drawing on Roland Robertson's term, *glocality*, corresponding to "the interpermeation of the allegedly oppositional spheres of the global and the local, as well as the private and the public, the individual and the collective" (61), Schoene claims that the novel is *glocal* rather than cosmopolitan due to the fact that the protagonist resists political engagement. Wallace similarly asserts that "*Saturday* evokes an all-encompassing cosmopolitanism that it then paradoxically marginalizes" (467). However, it must be stated that *Saturday* is cosmopolitan precisely because of its protagonist's ambivalence regarding global politics, and his detachment from it while beginning to commit himself to the concerns of the vernacular cosmopolitans inhabiting his local world. In fact, the novel seems to present an alternative approach to cosmopolitanism through its attentiveness to neoliberal capitalism and the particular versions of cosmopolitan life in the city. It will be argued here, then, that the novel deals with contemporary cosmopolitan politics, is particularly posited within vernacular cosmopolitanism primarily because the narrator does not limit his vision only to Perowne's by

relating simultaneously both immediate incidents taking place around the protagonist and more remote events informed by global realities that are beyond him. The protagonist can also be characterized as a *cosmoflâneur*, one that is self-aware of his non-involvement in global issues, but still cannot bring himself to a state of active engagement. It is the implied author's glocal awareness, inclusiveness, as well as the narrative manifestation of the protagonist's ambivalence and reluctance to engage the global more than the local that marks the novel's cosmopolitics.

Even though Perowne's self-definition is marked by a sense of contentment in every aspect of his life, including his loving relationship with his wife, his professional success and his pride in the artistic talents of both of his children, a paradox still exists, a kind of "dissatisfaction in his own life" or "the missing element" which is reminded to him especially as he listens to his son Theo's jazz music (28). His mentality can be depicted as indeterminate and fluctuating in response to life and the world. He cannot fully escape from the global trauma inflicting the spaces he occupies, even his own house, seemingly safe enough to keep the inside exempt from the turmoil and dangers of the outside. He begins the day with "a pleasurable sensation" (3) and energy, which he loses to a great extent by the day's ending. When he wakes up at 3.40 on Saturday, Perowne is extraordinarily delighted with no identifiable reason, feeling "inexplicably elated" and "unusually strong" (3). He finds "sustained, distorting euphoria" wherever he looks as he gazes over the city out of his bedroom window: the Post Office Tower is "memorial to more optimistic days"; "[t]he overfull litter baskets suggest abundance rather than squalor"; their house is located in a "perfect square" and in the "perfect circle of garden", in which benches expect "cheerful lunchtime office crowds" in the morning (5). This celebration of city spaces becomes even more explicit as he muses: "the city is a success, a brilliant invention, a biological masterpiece – millions teeming around the accumulated and layered achievements of the centuries" (5). As stated earlier, the economic dimension of contemporary living is always implemental to understanding vernacular cosmopolitanism. This opening scene the reader is seeing through Perowne's focalization reveals his materialistic mindset. This is elucidated in his reflections on the surplus of

materials that end up in the rubbish bin, the abundance in the city square of both the wage-earning population as well as the food consumed by them. All these mean for him that the consumption spaces of the city must be celebrated. Rather than castigating this consuming urban community, he feels perfectly at home with its materialist practices. However, this overwhelming sense of exhilaration gradually gives way to other feelings as if he is waking up from a dream as he keeps standing at the window: "the elation is passing, and he's beginning to shiver" (13). His elevated mood is totally disturbed by "this nightmare" (15), by the siren of the passing ambulance and the extraordinary sight of a burning plane. Seeing the flaming plane seems to contribute to this sense of vertigo and discontent on his part. At first, he mistakes the plane for a comet, one which is "too extraordinary not to share [with Rosalind]," and thinks of waking her up; however, as soon as he is assured that it is a burning airplane rather than a celestial object, he revises his decision: "Why wake her into this nightmare?" (15) His initial optimism is now far gone, which is manifest in his new reflections on the air travel sector which is "a stock market" and his conclusion that "[t]he market could plunge" (15). His change of mood at the end of the scene also stems from his focus on the negative financial impact caused by the plane crash. He emphasizes the economic consequences of the accident, which would be otherwise regarded as a fatalistic catastrophe for human life. Not involved emotionally, he also makes it clear that "deaths per journey" (15) is a matter of statistics. His choice of an economics term ("market") to express his concerns for a plane that he sees on fire evinces his materially-oriented mind as well as the narrator's attentiveness to the indispensible role of neo-liberal capitalism in shaping contemporary societies.

The conception of the *cosmoflâneur* is able to bear out the idea of vernacular cosmopolitanism by foregrounding its materialist dimension together with its global effect. It has commonalities with Benjamin's concept of *flâneur* to some extent, especially in terms of city-wandering, yet becomes its contemporary counterpart due to their divergences which are made explicit in Benjamin's definition of the latter concept: "The flâneur is a man uprooted. He is at home neither in his class nor in his homeland, but only in the crowd. The crowd is his element" (895). The *cosmoflâneur*, on the other hand, transcends communal

associations, whereby roots and belongingness cease to make sense, yet is more class-conscious than a *flâneur*, who can forget his class whilst walking within the crowd, with which he identifies. Unlike a *flâneur*, Perowne denounces an identification with the greatest mass of walkers that constitute the crowd in the city. He is not an integral part of this community, preferring to drive safely in his Mercedes, rather than walk among the people rallying against the war. Benjamin views "[t]he flâneur as *bohémien*. […] He lacks political schooling. Uncertainty of class consciousness" (895). In contrast, Perowne as a *cosmoflâneur* complies with Calhoun's idea of cosmopolitanism as the "class consciousness of frequent travellers" in his article with the same name. He is perfectly at home in his class, in fact proud that he is an accomplished member of the middle-class, seeing himself as superior to many non-elite cosmopolitans of the city as well as Baxter, his antagonist. Neither is he a bohemian nor a connoisseur of art, rather he is accused of "his astounding ignorance" and "poor taste and insensitivity" in relation to literature (6) by his poet daughter because he dismisses creativity, deeply rooted in pragmatic materialism. By drawing his protagonist as a *cosmoflâneur* in line with contemporary cosmopolitan thought, McEwan goes beyond Benjamin's conception of a *flâneur*, and becomes more politically-concerned as part of the novel's cosmopolitan agenda. Benjamin's *flâneur* is marked by a resistance to consumerism and commodification encouraged by the arcade-like design of modern cities. By highlighting and celebrating capitalist consumerism in the city, Perowne becomes a contemporary counterpart to the modernist city-dweller. His commentary on the air travel market is significant because it demonstrates that his materialist position and complicity with neoliberal capitalism can be an impediment for him to be a real cosmopolitan. This helps us to distinguish between the protagonist and the implied author, between the self-seeking attitude of the contemporary cosmopolitan and the inadequacy of this to create true communication.

In criticisms of the novel, Perowne is usually blamed for his political detachment, indifference to the external world, smugness, naïve optimism, pro-war positioning, support for social hierarchy, and self-assertion about the superiority and the outstanding talents of all the family members including himself. He may

have all these flaws, yet this does not stop him from responding to the world though this response mostly remains ambiguous. Not totally indifferent to the world, Perowne ponders continuously: "And now, what days are these? Baffled and fearful, he mostly thinks when he takes time from his weekly round to consider" (4). He sometimes gets even "comfortably nostalgic for a verdant, horse-drawn, affectionate England" (6), lamenting these contemporary times. This nostalgia for good old times occurs to him the moment he hears the UN weapon inspector Hans Blix speak on the radio about the Iraq war, and inattentively he switches the radio off. This indifference to global news reiterates throughout the narration. Perowne is not alone, the narrator implies, in his callous attitude towards "words like 'catastrophe' and 'mass fatalities', 'chemical and biological warfare' and 'major attack' [which] have recently become bland through repetition" as the hospital's Emergency Plan keeps changing in par with the authorities', not the doctors', view of the definition of emergency (12). Global concerns like these are among the committees' negotiation list, yet they remain unresolved and cannot avoid the risk of banality. Not actively involved, he is both politically ambiguous and self-conscious of his own detached stance towards contemporary world issues.

Perowne is in fact highly familiar with global consciousness, if not an active participant or an activist in the way London protestors assert their fierce opposition to the Iraq War. This unique day in the history of England marks a step towards global communication in which Perowne fails to participate. Millions of Londoners join the anti-war march that is considered to be the most crowded gathering that London has seen thus far. This sense of community and activism impresses Perowne's children as it does many others, except for the doctor himself. Taking the parallel road so as to avoid demonstrators on his way to the squash match, Perowne is tenacious in his objection to support the marchers throughout the day. Even if he has the opportunity to join in, he never does so, but he contemplates and wavers between multiple opinions. He does so through his vacillating attention to the near and distant situations, people and perspectives consecutively.

In keeping with contemporary vernacular cosmopolitanism, this aspect of the narrative seems to be attentive to the differences in cosmopolitan engagement

because the particularist version of cosmopolitanism does not presuppose a unique experience of the world. Perowne is passive in cosmopolitan practice, but the implied author endows his protagonist with a global consciousness which he cannot separate from the mundane activities of his everyday life. By doing so, the implied author also reveals the common propensity of ambivalence among contemporary cosmopolitans in response to the world with the incompatible feelings of inertia and resulting guilt due to their disdain. Henry is a typical example of this ambiguous position. His contribution to a cosmopolitan community and cooperation is both limited and paradoxical. He "runs a half-marathon for charity every year," and the narrator comments that "it's said, wrongly, that all those under him wanting advancement must run it too" (21). His public face demonstrates him as a cosmopolitan subject, yet this is shown to be superficial by the narrator. His commitment to the good of community cannot go beyond running for charity; he refuses to endorse peace demonstrations, and as a result, he perhaps inwardly suffers from feelings of culpability, trying to protect himself from pricks of conscience. His cosmopolitan posture is characterized by incertitude, as stated earlier. Having closed his bedroom's shutters to avoid further involvement with the outside world and return to his comfort zone, he still encompasses these incompatible feelings: "He feels culpable somehow, but helpless too. These are contradictory terms, but not quite, and it's the degree of their overlap, their manner of expressing the same thing from different angles, which he needs to comprehend. Culpable in his helplessness" (22). Perhaps, these are feelings not peculiar to the doctor only as the twenty-first-century cosmopolitan subject seems to be situated in a similar stance towards world events, highly aware of cosmopolitics, yet unable to engage with them adequately as a cosmopolitan. This is "a peculiarly modern mix of self-consciousness and loss of self-control, [which] illustrates McEwan's favored technique—the rounding up of layers of awareness and meta-awareness until a picture of twenty-first-century consciousness emerges" (Holland 392). Perowne now regrets not having called the emergency services to offer his assistance for the air crash sufferers, contemplating "[h]is crime […] to stand in the safety of his bedroom, wrapped in a woollen dressing gown, without moving or making a sound, half dreaming as he watched people die" (22-3). Like many

others, he is self-conscious of not only his communal responsibility but also his helplessness in the face of the need to take real action. The narrator makes it explicit that Perowne, as a typical Western cosmopolitan, cannot totally disengage himself from the global, but at the same time fails to free himself from self-indulgence and give his full attention to others.

Perowne is a *cosmoflâneur* in that he wanders the streets of London mentally from his bedroom window, attending to the specificities of the unique experiences of each cosmopolitan. Awake in his bedroom, he looks down at the city square and his vision traverses as in *cosmoflânerie* as his gaze moves with the burning plane in the sky, which propels him into further thoughts. For Perowne, "the spectacle has the familiarity of a recurrent dream" (15). Reminiscent of the 9/11 terror attacks, the image of the plane over the Post Office Tower is a local experience informed by the global. To put it differently, the global becomes familiar in this local scene. As a ramification of collective trauma, the image of the burning plane approaching a tall public building is "familiar" even "from the outside, from afar like this" for the post-9/11 world:

> It's already almost eighteen months since half the planet watched, and watched again the unseen captives driven through the sky to the slaughter, at which time there gathered round the innocent silhouette of any jet plane a novel association. Everyone agrees, airlines look different in the sky these days, predatory or doomed. (16)

These universal feelings that have been reinforced after the 9/11 attacks are also reflected by Perowne's own thoughts. Yet, the idea of cosmopolitan cooperation is annulled as Perowne distantly views the plane's engines in flames and ponders:

> That is the other familiar element – the horror of what he can't see. Catastrophe observed from a safe distance. Watching death on a large scale, but seeing no one die. No blood, no screams, no human figures at all, and into this emptiness, the obliging imagination set free. (16)

The ambivalence of his reaction is also evinced by his contradictory senses of horror and familiarity which exist simultaneously. He sustains his undisturbed position in the face of outside terror. Perowne feels glad that he is only an observer rather than a sufferer of the disaster, yet he is equally afraid that the plane might be a terror attempt over the city.

Hesitant in the face of threat, yet concerned about a possible local attack, Perowne remains indecisive. Perowne's attitude is marked by vagueness rather than total negligence: "It occurs to Perowne that there's something he should be doing" (17). He thinks only momentarily of calling the hospital in case they need him after the aircraft disaster, yet decides not to do so as Heathrow is outside the borders of his hospital's emergency action area. Feeling only parochially responsible, yet empathising with his colleagues, he thinks beyond his own situation widening his angle of focus: "Elsewhere, further west, in darkened bedrooms, medics will be pulling on their clothes with no idea of what they face" (17). Not seeking a mysterious connection with the event, the doctor is moved neither physically nor emotionally by this accident: "If Perowne were inclined to religious feeling, to supernatural explanations, he could play with the idea that he's been summoned" (17). His rationally oriented mind prevents him from being "supernaturally inclined", from being involved personally with the world outside his own, yet mentally, he manages to situate himself and his own experience among many others living in the city: "[The city] is itself a sleepless entity whose wires never stop singing; among so many millions there are bound to be people staring out of windows when normally they would be asleep" (17). This self-awareness that he is not unique, nor too special to be "summoned," reflects his glocal thinking capacity, yet when it comes to taking action, he fails in this incident as he also does during the day's anti-war rallies. He closes his windows to the outside, ending this experience by "quietly unfold[ing] the shutters to mask the sky" (18). His refusal to get involved in this event and in others is subtly criticized by the narrator and is also shown as symptomatic of the twenty-first-century world where the prospect of a common solution is seen as a too optimistic view. This is a narrative hint of Perowne's flawed cosmopolitanism, evincing that the novel is away from ideals of universalism yet dissatisfied with the contemporary Western subject's engagement with cosmopolitics.

As a narrative strategy that demonstrates vernacular cosmopolitanism, the protagonist as a focalizer broadens his angle of vision, often beginning with what he experiences first hand, and then drawing in thoughts and convictions beyond the immediate situation. It is to say that "*Saturday* includes dimensions that broaden

the scope of the novel beyond what Henry, and by implication, his intellectual commitments, are willing or able to consider" (Root 64). In the above-mentioned event, not resorting to supernatural explanations, Perowne refuses a personalized perception of the event and the implication that he is awake at that moment for some special reason. Following this experience, he begins to generalize this thought and denounces too much subjectivity in human beings which is "[a]n excess of the subjective, the ordering of the world in line with your needs, an inability to contemplate your own unimportance" (17). For Perowne, such subjective inclinations are nothing less than "psychosis" (17). Broadening its perspective, then the narrative connects the topic of subjectivity to the famous quantum thought experiment called the Schrödinger's Cat, designed by the Austrian-Irish physicist Erwin Schrödinger in 1935. In this imaginary experiment, a cat is placed in a box with a small amount of radioactive substance. There is fifty percent chance for the cat to be dead or alive. It basically demonstrates that until one opens the box, the cat is both dead and alive, which implies that the result is not independent of the observer's contemplation. Viewing this as an excessive form of subjectivity, Perowne finds this quite senseless:

> Until the observer lifts the cover from the box, both possibilities, alive cat and dead cat, exist side by side, in parallel universes, equally real. At the point at which the lid is lifted from the box and the cat is examined, a quantum wave of probability collapses. None of this has ever made any sense to him at all. No human sense. […] [A] result, a consequence, exists separately in the world, independent of himself, known to others, awaiting his discovery. (18-9)

Commencing with his own beliefs regarding the plane crash incident, Perowne carries on with the general, the well-known experiment that he remembers as a result of what he has personally experienced. The unfolding of the narrative like concentric circles widening continuously provides the reader with a spectrum of perspectives and visions, which at times complement and at others contradict each other.

At the centre of the novel's engrossment with the global, alongside its very parochial setting of a circle of London streets, lies the inseparability of the global from the local and the interplay between them on a daily basis, in the everyday activities of cosmopolitan characters. In other words, Perowne's personal existence

is inevitably informed by the global. This complies with the second tenet of cosmopolitanism in Vertovec and Cohen's framework, which emphasizes its ability "to mediate actions and ideals oriented both to the universal and the particular, the global and the local" (4). As Ross puts it, "the protagonist Henry Perowne's customary private composure is repeatedly tested by tremors from the public realm" (76). In his parochial or immediate environment, Perowne is subject to the global, and in response, passively participates in it. "Even without any active political engagement on his part," Schoene puts, "Henry cannot stop his life being implicated in, and in fact determined by, an ongoing, irrepressible amalgamation of the local with the global" (61). The global intermittently intrudes into the local space in *Saturday* mostly in the form of daily news reports. Both the narrative of the day's local events and the flow of Perowne's Saturday activities are interrupted at almost every point with a view to the news from the world as well as the global perspective provided by the narrator. The narrative strategy of juxtaposing the immediate or local happenings with the distant or global events and perspectives – and by doing so, sharing multifarious positions and attitudes of vernacular cosmopolitanism – can be defined as narrative glocality in this study.

Perowne's reaction to the news is ambiguous. In some cases, Perowne listens to the news reports voluntarily, or switches them off abruptly after a few attentive moments, and in others, he catches a glimpse of TV news as a passer-by. With the hope of finding out more about the particular news story of the plane, he watches the TV news in the kitchen with his son, Theo, at 04.00, but instead hears about Hans Blix, the assigned UN weapon inspector during the Iraq invasion, and preparations for anti-war demonstrations in London and worldwide:

> 'Hans Blix – a case for war?' the anchor intones over the sound of tom-toms, and pictures of the French Foreign Minister, M. de Villepin, being applauded in the UN debating chamber. 'Yes, say US and Britain. No, say the majority.' Then, preparations for anti-war demonstrations later today in London and countless cities around the world; a tennis championship in Florida disrupted by woman with a bread-knife …
>
> He turns the set off and says, 'How about some coffee?' (29).

Switching off the news channel impulsively is an indicator of Perowne's faltering attitude characterized by neither total indifference nor full engagement. Earlier on

at the window he has interrogated: “[W]hat days are these?” (4). There is a marked change in the postmillennial concerns as a result of 9/11 attacks as can be seen in this remark by Perowne. Nonetheless, curious about the local news like the burning plane, with which he is more concerned than with more distant crises, he gives up listening with nothing to hear about relevant to himself.

The narrative progressively begins to include other viewpoints than the doctor’s in order to broaden its angle of response to global realities as a part of its vernacular cosmopolitanism. Theo, now old enough to talk about world politics with his father, interrogates about the plane accident: “You reckon it’s terrorists?” (31). The narrator then introduces Theo’s position: “The September attacks were Theo’s induction into international affairs, the moment he accepted that events beyond friends, home and the music scene had bearing on his existence” (31). Contrary to his father, as a member of the younger generation, Theo finds politics as part of his life: “International terror, security cordons, preparations for war – these represent the steady state, the weather. Emerging into adult consciousness, this is the world he finds” (32). Unlike his father, Theo scans the news usually on the Internet without giving much attention to details while Perowne, on the contrary, reads printed news stories “with morbid fixation” on every single detail.[4] Perowne’s concerns with the global crisis begin to depart from universalist cosmopolitanism, inclining rather towards the vernacular. His feelings about the status of the world shifts from optimism to hopeless acceptance:

> Despite the troops mustering in the Gulf, or the tanks out at Heathrow on Thursday, the storming of the Finsbury Park mosque, the reports of terror cells around the country, and Bin Laden’s promise on tape of ‘martyrdom attacks’ on London, Perowne held for a while to the idea that it was all an aberration, that the world would surely calm down and soon be otherwise, that solutions were possible, that reason, being a powerful tool, was irresistible, the only way out; or that like any other crisis, this one would fade soon, and make way for the next, going the way of the Falklands and Bosnia, Biafra and Chernobyl. But lately, this is looking optimistic. Against his own inclination, he’s adapting, the way patients

[4] Theo, in this sense, can be considered to be closer to vernacular cosmopolitanism. Unlike his father, Theo seems to be more politically active, as can be exemplified in his willingness to participate in anti-war demontrations. Yet, the representation of Theo’s cosmopolitan engagement is limited to his conversations with Perowne and not given attention in the rest of the narrative, which only reflects Perowne’s mind. More importantly, his position, no matter how political it is, is also insufficient as he, like his father, acts as a self-centred Western subject in his response to world catastrophes.

> eventually do to their sudden loss of sight or use of their limbs. No going back. The nineties are looking like an innocent decade, and who would have thought that at the time? (32).

This changing mindset is also in keeping with Henry's hesitant cosmopolitanism in which he is mentally occupied with the world's welfare, yet too disillusioned to take an active part. Remembering the previously unsolved global matters mentioned above, his attention to the current catastrophes does not sustain. Perowne in fact suffers from feelings of inertia and guilt as he fails to go beyond his partial engagement and remains inactive.

The two generations' difference in their response to cosmopolitanism can be explicated by their approach to world disasters; Theo finds them an ordinary part of twenty-first-century life while Perowne is nostalgic about better times than the present moment. Not compatible to his sense of orderliness, a tenet that can be seen in his familial and professional life, the contemporary chaos makes him confused and indecisive. As a result, he remains often ambivalent in his response to the overwhelming state of the world. Theo's "initiation, in front of the TV, before the dissolving towers, was intense but he adapted quickly," and as he scans the newspapers, "[a]s long as there's nothing new, his mind is free" (32). However, the neurosurgeon cannot get rid of his state of global anxiety, adopting the view in a book he has read before that: "the New York attacks precipitated a global crisis that would, if we were lucky, take a hundred years to resolve. *If we were lucky*. Henry's lifetime, and all of Theo's and Daisy's. And their children's lifetime too. A Hundred Years' War" (32-3; emphasis in original). Henry Perowne and his family, like millions in the world, are regarded as part of this global "we" community on the whole, yet at the same time, avoid preoccupation with global matters if they are distant enough. This is the paradox Henry experiences as a twenty-first-century subject.

As stated earlier, as a narrative technique, the narrator opens up possibilities for looking at the events from variously diverse positions transcending the protagonist's. Upon Theo's questioning about the reason for the plane crash ("You think it's jihadists …?") (33), there occurs a narrative gap between the query and the doctor's answer that "I don't know what I think" (34). In this gap, the narrator voices as different views as those of "the Arabic world" and "a Londoner" (33-34).

Opposing outlooks on Islamic terrorism are provided; on the one hand, the prevalent paranoia about the ambitions of jihadists for an Islamic state is articulated: "In the ideal Islamic state, under strict Shari' a law, there'll be room for surgeons. Blues guitarists will be found other employment. But perhaps no one is demanding such a state. Nothing is demanded. Only hatred is registered, the purity of nihilism" (33). On the other, the view that this is more than mere paranoia is thought by Henry: "But that's not quite right. Radical Islamists aren't really nihilists – they want the perfect society on earth, which is Islam" (34). From these two positions, the narrator makes it explicit that "Perowne takes the conventional view" (34). The one-sidedness of his view is also revealed when Perowne contemplates on another radical reaction, but one supported by the Western citizens: "As a Londoner, you could grow nostalgic for the IRA. Even as your legs left your body, you might care to remember the cause was a united Ireland" (33-4). Through Perowne's two examples – one from Western and another from Eastern radicalism, the narrative seeks to look at the cosmopolitan world as a whole. Eventually, the narrator does not come up with a resolution as "the moral judgment is left to readers" (Kosmalska 269).

Narrative glocality in the novel is incarnated mostly through the reflection of distant or global perspectives with the news broadcast alongside the immediate or local occurrences. Always on the move, a journalist seeking new pieces of news throughout the city is regarded as a *flâneur* in Benjamin's theory. Perowne also almost always grapples with the news, but as a *cosmoflâneur*, not limiting himself to the local, he is globally preoccupied with the rolling news from all over the world. Reading or listening to the news stories allows Perowne to step out of his parochial environment and confront the bigger world outside. In fact, his situatedness in his very insular locality is not a hindrance for opening up to the global; he becomes a cosmopolite precisely because he resides in glocal spaces, which can be specified to be "the spaces of the shopping street and the home as sites for the construction of an imaginative cosmopolitanism and a practised globality" (Binnie *et al.* 12-3). The narrated single day in Perowne's life is spent in very local urban spaces like his home and the shopping streets, but there he

practises to be a cosmopolitan by imagining being one. This echoes Robbins' idea of cosmopolitanism as actually existing and coming in diverse shapes.

Perowne's house becomes a glocal space where the very locality of the place is always intervened by the global. Suspecting the aircraft accident to be a possible terror attack, Theo and Perowne talk about a number of global issues at their kitchen table while drinking their coffee:

> They discussed Iraq of course, America and power, European distrust, Islam – its suffering and self-pity, Israel and Palestine, dictators, democracy – and then the boys' stuff: weapons of mass destruction, nuclear fuel rods, satellite photography, lasers, nanotechnology. At the kitchen table, this is the early-twenty-first-century menu, the specials of the day. (34)

A very local place opens up to the global through their daily exchanges. The interior of the house is almost always susceptible to the public sphere. These world problems are treated as part of everyday life at distant parts of the world, but their real effects are felt only where they take place. In this way, it is emphasized that the way cosmopolitanism is really experienced is not totalizing or monolithic, rather there are cosmopolitanisms in plural. Theo's response to this conversation or his recently-found "aphorism" demonstrates this plurality and the vernacular tendencies in contemporary cosmopolitanism: "the bigger you think, the crappier it looks" (34). His explanation echoes with particularist perspectives: "When we go on about the big things, the political situation, global warming, world poverty, it all looks really terrible, with nothing getting better, nothing to look forward to. But when I think small, closer in […], then it looks great. So this is going to be my motto – think small" (34-5). No longer deluded by the utopian ideals of universalist cosmopolitanism, vernacular cosmopolitans seek particular ways of interacting with the world. Perowne, on the contrary, adopts and reiterates the universalist view voiced by Darwin in his *On the Origin of Species*: "There is grandeur in this view of life" (55), in a way to contrast with Theo's particularism. The two generations represent different orientations in cosmopolitanism at this stage: Perowne the universalist and Theo the particularist. However, Perowne is disillusioned in the end and reconsiders his vision. Perhaps like his father, though, Theo's approach is indeterminate, characterized by only partial involvement. Both of them are alert to the local plane news once again when the radio begins.

Relieved that the incident is simply a Russian cargo plane whose engine has been on fire, rather than a terror venture, Theo comments, "not an attack on our whole way of life then" (35), to which Henry agrees: "A good result" (35). The other two news stories about the demonstrations and Hans Blix get subordinated now as they remain unresponding. As self-seeking Western subjects, they both seem more interested in threats to their own lives than in world disasters in general.

The over-protected double front doors of the Perowne's with its Banham locks, iron bolts, tempered steel security chains, spyhole, Entryphone system, red panic button and alarm pad fail to guard the inside from the invasion of the outside. As Alexander Beaumont puts it, "the family's attempts at spatial fortification" proves ironically inefficient in that "Perowne thinks that the security hardware makes him safe, but McEwan knows that he is fooling himself and quietly communicates this to the reader" (141). It is true that "*Saturday*'s focus on a white upper-middle class man almost inevitably marginalizes any character who is nonwhite, nonmale, and nonwealthy. Even so, such characters repeatedly invade Perowne's fortress-like consciousness" (Butler H. 102). Once more, the implied author's cosmopolitan vision becomes eligible by the comment: "beware of the city's poor, the drug-addicted, the downright bad" (37). Obviously not belonging to Perowne himself, this ironic remark is the narrative's cleavage to the outside world otherwise unseen by the protagonist. It is also made clear that Perowne seeks detachment from other people in the shelter of his home, and thus cannot be aligned with the type of cosmopolitanism which is defined as one's willing openness to the world outside him/herself.

In a like manner, the most private space in the house, his bedroom, is also prone to the global; he first mulls over his own desires, and then compares them to those of despotic kings and ancient gods. Transferring Perowne's deliberations from the personal to the general is the narrator's common tendency of comprehensiveness, that is a movement from the particular experience to the general outlook in order to be more inclusive. Even while he is in erotic thoughts beside his wife in bed, he begins to speculate about Saddam and how he looks like "an overgrown, disappointed boy" (38) and wonders: "But how quickly he's drifted from the erotic to Saddam – who belongs in a mess, a stew of many ingredients, of

foreboding and preoccupation" (39). Nevertheless, his attempt to separate this chaotic world of Saddam from his orderly inner life proves fruitless. This ever-growing chain of reflections ends up in more and more musings, which reflect Perowne's "wild unreason" and "a folly of overinterpretation" (39) as he blames himself for his mistake about the plane accident. Striving to give explanations for his delusion, he generalizes: "This trick of dark imagining is one legacy of natural selection in a dangerous world. […] Misunderstanding is general all over the world. How can we trust ourselves?" (39). Evidently, his attempt to postulate his own deception is a general inclination among his fellow cosmopolitans. His pessimism is a result of the contemporary world risks where he inevitably chooses, in reference to Schrödinger's imaginary experiment, the dead cat rather than the alive (39). In fact, "the Schrödinger's Cat experiment mirrors the ambiguous state of Perowne's mind as he equally strongly believes that the plane crash can be either a terrorist attack or an unfortunate mechanical failure" (Kosmalska 274). Therefore, it is true that "McEwan's novel shows the need to silently understand the fears that the 9/11 events still provoke in many Westerners, even if those fears are extended to the point where they become irrational and extremely reliant on prejudice" (Estévez-Saá and Pereira-Ares 272). The 9/11 trauma is functional in twenty-first-century subjects' ambiguous, and mostly pessimistic, attitude in the face of negative events.

Another glocal space is the city square upon which Perowne keeps glaring from a distance and muses about the wider world outside his own, yet his attitude is mostly ambivalent. From his superior position at his window, his gaze wanders around the people in the square and diagnoses their problems. Once more he is curious about others' problems and yet aware that he cannot do anything for them. The young couple he is looking at, he decides, suffers from drug addiction. Speculating about people's attraction to the square, he draws a parallel between the vast space below him and the Iraqi desert: "A desert, it is said, is a military planner's dream. A city square is the private equivalent" (60). This interconnectedness between these local and global spaces is reinforced by the next analogy, one between himself and Saddam once more, as he "imagines himself as Saddam, surveying the crowd with satisfaction from some Baghdad ministry

balcony" (62). The function of this analogy can be explained through "a correspondence between metaphor's perspective-changing function and the psychological mechanisms that enable readers to 'try on' the worldview of characters, thereby getting the chance to revise their own worldview in a more or less self-conscious way" (Caracciolo 73). The narrative focal broadening occurs here to the effect of presenting a different viewpoint. In the shoes of Saddam, he acknowledges his misconception as he eventually understands that the war is impending and in fact necessary to preserve Iraqi people from the subjugation, arrests and tortures overwhelming the country. Having listened to the story of one of his former patients, an Iraqi professor, Miri Taleb, who had also been under arrest in Baghdad for a while and tormented for some unknown reason by Saddam's soldiers, Perowne is introduced to a different perspective than that of Londoners. Perowne's view of the war seems to be shaped by Taleb's testimony: "it's only terror that holds the nation together, the whole system runs on fear, and no one knows how to stop it. Now the Americans are coming, perhaps for bad reasons. But Saddam and the Ba'athists will go" (64). The neurosurgeon is, as a result, likely to assume a position for war in support of his patient's opinions stemming from his first-hand experience of Iraqi government's domination, and detaches himself from the anti-war protestors in the square. In this way, an antithesis for the anti-war position, presupposed by Taleb and possibly followed by many others like Perowne, is provided by the inclusive narrator. Yet another perspective, that of an American, regarding the war is laid open through the narrative's wide focus. Joy Strauss, Henry's American colleague, as "a man of untroubled certainties" is in the opinion that "Iraq is a rotten state, a natural ally of terrorists, bound to cause mischief at some point and may as well be taken out now while the US military is feeling perky after Afghanistan. And by taken out, he insists he means liberated and democratised" (100). This pro-war positioning of his colleague makes Perowne even more agitated, yet more indecisive: "Whenever he talks to Jay, Henry finds himself tending towards the anti-war camp" (100). His position in reference to the Iraq war remains indeterminate as he vacillates between several contradictory opinions that belong to both for and against groups. Nevertheless, he is involved in all this international politics either from the interior

of his bedroom or inside his car, wandering his thoughts across the world and remaining neither responsive nor active politically. It is through this narrative strategy of inclusiveness that the novel presents a myriad of outlooks in which various responses to the world exist simultaneously as in Schrödinger's experiment. The protagonist's indecisiveness in response to the contrasting views about the war is in line with the novel's representation of the general tendency of twenty-first-century cosmopolitans.

The narrator's widening angle makes it possible to see many contradictions within the cosmopolitan ethos itself. Observing the preparations for the anti-war march from his bedroom window, Perowne witnesses the "happiness" of the crowd in the street:

> Placards are already piled high, and folded banners and cards of lapel buttons and whistles, football rattles and trumpets, funny hats and rubber masks of politicians – Bush and Blair in wobbling stacks, the topmost faces gazing blankly skywards, ghastly white in the sunshine. [...] A small crowd round the cart wants to buy stuff before the vendors are ready. The general cheerfulness Perowne finds baffling. (61)

For Perowne, this joy is not compatible with the aim of the meeting, and "[t]he scene has an air of innocence and English dottiness" (62). Despite his detachment from the crowd, the doctor is a good observer and in fact highly cognizant: "The one thing Perowne thinks he knows about this war is that it's going to happen. With or without the UN" (62). He is convinced that, despite the demonstrations or the peace supporters, the war is inevitable. When he is in the streets later that day trying to go to his squash match, he sees the same protestors he has seen in the news, "tens of thousands of strangers converging with a single purpose conveying an intimation of revolutionary joy" (72). He does not seem to be sharing beliefs in common action, in what David Held summarizes as "a framework of political and moral interaction in order to coexist and cooperate in the resolution of our shared (and pressing) problems" (*Cosmopolitanism* 19). He often articulates his deeply-rooted suspicions about this communal spirit:

> All this happiness on display is suspect. Everyone is thrilled to be together out on the streets – people are hugging themselves, it seems, as well as each other. If they think – and they could be right – that continued torture and summary executions,

> ethnic cleansing and occasional genocide are preferable to an invasion, they should be sombre in their view. (69-70)

This familiar contemporary picture seems to promise cosmopolitan conviviality where humanity is brought together by a sole aim, which is, nevertheless, unattainable. Yet, it is also made clear that it is more of self-interest and fear of revenge than of a genuine global engagement, Perowne suspects, because millions of marchers gather out of "concerns for their own safety" rather than "a passion for Iraqi lives" because "none of the people now milling around Warren Street tube station happens to have been tortured by the regime, or knows and loves people who have, or even knows much about the place at all" (73). The overtones of vernacular cosmopolitanism are manifest in this self-revelation. The ethical ground of universalist cosmopolitanism is revealed to be far-fetched and questionable by the narrator: "Self-interest is a decent enough cause, but Perowne can't feel, as the marchers themselves probably can, that they have an exclusive hold on moral discernment" (73). His attitude can be characterized by such contradictory feelings as sensibility and doubtfulness.

Far from identifying with the crowd, Perowne also adopts a resentful stance towards the protestors, who in fact contribute to capitalism and social injustice even while they fight for a better cause by purchasing consumerist products like McDonalds and coca cola, and polluting the streets with these consumables, and in turn increasing the environmental pollution as well as contributing to the unequal share of wealth influencing the least lucky in the community, namely the street wipers: "What could be more futile than this underpaid urban scale housework when behind him, at the far end of the street, cartons and paper cups are spreading thickly under the feet of demonstrators gathered outside McDonald's on the corner" (74). With this hyper-awareness on the part of Perowne, it is made unequivocal that contemporary cosmopolitan fiction departs from the naïve idealism of soft cosmopolitanism, and by contrast pays attention to the often neglected aspects of economic, environmental and social ramifications of globality and global movements. Paterson's conception of "McDisneyfication" leads to, as John Horton and Peter Kraftl put it, "the homogenisation of consumption opportunities, the ubiquity of global brands, and the prevalence of particular kinds

of highly 'stage-managed' consumption spaces" (60). London streets in the narrative are represented in terms of such "McDisneyfication" and as examples of consumption space. It is towards the end of the day that his recognition begins to emerge as he sees these local scenes of consumption.

Perowne gets more and more locally concerned as he recalls an environmental disaster, a daily blizzard of litter across the metropolis. Convinced of the significance of the local to attain global happiness, he believes that "[t]he world must improve, if at all, by tiny steps" (74), which are in this case the steps of the non-elite cosmopolitans like, for example, the street cleaner who sweeps the mess caused by the protestors. Empathizing with the "unlucky" street cleaner, Henry achieves a moment of cosmopolitan interaction, which is local rather than global, by looking at the man's eyes: "The whites of the sweeper's eyes are fringed with egg-yellow shading to red along the lids. For a vertiginous moment Henry feels himself bound to the other man, as though on a seesaw with him, pinned to an axis that could tip them into each other's life" (74). Perhaps, cosmopolitan communication begins, for him, with such "tiny" pieces of vernacular interaction first. At the end of the day, on his way back home from a night surgery, he sees the same sweeper and identifies with him as they both do overtime at this time of the day, which perhaps makes him more of a vernacular cosmopolitan than actively participating in the day's demonstrations: "a whole day behind the broom, and now, courtesy of untidy world events, some serious overtime" (244). Henry's mind as focalizer also appears to be chiding the over-consumerist tendencies of the demonstrators that are unseen beneath their political activisim:

> [M]ounds of food, plastic wrappings and discarded placards […]. And the debris has a certain archaeological interest – a Not in My Name with a broken stalk lies among polystyrene cups and abandoned hamburgers and pristine fliers for the British Association of Muslims. On a pile he steps round are a slab of pizza with pineapple slices, beer cans in a tartan motif, a denim jacket, empty milk cartons and three unopened tins of sweetcorn. (243)

All types of commercial products, which are also detrimental for the environment, are cleaned away by the sweepers who are working overtime. It is again made clear that Henry is not inattentive to the global challenges, but he seems to hesitantly interrogate the ways in which possible solutions are sought for. For him, the

gathering community is far from attaining solidarity and communication. Drawing on Jean-Luc Nancy's concept of inoperative community, Schoene emphasizes the propensity of cosmopolitan novelists towards "*mondialisation*", or "the creation of the world" (24), in that "the cosmopolitan novelist must create the world by yielding to it as it is: exposed, finite, inoperative, powerless" (27). The cosmopolitan crowd is composed of as diverse groups as "the British Association of Muslims," "the Swaffham Women's Choir" and "Jews Against the War" (72), yet remains ineffective in solving problems. The community composed of millions of marchers is in fact inoperative, albeit justified, in this sense and is evinced to come together only arbitrarily and temporarily, lacking a sustaining value that holds them together.

Cosmoflâneurs are oriented towards the global as well the local and they are situated in a glocality, which can also be reified by the London streets through which Perowne traverses throughout the day. In mobility in the streets of London, Perowne mentally goes far beyond this local surrounding through his speculations on global crises:

> The world has not fundamentally changed. Talk of a hundred-year crisis is indulgence. There are always crises, and Islamic terrorism will settle into place, alongside recent wars, climate change, the politics of international trade, land and fresh water shortages, hunger, poverty and the rest (77).

He vacillates between such optimistic beliefs in solving these global problems and human progress at times and dejection at the state of the world at others: "The world probably has changed fundamentally and the matter is being clumsily handled, particularly by the Americans" (80-1). The opinions of his American colleague, Jay Strauss, in support of the US military aggression in Iraq, following the invasion of Afghanistan, make Perowne reexamine his own convictions, and tend towards the anti-war group. He seems to be the typical cosmopolitan who is assured of the global state of affairs, yet hesitant about the ways in which such affairs must be handled. Perowne's concept of progress is not without hesitation in the face of world catastrophes, an idea which echoes Benjamin's:

> The concept of progress must be grounded in the idea of catastrophe. That things are "status quo" is the catastrophe. It is not an ever-present possibility but

> what in each case is given. […] hell is not something that awaits us, but this life here and now. (473)

Perowne does not turn his back to this catastrophic state of the world altogether; this is the "life here and now", rather than a distant future. In other words, the world problems are inevitably everywhere, and he thinks the way in which they are dealt with is inadequate to create a cosmopolitan world. Perhaps he also feels responsible, as a twenty-first-century citizen, for this insoluble global state. Ulrich Beck, in "The Cosmopolitan Manifesto" (2010), like Benjamin, draws on Marx, in his reference to the world risks that are "here and now". The underlying basis in his postmillennial Manifesto is an understanding that

> the central human worries are "world" problems, and not only because in their origins and consequences they have outgrown the national schema of politics. They are also "world" problems in their very concreteness, in their very location here and now in this town, or this political organization. (Beck 226)

Cosmopolitan novels engage in world-creation with a similar understanding described by Schoene:

> [t]he most crucial skill of the cosmopolitan novelist is not to map or navigate the world, […] but to take the plunge and like everybody else start mingling among the world's vast, inoperative being-in-common, that is, the world as such rather than any one of its projected models or interpretations. (29)

It is the world's current state that is the subject of examination in the cosmopolitan novel, as in *Saturday*. Unlike the arcades traversed by Benjamin's *flâneurs*, the city is reflected in the cosmopolitan novel in its most realist, and in fact catastrophic state. For Benjamin, arcades' utopian dimension reflects "anticipation and imaginative expression of a new world" (237). McEwan's London streets, on the other hand, rather than creating a utopian living space, project a world that is catastrophic, inoperative and consumptive.

Narrative glocality reverberates throughout the novel, characterizing the local places in inevitable connection with the global. As Shaw maintains, "all [local, parochial and quotidian] spaces are now subject to, and offer the potential for, cultural engagement" (*Cosmopolitanism* 15). Another example of a glocal space is the squash court where Perowne and Jay Strauss regularly meet for a squash game. In the court, during the short interval between the sets, Perowne

catches a glimpse of the silent TV through the mirror and understands that the two Russian pilots of the burning plane have been arrested on suspicion of a terror attack. Regretful that the news also arrests him even in his supposedly very private occupation, he wonders: "Isn't it possible to enjoy an hour's recreation without this invasion, this infection from the public domain?" and claims his "right […] not to be disturbed by world events, or even street events" (108). The answer becomes self-evident as Perowne gets more and more involved in world issues regardless of where he is. His desire to free this private space from the intrusion of the public proves unfulfilled.

As an act of *cosmoflânerie*, Perowne moves along the city independently, within his silver Mercedes, from the turmoil of street crowds, yet even the privacy of his car is not exempt from exposure to the public sphere. He listens to the news on the radio about the enormous mass of anti-war marchers as he drives, and rebukes a peace demonstrator for quoting "a warrior king", Henry the Fifth from Shakespeare's play, in his public speech: "Those who stay in their beds this Saturday morning will curse themselves they are not here" (125). A variety of approaches to world events as well as other issues are also demonstrated here. Not only the news but also the sight of three women with black burkhas and their "farcical appearance" irritates him while he is in his car's seat, compelling him to think about Saudi men who, in contrast to their wives, wear modern attires. As it seems, contrary to the criticism against Perowne's anti-cosmopolitan inclinations, this scene is a testament to his attentiveness to gender inequality outside his own community rather than opposing cultural and religious difference. On the way back home, Perowne once more gets exposed to silent news inside his car while passing by a television shop, and "his attention is caught" by the identical image on the numerous screens: the close-up sight of the Prime Minister's mouth, which is zoomed in as if people need to test if he is lying or not when he has asserted in the past that "if we knew as much as he did, we too would want to go to war" (141). The multiplicity of the TV screens showing the current news is indicative of the inescapable invasion of the private by the public, local by the global. This image reminds him of a memory when he had met the Prime Minister of the time, Tony Blair, at the opening party of the Tate Modern. Followed by a group of journalists,

the politician had come to meet Perowne and expressed his admiration for his work, only to learn a few minutes later that he was making a mistake by assuming Perowne to be an artist, yet failing to acknowledge his mistake in front of the public and the media. Relaying this memory after his exposure to the manifold screens, Perowne reevaluates the possibility of the Prime Minister's mistaken treatment of international politics by supporting the war, and seeks, on the screen, a sign of the same facial expression of hesitancy as he had witnessed in the politician's face before: "Henry looks out for an awareness of the abyss, for that hairline crack, the moment of facial immobility, the brief faltering he privately witnessed. But all he sees is certainty, or at worst a straining earnestness" (145). In his diagnostic look at Blair, the doctor assumes a general and all-knowing stance, certainly doubting the politician's treatment of the international affairs and seeking a sign of self-awareness in his face. However, it is Perowne himself who hesitates, not the politician, in reaction to the war; he recognizes "his own ambivalence as a form of vertigo, of dizzy indecision" (141), which also characterizes a contemporary cosmopolitan character.

Benjamin deals with the urban shopping centres in *The Arcades Project*, paying attention to the allure they create to attract wanderers, or *flâneurs*, who move quickly from one shop window to another. Such consumption spaces are evoked in *The Arcades Project*, in the passage quoted from the *Illustrated Guide to Paris* (1852):

> These arcades, a recent invention of industrial luxury, are glass-roofed, marble-panelled corridors extending through whole blocks of buildings, whose owners have joined together for such enterprises. Lining both sides of the corridors, which get their light from above, are the most elegant shops, so that the arcade is a city, a world in miniature, in which customers will find everything they need. (15)

The novel echoes the existence of such consumption spaces in contemporary London, yet underscores the conflict between this consumerist tendency and the simultaneous global awareness that prevails in the narrative. It is Marylebone High Street, where "[t]he largest gathering of humanity in the history of the islands, less than two miles away, is not disturbing Marylebone's contentment" and "[s]uch prosperity, whole emporia dedicated to cheeses, ribbons, Shaker furniture, is protection of a sort. This commercial wellbeing is robust and will defend itself to

the last" (126). The protagonist seems to suggest economic ramifications of cosmopolitanism are more visible in this street, and considered to be the harbinger of peace: "It isn't rationalism that will overcome the religious zealots, but ordinary shopping and all that it entails – jobs for a start, and peace, and some commitment to realisable pleasures, the promise of appetites sated in this world, not the next" (126). This attention to the economic dimension of the globalized world has much to do with contemporary cosmopolitanism. Marylebone Street seems to epitomize what Binnie *et al*. call a "gentrifying neighbourhood" where "[t]he new middle and gentrifying classes are definable through their particular combination of economic and cultural capital that enables them to distinguish themselves from other classes" (14). The residents of Marylebone, just as Perowne himself, are sometimes "selective in [their] mercies" (127), withdrawn from the concerns of ordinary cosmopolitans. What Perowne calls "the growing complication of the modern condition, the expanding circle of modern sympathy" (127) is aligned, as the narrator wittily demonstrates, with the paradox prevailing in the concept of vernacular cosmopolitanism: "Not only distant peoples are our brothers and sisters, but foxes too, and laboratory mice, and now the fish. Perowne goes on catching and eating them, and though he'd never drop a live lobster into boiling water, he's prepared to order one in a restaurant" (127). This nicely put analogy attests to the paradoxical self-centred inclination in the cosmopolitan idea, which is made visible in this simultaneous interest in both preserving the world and consuming its sources, or caring for spreading democracy in other parts of the world without regard to the damage that will be caused by wars under this excuse. The twenty-first-century novel's engagement with vernacular cosmopolitanism is evinced in the narrator's treatment of protestors fighting for humanity globally, but also disrespecting their local environment as well as in the revelation about "gentle Marylebone [where] the world seems so entirely at peace" because of prosperity (127).

Back from Marylebone High Street, Perowne heads towards a suburbian London district, Perivale, where he visits his mother at an old people's home, Suffolk Place, which cannot be immunized from what happens outside. Walking through the corridor of the house with his mother, Perowne sees on the TV screen

the marching crowd in Hyde Park, and then takes a glance at the screen as it shows the plane's pilots who are suspected of radical Islamic terror and kept under custody. It is not possible to keep the global matters away even from Suffolk Place, which is housing mostly demented old people who are unable to perceive them and withdrawn from the outside world altogether. In fact, it is Henry, not the old people of the house, who cannot help getting concerned about the news, but when his attention is distracted by his mother, he is taken out of his curious state of mind.

Later that day, again in the kitchen to cook for the evening's family reunion, Perowne feels he is driven to hear the news because "[i]t's a condition of the times, this compulsion to hear how it stands with the world, and be joined to the generality, to a community of anxiety" (176). This impulsive preoccupation with the news has emerged, Henry speculates, because of the terror induced upon people expecting an impending attack in a European or American cosmopolis. His acts of cooking and the unfolding pieces of news are interchangeably presented in this kitchen scene as if they are blended into each other only to show the entangled relationship between the local and the global:

> Onto the softened onions and garlic – pinches of saffron, some bay leaves, orange-peeled gratings, oregano, five anchovy fillets, two tins of peeled tomatoes. On the big Hyde Park stage, sound-bite extracts of speeches by a venerable politician of the left, a pop star, a playwright, a trade unionist. Into the stockpot he eases the skeletons of three skates. (177)

These easy transitions between the inside and the outside world are a significant narrative strategy in which the glocal is interwoven into each line. He intermittently catches a glimpse of the TV news, but intolerant to hear it, he keeps the volume off. He only wants to hear more about "his" aircraft story, a local detail rather than a distant event. It is finally revealed that the burning plane had nothing to do with a terrorist attempt, but was carrying a cargo of American child pornography. Rather than relief, this news gives him a sense of anxiety in the belief that he can sometimes be fooled by the overpowering impact of the media upon the global issues, and that such manipulating media with its act of presenting "ungrounded certainties" (180) can even deteriorate the global crisis. His delusion, he senses, is "part of the new order, this narrowing of mental freedom" and a ramification of his "becoming a dupe, the willing, ferbile consumer of news fodder,

opinion, speculation and of all the crumbs the authorities let fall" (180). "For Henry Perowne," as Ferguson puts it, "the news does not push us in the direction of agreement, does not prompt debates that end in a resolute decision about public affairs" (49). Regretting the subjective opinions presented alongside the news as well as his earlier illusion, he is now convinced that the ambiguity of his feelings regarding the global issues is an inevitable culmination of this imposing attitude of the authorities that rid the cosmopolitans of their freedom to think and consequently interact with each other. Whether he opts for the war or against it, he feels he is not free. "Either way," he muses, "it amounts to a consensus of a kind, an orthodoxy of attention, a mild subjugation in itself. […] His nerves, like tautened strings, vibrate obediently with each news 'release'. He's lost the habits of scepticism […] and just as bad, he senses he isn't thinking independently" (181). These self-revelations say a lot about the condition of contemporary cosmopolitan subjects who, like Perowne, are driven into such contradictory forms of interacting with the world.

During kitchen-table conversations, this time with his daughter, Daisy, who has just arrived from Paris, he expresses his opinions freely, sometimes sounding pro-war to the disgust of his political activist and poet daughter. Henry believes Daisy's speech about the danger awaiting the world if the war happens is "a collation of everything she heard in the park, of everything they've both heard and read a hundred times, the worst-case guesses that become facts through repetition, the sweet ruptures of pessimism" (186). He blames the news reports for the deception about cosmopolitics since they cause such prosaic remarks as his daughter's, which are far from facts. Nevertheless, Perowne summarizes this kitchen dialog: "the world matters" (189). At the end of their long debate about the case for or against the war, he recognizes "how luxurious [it is] to work it all out at home in the kitchen, the geopolitical moves and military strategy, and not be held to account, by voters, newspapers, friends, history" (193). He has his own response to global issues, and he is aware that his is a remote involvement with the world, and thus an unencumbered one. After much debate, the conversation ends peacefully in music, a blues song about "reunion and friendship," proving Henry's belief in its universality. In the security of their home, world matters are discussed

safely, not harming anyone; it is also in this sheltered state that they finalize their conversation over the war politics with the music that evokes peace. In this sense, Perowne's self-evaluation as to his and many other contemporary cosmopolitans' limited engagement with the distant world events proves true in this scene where they offer solutions to global threats in their privileged circumstances.

Benjamin's reflections on the situation of the flâneur within a city seem to be epitomized in the cosmopolitan London of *Saturday*:

> The phantasmagoria of the flâneur. The tempo of traffic in Paris. The city as a landscape and a room. The department store as the last promenade for the flâneur. There his fantasies were materialized. The flânerie that began as art of the private individual ends today as the necessity for the masses. (Benjamin 895)

This passage from *The Arcades Project* summarizes the contemporary cosmopolitan condition in which the "phantasmagoria" of the global crises haunts the individuals even in very private spaces. The indistinguishability of the local and the global is pervasive throughout the city, which in turn functions either as a public ("landscape") or a private ("room") territory. Yet, it is the consumption spaces in the city that not only the *cosmoflâneur* but also the "masses" are drawn to owing to the prevailing impact of neoliberal capitalism.

The implied author's implicit engagement with vernacular cosmopolitanism is inscribed throughout the novel in the positions held by the Perowne family within different generations. Perowne is primarily epitomized by the priority of reason, science, brain, and progress, and as a rationalist is disconcerted in his cosmopolitan beliefs. What sets apart his position from those of his children is his rejection of the power of feelings, human interaction, and art in a general sense. He is indignant that Daisy and her professors at university view "the idea of progress old-fashioned and ridiculous," and contrary to them, Perowne is celebrating the modern city life: "The street is fine, and the city, grand achievement of the living and all the dead who've ever lived here, is fine too, and robust" (77). One of the lectures in Daisy's school finds "our consumerist and technological civilisation" disenchanting while Henry thinks that "[t]his is an age of wondrous machines" (78). But his "spirit of aggressive celebration of the times" in which "everyone he's passing now along this pleasantly down-at-heel street looks happy enough, at least

as content as he is" is later contradicted by himself: "Perhaps he isn't really happy at all, he's psyching himself up" (78). Eventually, he discovers the reason for his negative feelings, acknowledging to himself that "it is in fact the state of the world that troubles him most" (80) precisely because "[t]he world probably has changed fundamentally and the matter is being clumsily handled, particularly by the Americans" (80-1). This reference to the idea of Americanization of the world also demonstrates the novel's engagement with contemporary cosmopolitanism.

Perowne's mood changes considerably by the end: "His sense of separation from the violence of the world has been shattered and Perowne ends the book a still contented but now anxious man" (Childs 147). His anxiety is predominantly rooted in the fact that he fails to divorce his own quotidian life from the global menace imminent in the everyday incidents. Perowne's vulnerability does not only pertain to the personal:

> Despite the seemingly circular structure of these events, there is a discernible trajectory to Perowne's thinking in the course of the day. He moves from an initial state of contentment and reasonable complacency to a far more sombre and complex mood at the end, as he has been forced to confront the frailty of happiness, whether at the level of the personal or the global. (Foley 141)

As a source of his misery, he laments God's indifference to human suffering in this world; the earlier celebration of the city life has also now disappeared:

> Cities and states beyond repair. The whole world resembling Theo's bedroom. A race of extraterrestrial grown-ups is needed to set right the general disorder, then put everyone to bed for an early night. God was once supposed to be a grown-up, but in disputes He childishly took sides. Then sending us an actual child, one of His own – the last thing we needed. A spinning rock already swarming with orphans … . (122)

Referring to the world and the ruthless existence in it, Perowne is pessimistic. Vacillating between different states of mind, he cannot decide whether this sense of progress must be really celebrated. In another instance, he strives to look at the city from the lenses of the scientists of the English Enlightenment, like Newton, Boyle, Hooke, Wren and Willis, who, he predicts, would have been "awed" upon seeing this much progress of the modern life. Yet, he remains doubtful: "Mentally, he shows it off to them: this is what we've done, this is commonplace in our time. All this teeming illumination would be wondrous if he could only see it through their

eyes. But he can't quite trick himself into it" (168). This style of Henry's to aspire to the vision of others is in keeping with the narrative inclusiveness in which the narrator reflects thoughts and viewpoints beyond the protagonist himself. Henry self-consciously acknowledges that "he's a realist, and can never escape" into utopian visions regarding his age (168). This demonstrates the idea that "McEwan's novel suggests how a 'religious-like' cognitive and ethical faith in materialist humanism is complicated when contrasted with both belief in supernatural patterns of meaning, and belief in the humane resonances of music, poetry, and fiction" (Bouchard 450). Henry's mindset, as a result, has undergone modifying processes that culminate in his now somewhat changed approach to cosmopolitanism.

Perowne is frequently entangled in visions in which he transcends himself to generalize opinions about the world. Upon listening to Theo's jazz group on his way back home, he is drawn into a moment of optimistic thoughts about the world, which are then belied through his further pondering:

> There are these rare moments […] when [musicians] give us a glimpse of what we might be, of our best selves, and of an impossible world in which you give everything you have to others, but lose nothing of yourself. Out in the real world there exist detailed plans, visionary projects for peaceable realms, all conflicts resolved, happiness for everyone, for ever – mirages for which people are prepared to die and kill. Christ's kingdom on earth, the workers' paradise, the ideal Islamic state. But only in music, and only on rare occasions, does the curtain actually lift on this dream of community, and it's tantalisingly conjured, before fading away with the last notes. (171-2)

This passage about the conflict between the ideal world surmised by universalist cosmopolitanism and the actual state of vernacular cosmopolitanism can be considered to be a testimony for the novel's positioning with regard to contemporary cosmopolitan thought. Despite music's universal impact, the real global experience of twenty-first-century cosmopolitanism is far from this imaginary conviviality.

Marking his passage from universalism to particularism in cosmopolitan thinking, Perowne is seen to undergo great mental transformations towards the end. Initially, unlike his daughter, Perowne does not celebrate literature for the reason that "it interests him less to have the world reinvented; he wants it explained. The

times are strange enough. Why make things up? He doesn't seem to have the dedication to read many books all the way through" (66). The doctor is deeply rooted in scientific explanations rather than fictional imagination. In the eyes of his daughter, he is an "unredeemable materialist" (134). He hardly completes the literary readings Daisy assigns to him, and especially the magical realist writers are in stark contrast to his reading tastes and understanding. He finds it senseless that although written for adults rather than children, in these books, some "heroes and heroines were born with or sprouted wings," or "[o]thers were granted a magical sense of smell, or tumbled unharmed out of high-flying aircraft" (67). For Perowne, such escapes to the supernatural are in fact "the recourse of an insufficient imagination, a dereliction of duty, a childish evasion of the difficulties and wonders of the real, of the demanding re-enactment of the plausible" (68). His misconception is a result of his rationalist and universalist beliefs that the world can solely be saved by a singular cosmopolitan truth which is often informed by various totalizing thought systems. For the neurosurgeon, the "notion of Daisy's, that people can't 'live' without stories, is simply not true. He is living proof" (68). However, this conviction is bound to be recanted as their own story unfolds unexpectedly.

Perowne's notion of literature is repudiated by the end of the novel where the salvation of the family is guaranteed inadvertently by the buttress of literature as Baxter, their aggressor, is neutralized when Daisy recites a poem and triggers his downreaching emotions. Earlier that day he has insulted Baxter, with whom he is mixed up in a minor car crash on his way to the squash court, by diagnosing and mentioning his genetic illness in front of his other two friends. Perhaps the most significant interruption of his contentment with the security of his house occurs when Baxter breaks into it for revenge in the evening, threatens Rosalind with a knife, forces Daisy to undress and read a poem she has written, and breaks his father-in-law John Grammaticus's nose. With her poet grandfather's directions, Daisy reads Matthew Arnold's "Dover Beach" instead of her own poem to the effect that Baxter, in a state of self-revelation and fascination, wants her to read again. Remembering his love for life, he is now persuaded that the doctor can help him to recover from Huntington's Disease. Abandoning his encroachment on the

family, he goes upstairs to the neurosurgeon's study to see the details of the recent articles about his illness. Finally, pulled down to the stairs by Theo, in an attempt to protect his father, he is wounded and faints. The family is, in the end, reunited by the dinner table after the ambulance and the police leave them alone, and discuss this scene of poem-reciting. Recognizing the poem trick by Daisy and Grammaticus, Perowne is now bound to reconsider his approach to literature. Katherine Wall suggests that Perowne recognizes, through Daisy's reciting of "Dover Beach," both that he is "human, not animal" (785) and that poetry "reveals how beauty can disarm anger and incite hope" (761). Perowne is incredulous for this fortuitous impact of literature: "Could it happen, is it within the bounds of the real, that a mere poem of Daisy's could precipitate a mood swing?" (221). This realization incites an alternative way of seeing things on his part: "The effect of sustained focalisation through Henry, the scientist, emphasises the gulf between his way of thinking and an alternative but complementary way of knowing found through the arts" (Green 63). Just like his obsession to see things from others' eyes, this time he strives to hear the lines through Baxter's ears in an attempt to fathom its significance better. The immensity of the poem's reception on the part of Baxter is confirmed when he takes the book for himself with great satisfaction. It is understood by the end of the narrative that not only Baxter but also Perowne himself is not without feelings, of which the rationalist doctor accuses himself: "What weakness, what delusional folly, to permit yourself sympathy towards a man, sick or not, who invades your house like this" (230). Despite regretting having given his enemy a first-aid care, the neurosurgeon cannot pass over his responsibility altogether, and fixes upon going to his hospital, upon the urgent call, to operate on Baxter. It is made clear that perhaps for the first time he is so unambiguous in his cosmopolitan attitude: "[D]espite various shifts in his attitude to Baxter, some clarity, even some resolve, is beginning to form" (233). After the operation, he interacts with Baxter, in a state of disorganized thoughts, by holding his hand (263). It is only when he accomplishes this human accountability that he feels "profound happiness" and "deep, muted joy": "[H]e's happier than at any other point on his day off, his valuable Saturday" (258). With this ending, the narrative appears to display once more the importance of what people can do for

their fellow locals first, and take a responsible step towards the problems of their immediate environment. Such human feelings are possibly evoked when Perowne understands the impact of literature for the first time in his life as he sees the alteration in Baxter's attitude towards life. Like his antagonist, he has also undergone a change which coincides with this recognition about the effect of literature on his part. His previous conviction about progress is now reconfigured in a way to acknowledge the significance of affect, empathy and artistic creation in human life. All these shifts in his mindset and outlook trigger the steps he takes towards cosmopolitanism in its vernacular sense. Hillard points to the protagonist's final recognition: "Baxter becomes the catalyst for Perowne recognizing, if not realizing, a wider community from which he has shielded himself. The dawning sense of mutuality comes ever more insistently in the final scene of the novel" (Hillard 192). Perhaps, Perowne opts for a form of cosmopolitanism in which he remains globally reticent, yet locally more attentive. This kind of cosmopolitanism, it is suggested, begins with small steps. This is in line with his precaution that "a culture obsessively preoccupied with global, large-scale risks and threats all too easily loses sight of the seemingly banal manifestations of violence and the individual human predisposition to harm and inflict hurt on others" (Tancke 39). It is as a result of this recognition that he makes a stride towards a cosmopolitan realm even if he commences with small-scale contributions.

Perowne is transformed in the end, changing his form of interaction with other people; rather than assuming a superior medical look diagnosing them from afar, he now participates in their problems. With the self-satisfaction he feels when he takes care of Baxter, he then communicates with the young African female patient, who is normally considered troublesome by the doctors, showing his understanding for her secret love for one of the assistant doctors. Coming to the end of his circularly structured day culminating in his bedroom as in the beginning, Perowne is now more concerned with how other people's problems must be handled within the community:

> No amount of social justice will cure or disperse this enfeebled army haunting the public places of every town. So, what then? […] You have to recognise bad luck when you see it, you have to look out for these people. Some you can prise from

their addictions, others – all you can do is make them comfortable somehow, minimise their miseries. (272)

Remaining in this mental state for a while, he reaches perhaps the ultimate point in his insightful and curious look at the world, and "feels himself turning on a giant wheel, like the Eye on the south bank of the Thames, just about to arrive at the hightest point – he's poised on a hinge of perception, before the drop, and he can see ahead calmly" (272). It is significant that his attempts to wander into others' minds and perceptions peak at the very moment he gets closer to people. His cosmopolitanism can, thus, be characterized by insight rather than activism, by tiny steps rather than great contributions to the good of humanity. His aspiration to seep in to diverse worlds and lives is evinced once more as he imagines himself in the place and mental state of a doctor who lived a hundred years ago, in February 1903, and was wondering about the next century. He desires to warn this imaginary doctor against what he is to encounter:

> If you describe the hell that lay ahead, if you warned him, the good doctor – an affable product of prosperity and decades of peace – would not believe you. Beware utopianists, zealous men certain of the path to the ideal social order. Here they are again, totalitarians in different form, still scattered and weak, but growing, and angry, and thirsty for another mass killing. A hundred years to resolve. But this may be an indulgence, an idle, overblown fantasy, a night-thought […]. (276-7)

In his pursuit to transcend into other minds and generations, Perowne is still pessimistic about the condition of the world, but retains his belief in the colossal effect of a small portion of goodness for others, a thought that reinforces his decision to persuade his family not to pursue charges on Baxter as he has little time to live because of his genetic illness. He is now engaged emotionally more than he has ever done. As Gauthier asserts, "[t]he novel illuminates a desire to empathize, to recognize its importance, and expresses an assuredness in the civilized individual's capacity for forbearance, understanding, and magnanimity" (8). In fact, these feelings are also necessary on a global level:

> This ability to understand and sympathise with another person's suffering, and to do something to alleviate that suffering, is, as McEwan rightly observed, the "essence" of morality. This certainly applies at the level of the personal, but, as McEwan suggests in *Saturday*, it has relevance at the level of the global as well, where the medical images of comforting, healing and repairing which recur

> throughout the novel resonate powerfully in a world marred by destructive violence. (Foley 153-4)

As a doctor, he seems to find alternative ways to offer his cure for the ills of the century, for the trifling problems of his fellow everyday cosmopolitans. Such local cosmopolitan ethos can be extended further as the global community acts vernacularly.

By way of conclusion, it is essential to accentuate that these considerations about neo-liberal capitalism as well as responding to the world in its very quotidian way render McEwan's postmillennial narrative a representative of the vernacular cosmopolitan novel. In particular, the representation of city spaces in terms of narrative glocality as well as the rendering of the cosmopolitan protagonist, a *cosmoflâneur*, are testament to the endeavour to posit the novel within contemporary cosmopolitanism. The transformation the protagonist has gone through attests that it is the real, albeit trivial, interactions within the community, rather than the high-brow ambitions which are irreconcilable with the lived experiences of cosmopolitans, that ensures the sustainability of twenty-first-century cosmopolitanism. In the end, having lost his faith in universalist ideals, Henry steps towards a realm where he is engrossed with the local problems and people more, towards what can be described as an altruistic form of vernacular cosmopolitanism. Despite the limitedness of his engagement, it must also be acknowledged, with Perowne, that this kind of everyday cosmopolitanism can be inaugurated with tiny steps, which in turn may make a world of difference.

CHAPTER 4

VERNACULAR COSMOPOLITANISM: COSMOPOLITAN COMMUNICATION AND IDENTITY IN *NW*

At the centre of Zadie Smith's postmillennial cosmopolitan novel, *NW*, lies the particular and everyday concerns of the characters residing in the northwest of London. Contrary to the privileged status of *Saturday*'s accomplished, English, white and middle-class protagonist, *NW* bears on diversity and particularity in its portrayal of characters as well as spaces. Not only the number of the main characters but also the narrative voices and perspectives are diverse in Smith's novel. As demonstrated in the previous chapter, in *Saturday* the narrative mostly unfolds through the focalization of Perowne while the narrative glocality in the novel enables the inclusion of broader perspectives beyond the protagonist. In *NW*, in contrast, focalization is not limited to a unique character only as the narration alternates between various focal points as well as shifting first and third person narrators. In this sense, the novel redefines the concept of narrative glocality by comprising it in ways different from McEwan's narrative. As an example of a global narrative in the second decade of the twenty-first century, *NW* proves to be politically firmer and less ambivalent as well as stylistically more innovative in its response to contemporary concepts of cosmopolitan identity and communication.

Vernacular cosmopolitanism in *NW* is mostly premised on the idea of local and everyday lived experiences of cosmopolitans whose problems mostly pertain to class and economic inequalities, rather than race or ethnicity, which in turn inform the formation of identity and the sustainability of communication within the society. Smith's assertion, in an interview by Justin Webb on BBC Radio, accounts for the key concern of *NW*; for her, "human problems persist" and "most of them in my opinion are ones of class and money, not of race or cultural tendencies" ("Zadie

Smith”). As Binnie *et al*. put it, cosmopolitanism is “an intrinsically classed phenomenon” (8). “In twenty-first century London,” as Carbajal states in reference to *NW*, “differences in class are all the more relevant, and characters are encouraged to think about these lines when pondering the meaning of their existence in the postcolonial metropolis” (86). In this novel, Smith departs both aesthetically and thematically from her earlier work on account of her “more profound interrogations of class and identity” (Arnett 1). It can be argued then that class consciousness is at the centre of Smith’s *NW* in ways that will be unfolded below. Communicative practices and identity-making processes of vernacular cosmopolitans in *NW* can be explored through narrative glocality and political hyper-awareness. In fact, it can be argued that cosmopolitan novels in the second decade of the twenty-first century incapsulate a markedly important shift in their engagement with neoliberal capitalism and globalization which loom large in world politics and global economic inequalities. Especially “[a]fter 2008 [when the global economic crisis peaked]”, as Knepper and Deckard argue, “class, capital, and inequality re-emerged as terms of critique in public discourse” (12). This change can be conspicuously observed in Smith’s new trajectory in *NW*, which distinguishes this novel from her earlier oeuvre as well as *Saturday*. Shaw bases this propensity on Smith’s renewed concentration in her fourth novel: “Although instability of ethnic identity was noticeable in *White Teeth*, identity politics in *NW* develop outside of this framework, placing an emphasis on class and personal idiosyncrasy away from collective grouping” (*Cosmopolitanism* 83). The analysis of *NW* in this chapter will then take into account the economic dimensions of twenty-first-century cosmopolitanism in an attempt to provide insight into the concepts of communication and identity that constitute the chief problems of contemporary alterity.

Revolving around the intersecting lives of four inhabitants of northwest London in their mid-thirties, Zadie Smith’s *NW* depicts the subtle details of urban everyday life in a non-central and diversified area of the cosmopolis that is notorious for crime and poverty. Each part in the novel mostly pertains to one of the main characters: Leah Hanwell in “visitation”; Felix Cooper in “guest”; Natalie (born Keisha) Blake in “host”; and Nathan Bogle in company with Natalie in

"crossing"; and a final "visitation" where they all ironically come together, if not physically. The narrative combines a third-person narrator assuming different perspectives with occasional passages to a homodiegetic narration. The characters are of mixed origins: Leah Hanwell was born to Irish and English parents and is married to an Algerian-French hairdresser; Natalie is of Jamaican heritage with a well-off African-Italian husband and two children. Felix Cooper is a Caribbean-descent car mechanic who was born in a poor circle of the city called Garvey House project; and Nathan Bogle, a handsome boy from Leah and Natalie's secondary school called Brayton. Nathan flees from Kilburn in the penultimate part as he turns out to be complicit in Felix's murder. Natalie unwittingly accompanies him in the walk of "crossing" across NW as she herself seeks emancipation from her carefully fabricated life of socioeconomic superiority through her choice of profession as a barrister and an advantageous marriage. The once best friends, Leah and Natalie, despite their diverged life paths due to their pursuit of different careers, incompatible life styles and husbands with different backgrounds, come together in the last part; yet, both being dissatisfied with their private lives for different reasons, they fail to share secrets, empathize and truly connect with each other. Leah conceives without her husband's knowledge with the pills stolen from Natalie's bathroom; Natalie seeks sexual adventures with couples unknown to her by using a fake e-mail address KeishaNW@gmail.com, which in fact reveals her true identity. When her infidelity is found out by her husband, she leaves home and traverses the streets of her area, momentarily thinking of suicide and eventually making her way to Leah's house. In this encounter, the one thing that seems to reconnect them is their search of justice for Felix by calling the police as Natalie is suspicious that Nathan has been involved in the murder. NW's locals' concerns are less collective than personal even if they share certain common aspirations and problems. All of the protagonists in the novel struggle for economic welfare and a respectable life and home. As Shaw rightly puts it:

> The localised focus of *NW* demonstrates that although cosmopolitanism is a global-cultural theory, it is intrinsic to ordinary encounters. While cosmopolitanism is often mistakenly subsumed by the related frameworks of multiculturalism or transnationalism, the narrative concentrates on individual ethics, rather than the actions of collective groups. […] Cosmopolitanism in the narrative is refigured as a series of idiosyncratic and situated socio-cultural

connections as opposed to an abstract universal philosophy. (*Cosmopolitanism* 98)

These renegotiated notions of communication and identity in the novel bring to the fore the individual rather than the group although this may seem contradictory to the idea of cosmopolitanism. Implicated in this idea is the acceptance of an individual's primacy over, and relative independence from, an ethnically or racially demarcated group in the endeavour to grasp cosmopolitanism as it is experienced on a daily basis. In these novels, the emphasis is on the individuals', rather than the groups', cosmopolitan problems. In other words, the vernacular cosmopolitan novel focuses on the individualistic predicaments of the characters which are predominantly posed by economic forces and class divides, contrastingly deemphasizing the problems raised out of belonging to a particular group while not totally ignoring their persistence in a multi-ethnic and multi-racial community. David Hollinger proclaims, as summed up by Vertovec and Cohen, that "cosmopolitanism makes a decisive break with the celebration of 'communities of descent' in favour of individual choice and multiple affiliations", and it "assumes complex, overlapping, changing and often highly individualistic choices of identity and belonging" (18). Cosmopolitans cannot be reductively defined in terms of bearing the characteristics of a particular group, be it racial or ethnic, and living happily in tolerance and interconnection with other groups; rather they make their own malleable choices in the making of not only their identity but also their community. Smith's cosmopolitan world in *NW* foregrounds agents with their own individualistic choices rather than "communities of descent" that can be clustered into smaller units of belonging. To put it differently, it is characters themselves in *NW*, not their groupings, that inform their own subjectivity through self-fashioning. Each and every subject, thus, resists simple categorization, often clashes with his/her fellow cosmopolitans in terms of self-interests and priorities. Contrary to universalist and unifying ideals of cosmopolitanism, in vernacular cosmopolitanism everyday problems experienced by local people, especially ones pertaining to communication and identity become the focus of attention. *NW* is, thus, a narrative "about being local, about a turn away from [universalist] cosmopolitan versions of migrancy" (Procter 126). Differently from multiculturalism where living in diversity, notwithstanding its difficulties, is

celebrated, cosmopolitanism is divorced from discourses of otherness and cultural abyss in favour of promoting ideas of ordinary and everyday difference. As Shaw maintains, “Smith’s realistic approach to contemporary urban life similarly involves [Gilroy’s idea of] conviviality without resorting to a naive or utopian perception of cultural relations” (*Cosmopolitanism* 68). This positions *NW* in contrast to *White Teeth*’s motto that hails the future as “perfect”, as Shaw claims: “Rather, the novel imagines a future imperfect, as citizens negotiate a fragile day-to-day existence in an atmosphere of conflict, diversity and socioeconomic discord” (*Cosmopolitanism* 100). Everyday diversity characterizing the novel is premised on the idea of class divides rather than other forms of difference, which are nonetheless acknowledged to exist, yet accepted as ordinary.

It must be stated once more that contemporary engagement with identity and communication is embedded in issues of class inequalities as well as new paradigms of individualistic identity-formation involving choice-making beyond group affiliations. Against the backdrop of these contemporary ideas, the sections below aspire to provide insight into *NW*’s concerns: cosmopolitan communication, narrative glocality, the notion of cosmopolitan outlook for intersubjectivity as well as political hyper-awareness for globalization’s repercussions over vernacular cosmopolitan lives.

4.1. Communication in Vernacular Cosmopolitanism

Cosmopolitan communication and the need to connect with the locals are at the root of *NW*, which “encompasses the author’s perennial preoccupation with the ethics of connection, which is thematized through the friendship at the center of the novel, as well as the protagonists’ irresistible entanglement with others, even total strangers, within the urban coordinates of the text” (López-Ropero 127). The novel entails an understanding of a community predicated on communication and connection: “*NW* suggests that Gilroy’s convivial society is only possible with Forsterian, interpersonal connections” (Amelsvoort 419). Yet, it must be also noted that the novel, despite gesturing towards “the Forsterian imperative – ‘Only connect!’” as David Marcus puts it, is “far from any real human connection” (67). *NW*, for this reason, can be said to engender an interrogating response to the notion

of cosmopolitan communication, going beyond universalist conceptions of community in favour of "more local, more empowering connections", which nonetheless remain disputable. (67) In the same vein, "*NW* is less optimistic about the efficacy of a harmonious relationship between disparate and often contesting positions; its residing model of societal connection being local networks of friends while at the macro level, the world remains 'cross hatched'" (Bentley 740). Then, the assertion that "[i]n *NW* the tenets and values of [universalist] cosmopolitanism are shaken and interrogated constantly" has some merit (Shaw *Cosmopolitanism* 73).

The novel's engagement with non-elite forms of vernacular cosmopolitanism underpins the very convulsion of cooperation and connectivity within this parochial community. The main characters of the novel struggle to procure a better life outside the working-class council estate house, Caldwell, in which they spent their earlier years. Yet, despite retaining their ties to their rooted identities, they are both inside and outside this community with partial existence and limited mutuality. At the root of their failure to connect is the economic forces of neoliberal capitalism which inflicts human isolation and feelings of self-seeking. In vernacular cosmopolitanism, not only the privileged groups and individuals, but also the non-elite are accorded the name cosmopolitan. It is their local lives around which the narrative revolves rather than some elite cosmopolitans' experiences with broader scope for global mobilization. In this sense, these ordinary inhabitants of northwest London seem to respond to cosmopolitanism in their own particular ways as they are located, if not centralized, within a twenty-first-century globalized world of a metropolitan London. *NW* denounces narratives of London without reference to these working-class locals who share the city spaces and the problems posed by them certainly more deplorably. There is always a sense of "distance" in the concept of cosmopolitanism, as Tomlinson puts it, which refers to:

> a gap […] between the objective interests of local communities and the global commonweal, and more broadly to the remoteness, in terms of cultural experience and perception, of global issues and cosmopolitan outlook from the everyday life world of ordinary people. (243)

This distance is most visible in the parochial circumstances in which working-class cosmopolitans grapple with their own problems on a daily basis, which are unknown to the elite. The principle of "egalitarian individualism" which, according to Held, presupposes equal worth and dignity among the cosmopolitan agents (*Cosmopolitanism* 69) is contested in the novel, where it is acknowledged by Leah's husband and widely shared by others that "not everyone can be invited to the party. Not this century" (Smith 3) as the narrator asserts. This is because, as Binnie *et al*. aver, cosmopolitanism is "classed in multiple ways" (9), and certain classes remain unincorporated in such divisive communities. What follows from this is the manifestation that cosmopolitan communication in the local spaces of the novel departs from utopian ideals of equality and empathy.

As the four characters make a passage into adult life, their life choices operated by economic forces mold their cosmopolitan experiences as well as relationships. The first part, "visitation", is mostly focalized through Leah Hanwell during her pursuit of her daily communal work and mutuality in relationship with others. Expectations of cosmopolitans differ considerably both from each other and the configuration authorities foist upon them. The working-class cosmopolitans in *NW* fail to conform to Margaret Thatcher's definition of success for her citizens: "Anyone over the age of thirty catching a bus can consider himself a failure" (45). Definitely evoking a conception of elite cosmopolitanism, this definition fails to acknowledge the non-elite of the city. This reference to class consciousness is reminisced by Leah as she and her mother take the bus to Kilburn tube. Leah's mother further remembers Thatcher's quote from the front page of *Mail*: "Today this is Brent. Tomorrow it could be Britain!" (45). This can be explicated in the following way: "The implication is clear. Brent, the borough in which Kilburn and Willesden Green are located, is somehow outside Britain, "elsewhere," and not part of the national or city narrative" (Slavin 100). It is this marginalization of the narrative's space that is challenged in the novel. This national memory inscribed in the city spaces of London makes Leah confront her own parochial cosmopolitan longings, those of "emerging into a more gentle universe, parallel to our own, where people are fully and intimately known to each other" (45). Leah seeks cosmopolitan communication and intimacy within the local working-class society

she resides in. The sharp contrast between these two cosmopolitan conditions and ideals, one belonging to Thatcher and the other to Leah, are manifested as the contradistinction between elite and non-elite perceptions.

Leah appears to be the most vernacularly engaged cosmopolitan character in the novel, yet even she is unable to sustain local communication notwithstanding her empathetic approach to her fellow non-elites. Bauman draws attention to the ephemerality of today's communities primarily because "inner-community communication has no advantage over inter-communal exchange, if *both* are instantaneous" (15). An example of inner-community or local communication takes place when Leah interacts with Shar, a local woman ringing Leah's door bell to convey her invented story of an ill mother and obtain money to be able to fetch her to hospital, but in fact she is trying to find means to buy drugs. Leah gives her money, invites her in and talks to her about several topics including their old friends from Brayton when it turns out that they have gone to the same local school. In keeping with her dream of a community where people are "intimately known to each other" (45), Leah brings up several "local" topics in an attempt to communicate with Shar, who in turn lacks a genuine interest. Shar can become involved at one point in the conversation, yet only temporarily, when Leah points with her finger at the house she was born in: "For a second, this *local* detail holds Shar's interest. Then she looks away, […] she is traumatized, or distracted" (13; my emphasis). The omniscient narrator has a propensity towards the word "local", a concept which is brought to close attention throughout the novel. Despite the locality of the interaction, there is a long way to go for the attainment of connectivity.

Leah's occupation is aligned with her cosmopolitan sensibilities, too; she works "[f]or a good cause"; the charity group she works with "hand out money. From the lottery, to charities, non-profits – small local organizations in the community that need …" (12). What follows from this incomplete sentence of Leah's is the narrator's comment that "[t]hey are not listening to their own conversation" (12). The narrative is imbued with such narrative clues about how the mutual acts of speaking and listening often keep failing. Yet, Leah seeks minor signs of mutuality like "a look of neighbourly sympathy" by Shar (12). Leah's

yearning for connectivity with her local territory is made obvious by the narrator: "Leah is as faithful in her allegiance to this two-mile square of the city as other people are to their families, or their countries" (6). Emphasis on the relation between locality and the need for attachment is evident in this narratorial comment. Shar also gives her credit for Leah's hospitality: "You the only one let me in. Rest of them wouldn't piss on you if you was on fire" (13). Leah's attempts to stick to local allegiances characterize her as a vernacular cosmopolitan, reminiscent of Perowne's final transformation into one who believes in the unimaginable impact of even a tiny amount of goodness. Like the neurosurgeon, Leah begins with helping a disadvantaged local fellow in the conviction that communal good can only be guaranteed by small steps of intercourse.

The narrative wrestles with the idea of communication, be it either in a larger sense of cosmopolitan society or within an insular circle of a family. Unlike the Perownes, who exceptionally enact very successful inter-familial interaction, Leah's family fails to cooperate in many respects. Two discrepant non-elite citizens of NW, Leah and Michel, come together in matrimony despite their differences. Leah is white, born in the city, and more educated whereas Michel is black, country-born and practising his less learned occupation as a hairdresser; yet, these are "small" differences according to the narrator: "They were married before they noticed many small differences in background, aspiration, education, ambition. There is difference between the ambitions of the poor of the city and the poor of the country" (23). In this comment, there is no mention of ethnic or racial difference at all, which is rendered ordinary in vernacular cosmopolitanism. Class consciousness, on the contrary, is evinced to be a forcing element of communal interactions. Their state of economic hardship is one thing that they have in common in spite of their differing response to this predicament. Michel longs for social upheaval, dreaming of quitting the poor lodging they inhabit, hence the identity they are obliged to assume accordingly. What Leah desires more, in contrast, is communicational satisfaction within her local circle, leading to a more cosmopolitan subjectivity. However, she too can be observed to be enmeshed in "us-against-them" discourses according to her husband (90) because she is "a snob" although she complains that it is not her, but Natalie's snobbishness that puts

a barrier between herself and her best friend. In fact, it is Natalie's upward transposition to middle-class that separates the two school friends. Michel aspires to move "forward" like Natalie, and feels assured in the process that they actually make progress: "Things change! We're getting there, no?" (24). Michel's progress-seeking mindset is a testament to the fact that working-class cosmopolitans possess their own particular needs and ambitions that are characterized by socioeconomic mobility. Communication as well as its failure are predominantly based on such socioeconomic relations.

Communication and identity, implicated within each other, are underlying themes that are directly addressed by the narrative through its engagement with global economic realities. Unlike Leah, Michel emerges as a working-class cosmopolitan with ambitions of moving forward, separating himself from other people: "I'm always moving forward, thinking of the next thing. People back home, they don't get me at all. I'm too advanced for them. So when they try to contact me, I don't let this" (29). Distancing himself from his countrymen, he also aspires to an identity which is premised on his individualistic choices rather than communal identifications. He looks forward to "going up the ladder", moving house to avoid the humiliation caused by the sign "*Brent Housing Partnership*" (29) in front of his current house estate, thereby upgrading his status in the society. He articulates his wish to bring up a son somewhere else, to make him "live *proud*" (29; emphasis in original). With the conviction that one can self-fashion one's identity through life choices, Michel longs for a different life from his current one. Leah's self-construction does not comply with her husband's urge for rearing a child in a respectable dwelling. This is evident in "Leah's compulsive termination of her subsequent pregnancies, in itself revealing a wish for deferral of her identity's formation" (Carbajal 81). The couple cannot form a communal "we" as their sense of self does not comply with each other. Furthermore, experiencing identical economic problems does not arouse senses of empathy or tolerance in the neighbourhood. Michel looks down on the Jamaicans neighbouring their estate, chiding them for not having "curtains" (30). Indeed, it is his need to distance himself from an attachment to such poverty-stricken fellow citizens, and from an identity constructed relatedly.

"We need attachments," Hall asserts, "but each person can have a variety, a multiplicity of these at their command. They need to stand outside them, to reflect on them and to dispense with them when they are no longer necessary" (27). Hall's contentions on cultural identity reflect Natalie's willingness to opt out of her former attachments. Natalie Blake, like others, desires to pursue her own aspirations, most of which she has partly fulfilled. Despite her analogous background with Leah due to sharing the same school and neighbourhood, Natalie now leads a middle-class life as a barrister in the commercial sector with her banker husband, a life that can be regarded as accomplishment and socioeconomic ascendancy. What sets them thus apart is indeed their discrepant positioning in response to globalization; as part of "some multi-national company", Natalie is reluctant to listen to "Leah's self-righteous, ill-informed lectures about the evils of globalization" (271). Glad to be invited to a party in Natalie's Victorian house with fine decoration, Michel aspires to such a lifestyle that embodies his own desires. His attempts at conversing with Natalie's friends is embarrassing for Leah, who is more aware of the artificiality of this communication and Natalie's inattentive attitude, noticing her tapping her finger on the table and looking at the sky as she speaks; thus, Leah finds it "humiliating being the cause of so much abject boredom in [her] oldest friend" as well as being "reduced to bringing up these old names and faces in an attempt to engage her" (64). Leah fails to engage Natalie, who now comes to represent the cosmopolitan elite with an indifferent attitude towards her fellow locals. This keeps disillusioning her old friend Leah, who comes to see her as a "bourgeois existence" (68). Class difference also informs the relationship between Leah and Natalie. This lack in empathy and tolerance dominates even the connection between old close friends, and hinders the sustenance of inner-communal cosmopolitan communication. This is because northwest London, the novel's only setting, functions "as a microcosm for the kaleidoscopic transnationalism of the twenty-first century, interrogating the difficulties in practising the cosmopolitan ideals of empathy, tolerance and belonging" (Shaw *Cosmopolitanism* 70). As claimed here, the novel goes beyond such a universalist understanding of cosmopolitanism, paying more attention to the particularist forms of the concept in contemporary London.

Vernacular cosmopolitanism is more attentive to the particular sufferings of local people than universal discourses of the concept. It shows what exactly it means to be a citizen of a twenty-first-century cosmopolis; seemingly, the world is a whole; nevertheless, as local cosmopolitans, people are alone in the face of problems accelerated by globalism. Felix Cooper, another vernacular cosmopolitan, is introduced in the section titled "guest". With similar aspirations of social climbing as Michel, he, nonetheless, ends up in a tragic death, one briefly referred to at the time of the TV news in the previous section. Felix is alone, too, even when he tries to promote cosmopolitan cooperation on the underground, asking the two coloured young men to let the white pregnant woman take the seat occupied by them. As it seems, this metropolitan world is not as ideal as the one depicted in *Saturday*, where the eye contact between Perowne and an unlucky street sweeper can signal at least a moment of mutuality. Despite appreciating Felix's humanistic attitude, other passengers do no more than give mere escapist looks of approval as he is being bullied by the two young men:

> No one looked – or they looked so quickly their glances were detectable. Felix felt a great wave of approval, smothering and unwanted, directed towards him, and just as surely, contempt and disgust enveloping the two men and separating them, from Felix, from the rest of the carriage, from humanity (168).

This resonates with Tim Butler's assertion that a middle-class Londoner "values the presence of others […] but chooses not to interact with them" (2484). Felix attains instantaneous interaction, though a silent one, with the community, which posits him in a cosmopolitan state of mind. This momentary and insidious cooperation comes at the expense of his life, though; the two men follow him into the Kilburn Station, where they rob him and stab him to death. His end sweeps all the temporary optimism about the emergence of communication and cooperation in the novel. In fact, *Saturday*'s partial hopefulness for a cosmopolitan community premised on local interactions seems to fade away in *NW*. This is parallel to the deepening preoccupation in the latter novel with class consciousness and vernacular cosmopolitanism.

It must be stated once more that "Smith's depiction of the crafting of the self, of processes of subject-formation and self-transformation […] are central to

this novel" (López-Ropero 126). Like other characters, Felix also seeks self-advancement through changing the way to earn his living by quitting drug-dealing and replacing his xenophobic and middle-aged girlfriend with a socially and professionally successful one called Grace. As an ex-drug addict and seller, he now yearns for transformation and mobility in his life, giving up "dwelling" in his previous affiliations. He now looks forward to moving ahead: "People can spend their whole lives just *dwelling*. […] I done that. Now it's time for the next level. I'm moving up in the game and I'm ready for it" (158). His rejection of stability can be observed in his shifting choices of relating to others. In other words, choices of affiliations indeed represent the attempt to define his sense of self. Felix breaks up with his ex-girlfriend Annie, an aged, white, alcoholic woman in favour of a financially independent, strong young woman in her twenties. Grace and Annie represent discrepant conceptions of cosmopolitanism that exist in the metropole. Grace's promoted position at work allows her to interact with people on a daily basis whereas Annie avoids cosmopolitan encounter in entirety. Indeed, she is disturbed by multiculturalism, loathing different nationalities, such as the Norwegian sub-agent who is sent by her landlord to make her contribute to the costs in the apartment block as well as the neighbouring happily-married couple of Japanese and French origins. She never leaves home in the fear of interpersonal communication: "she was afraid of what might happen between her and the other people" (147). Her defiance for openness towards others distances Felix from Annie because he is well-aware that only with Grace, the auspicious cosmopolitan, can he move further.

The conflict between different groups is a matter of a sociocultural gap and "a set of insurmountable cultural differences" rather than a racist white/black dichotomy: "Rather than being based on supposed biological differences, 'racism without race' adopts a culturalist logic" (Amelsvoort 428). The confrontation between working-class cosmopolitans and elite ones is the main conflict in many local settings throughout London, which makes it "impossible to speak of coexistence" (428). Felix's meeting Tom Mercer, a young white man who is selling his old car, exemplifies such cultural conflicts and prejudices as Tom assumes the other man's identity stereotypically as a drug-seller as Felix also complains that he

has an invisible tattoo on his forehead: "PLEASE ASK ME FOR WEED" (132). Another difference is that Tom is globally minded contrary to Felix's localism; his occupation is "more about the integration of luxury brands into your everyday consciousness" (123) while Felix works at a local specialist garage in Kilburn. In other words, Tom serves, and benefits from globalization, promotes worldwide luxury merchandise, hence the global flow of capital. Felix, on the other hand, with restricted means to earn his living, is not only a victim of globalization but also of a society where cosmopolitan ethics fail to sustain.

Vernacular cosmopolitanism that has something to do with class-based pursuits and aspirations, thus, designates less a global transposition of elites than a glocalized and socio-culturally unfixed positioning of non-elite cosmopolitans who, in Hall's words, "'live a global life' by *necessity*" (quoted in Werbner "Introduction" 18; emphasis in original). This necessity, in turn, engenders a community in which individuals' economic problems outgrow their cosmopolitan feelings of empathy, tolerance and communication. To put it briefly, the novel is characterized by vernacular cosmopolitanism with its direct engagement with material as well as emotional needs and concerns of non-elite cosmopolitans, departing from discourses of universalism embodied in notions of tolerance and cooperation.

4.2. Narrative Glocality: Cosmopolitan Spaces in *NW*

In Smith's work, "the global can comfortably sit inside the local" (Gerzina 48), a status which informs the novel's glocality, the status of interpenetration of the two concepts in the narrative space. The employment of narrative glocality in the novel bears some affinities with *Saturday* in that in both narratives, perspectives provided by the protagonists or the narrator broaden in order to make it possible to incorporate viewpoints other than theirs. Even while we see things through the lens of Leah, for example, the narrator introduces, through free indirect discourse, other opinions which transcend those of the focalizing character. Hence, in *NW*, the narrative focus of attention is glocal due to the modernist-like wandering consciousness and more global political engagement. In this roaming narrative

activity, multifarious and often conflicting visions and perspectives are equally and subsequently shared by the narrator. Another parallelism between the two novels lies in their stylistic propensity towards modernist narrative techniques, chief among them stream of consciousness. *Saturday*'s a-day-in-life narrative evokes associations with Woolf's *Mrs Dalloway* while Smith's *NW* has undertones of another modernist masterpiece, Joyce's *Ulysses*, especially the part called "Aeolus". Yet, the miscellaneous representation of London in both postmillennial novels outplays that of their modernist precursors through their employment of narrative glocality. "In the face of catastrophe," Knepper argues, "the modernist quest for a new aesthetics responding to war, revolution, terror and global economic crisis seems highly relevant once more" (111). This renewed form of modernist experimentalism responds to global threats more forcefully. McEwan's protagonist dives deep into others' minds and perspectives with his aspiration to know everything about them. On the contrary, the lives of Smith's characters are imbued with their insurmountable secrets, a tenet that attests to the assertion that in *NW* "the emphasis is on the withholding of information while foregrounding experimental modes of writing" (Wells "Right" 98). This divergence accounts for their different forms of narrative glocality. *NW*'s narrator adds a new technique which becomes more effective in dealing with antitheses existing within cosmopolitan diversity: the reiterative use of a keyword. Certain cosmopolitan catchwords, like "everybody", "empathy" and "local", are employed by the narrator in repetition to the effect that the reader's attention is drawn to them while their meanings are, beyond surface level, put into dispute, as will be demonstrated below.

Glocality is a concept closely associated with the idea of space, and requires a spatial approach. Just as *Saturday*'s spatial focus, the title of *NW*, a postcode referring to the northwest of London, makes it obvious that it is space itself that is foregrounded, and viewed as constitutive of community as well as identity, in the novel. The novel's treatment of space complies with what Binnie *et al*. suggest: we need to "investigate how cosmopolitanism is formed and reformed in particular locales and everyday spaces" (12) precisely because "it is through spaces of (in particular) the city that we need to generate an understanding of how

[the] key issues of class, commodification and the everyday intersect with, produce and reveal the attitudes and practices of cosmopolitanism" (13). In this sense, the engagement with everyday city spaces emerges as a narrative strategy in the cosmopolitan novel to understand such central issues as class and commodification which loom over the contemporary concept of vernacular cosmopolitanism.

The concept of glocality represents space as globally shaped and vernacularly specified, hence oriented towards, and premised on, the global and the local simultaneously. Attentive to the concept of everyday conditions within the narratives of the cosmopolis, narrative glocality can efficiently explore vernacular cosmopolitanism in diverse versions that can be found in both central and non-central areas. As Emily Johansen puts it, "[s]maller, territorialized cosmopolitan moments make visible the complicated ways that global subjects shape and are shaped by place." (6). Johansen's spatial approach to cosmopolitan fiction shows space as a constitutive element of identity. It is, therefore, with reference to spatial glocality that notions of identity, particularly as informed by class consciousness, can be explored.

The narrative of the local opens up to the global, embarking on the characters' immediately lived experiences and moving up to the glocal perception as the narrative proceeds. In *NW*, the glocal space, northwest London, is reconfigured by globalization impacting on the very parochial lives of locals. Cosmopolitanism is closely affiliated with the concept of globality, which in turn invites contemporary citizens to participate in an endless act of consumerism. The commodification of culture as everything else is discernible in the portrayal of the city spaces in *NW*. A narratorial journey throughout this local area of London is relayed in the form of photographic images, providing a vision of locality dominated by transnational media and banks, citizens of discrepant ethnic backgrounds as well as commodification and consumerism. The first vision is a vernacularized picture of cultural specificities with the "[s]weet stink of the hookah, couscous, kebab, exhaust fumes of a bus deadlock" (40). Following a momentary image of these ordinary flavours of the city comes another cosmopolitan picture, that of the media: "Polish paper, Turkish paper, Arabic, Irish, French, Russian, Spanish, *News of the World*" (40). Banks from diverse nations are

also rendered an everyday part of the cosmopolitan atmosphere: "Bank of Iraq, Bank of Egypt, Bank of Libya" (40). Everybody and everything transnational exist side by side in the city, and they are engaged in acts of consumption. The narrative makes references to a bulk of merchandise, such as "a battery pack, a lighter pack, a perfume pack, sunglasses, three for a fiver, a life-size porcelain tiger, gold taps" (40), which represent London as a consumption space. The commodification of the English language and culture is also portrayed as the narrator passes by ads, such as "learn English" (40) and "English as a second language" (41) alongside other purchasable goods and services. This local vision of vernacular cosmopolitan life has nothing in common with the global debates in the media: "Bearing no relation to the debates in the papers, in Parliament" (40). It is, thus, made clear that the universalist orientation of cosmopolitan thinking fails to take into consideration the more parochial and everyday cosmopolitanism of local territories of the cosmopolis. Yet, it is the idea of narrative glocality that pays attention to the local experiences in which vernacular cosmopolitans are far from embracing universal ideals. By drawing on Žižek's idea of "the parallax Real", Nick Hubble and Philip Tew argue that the depiction of London in this section is suggestive of

> the very liminality of London along these parallax gaps of economy, finance, past, future, home, workplace, country and city, and by doing so, radically refocuses the media images that have come to dominate representations of London in order to reveal glimpses of another London, which remains resistant to appropriation. (32)

NW's London can, in this vein, be regarded as the "Real" London with its very realities confronted on a daily basis.

NW renders space vernacularly specified with the employment of narrative glocality in London. Like the widening focal lenses in *Saturday*, the narrator goes on to look at the distant situations which are not available to the protagonist otherwise. This narrative strategy also works in par with what Schoene calls "an elaborate compositeness", which is a way of "looking at the world through a Nancean kaleidoscope", thereby constantly creating a composite picture of the world. This also mimics the filmic techniques of shifting angles of vision as the camera alternates among various scenes. In contradistinction to the local northwest London, the narrator discerns another composite picture of the world, zooming her

unseen camera in. If you turn to the eastern part of the metropole and dream of the life there, in a private clinic, you can see through the lenses of the omniscient narrator the "united" cosmopolitans, yet more privileged ones: "[t]he Arabs, the Israelis, the Russians, the Americans" (41). Their aspirations are quite different from the non-elite cosmopolitans of the west: "If we pay enough, if we squint, Kilburn need not exist" (41). Here is presented a contrasting idea which marks a subtle hint at the self-interest of the elite cosmopolitans. This short reference to elite cosmopolitanism that exists elsewhere in the city is set against the realities of non-elite versions of cosmopolitanism that predominates northwest London, where you can face unfavourable scenes like the school where the headmaster is stabbed, shops that can unlock your (stolen) phone as well as ones that offer you help with a "hundred and one ways to take cover" (40), and where such illegalities are revealed as ordinary. In this sense, universalist cosmopolitanism does not pay enough attention to the particular experiences of less privileged cosmopolitans like those that inhabit the glocal spaces. "An integral part of the globalizing processes" as Bauman puts it, "is progressive spatial segregation, separation and exclusion. […] A particular cause for worry is the progressive breakdown in communication between the increasingly global and extraterritorial elites and the ever more 'localized' rest" (3). The locale of northwest London is, thus, the focus of narrative glocality in the novel's attempt to manifest such "globalizing processes".

Narrative glocality begins with the specific and moves towards the general as part of the narrator's act of compositeness. The short one-and-a-half-page part depicting the streets Leah passes through is also rendered in the form of the cinematic technique of compositeness in the constantly shifting scenes. Schoene's term of compositeness corresponds to a cosmopolitan form of representation in fiction, which uses the cinematic montage techniques, such as rapid shifts in focus and perspective allowing the coexistence of possible numbers of incongruous images and scenes (14). Moreover, the filmic representation of the city is juxtaposed with the technique of narrative glocality in which the narrator reprises one of the catchwords of cosmopolitan thought in order to challenge its underlying meanings. Notwithstanding the prevalence of difference, homogenization among the cosmopolites of the metropole are embodied in the recurring word

"everybody", a narratorial sign that emerges reiteratively in this depiction of cosmopolitanism; it recurs many times as a pattern to emphasize the common propensity among the citizens towards acts of consumption: "Everybody loves fags. Everybody;" "Everybody loves fried chicken. Everybody;" "Everybody loves sandals. Everybody;" "Everybody loves the Grand National. Everybody" (40). The representation of the cosmopolitan city resonates with what Binnie *et al*. calls "the production of cosmopolitan space": "Contemporary urban governance is focusing upon the production of commodified spaces of alterity and difference which, […] potentially result in a homogenisation and domestication of difference" (18). It is also difference itself that is commodified, and the consumption of everything by "everybody" culminates in the sameness of consumers' habits as well as the uniformity of consumption spaces. In this sense, this cosmopolitan "everybody" is less a universal community of shared values than a mass of random city dwellers who come together merely in their economic cravings and consumptive activities.

Narrative glocality also attests to the idea that city spaces are in sharp contrast to each other, which manifests the discrepancy between the territories inhabited by the elite and non-elite cosmopolitans. Even though the protagonists are positioned within non-elite cosmopolitan territories, like Willesden, Kilburn and Caldwell Estate, the passing comment by the narrator indicates that elsewhere there exist more advantageous versions of cosmopolitanism lived in corporational offices of London: "Elsewhere in London, offices are open plan/floor to ceiling glass/sites of synergy/wireless/gleaming. There persists a belief in the importance of a ping-pong table" (31). Leah's office is the stark opposite of such elite spaces, rather fitting the latter definition: "Here is not there. Here offices are boxy cramped Victorian damp. Five people share them, the carpet is threadbare, the hole-punch will never be found" (31). This non-profit organization office is also a local cosmopolitan area where diversity is made ordinary: it is shared by middle-aged women of colour from St Kitts, Trinidad, Barbados, Grenada, Jamaica, India, and Pakistan. Leah is the only white woman there, and this fact (that she is white) is pointed out by the narrator, not the contrary; being black is not marginalized here. In fact, in the novel, "race is not the crucial factor, nor is it ever truly the point. Indeed, in *NW*, Smith deliberately only describes the race of the white character,

subverting the way that race is normally portrayed in fiction" (Gerzina 49). Therefore, it is Leah herself – the white, university graduate, young woman – who is rendered a part of the diversified culture while blackness is not hailed, or emphasized as an integral element of describing characters.

There exist differing positions in response to the idealist cosmopolitanism, and this is explored in relation to the reiterating catchword "empathy". The word "empathy" recurs in this section that relates Leah's charity work: "What is "essential for the smooth running here" is, in the words of the team leader, "relatability," "empathy" and "a personal connection" (32). These cosmopolitan words evoking senses of personal responsibility for the good of the community, as in *Saturday*, are under close examination in the narrative. From the perspective of Leah's coordinator, "[t]his work requires empathy and so attracts women, for women are the empathic sex" (31). Yet the shifting perspective between this opinion of the talkative team leader and Leah's notion of empathy can be discernible in the narrative clues of actual moments when empathy disappears even in such a small group of colleagues. This ironic distance can be perceived in the discourse of the narrator, who shows the dangers of such gender stereotypes, pointing at the women in the office to make fun of Leah's cross-racial marriage, to accuse her of stealing one of their men, thus refusing to ensure local tolerance and understanding despite their assumed role in the society as the guarantor of empathy. Communication in such parochial settings is, thus, far from unifying. Leah cannot be an integral part of the team in her office, lamenting that feelings of empathy cease to make sense even in this smallest unit of the society.

The narrating voice further investigates inequalities that predicate not only Leah but also many women like her:

> Question: what happened to her classmates, those keen young graduates, most of them men? Bankers, lawyers. Meanwhile Leah, a state-school wild card, with no Latin, no Greek, no maths, no foreign language, did badly – by the standards of the day – and now sits on a replacement chair borrowed six years ago from the break room, just flooded with empathy. (32)

The recurrence of the word "empathy" is a narrative strategy of interrogation. The narrator seems to challenge the idea of cosmopolitan ideals like empathy in the overwhelming existence of inequalities as Leah experiences first-hand. By doing

so, the narrator also delves into another significant problem of the metropolis: education. Leah lacks career opportunities compared to her male counterparts; even with a university degree she cannot find a proper job in a proper office. In keeping with this, in reflections of her school days and her major, philosophy. She questions the meaning of her life and her education: "[W]hat was the purpose of preparing for a life never intended for her?" (33). During the meeting in her office, Leah writes on a piece of paper in capital letters "I AM SO FULL OF EMPATHY" and "doodles passionately around it" (33). Her passion is also indicative of the novel's attitude towards this disputed word: even though its significance is highlighted in several occasions, it is also encapsulated in a doodled box, suspected and opened up to interrogation. The narrator explores such common problems of cosmopolitan communities through these techniques of narrative glocality and the use of repetitive keywords.

The narrator passes from a local scene to a general conception through narrative glocality with the employment of shifting camera technique once more. While Leah and Michel purchase croissants from a local shop near Willesden Lane, the angle widens and presents an opinion in relation to a greater local problem. Leah's old school is a glocal space, the ironic mention of which by the narrator points at certain local problems such as lack of good educational opportunities for the working-class inhabitants of the area:

> Real croissants may be purchased from the organic market, on a Sunday, in the playground of Leah's old school. Today is Tuesday. From her new neighbours Leah has learnt that Quinton Primary is a good enough place to buy a croissant but not a good enough place to send your children (20).

As in the example of Leah's lack of equal educational opportunities, the local school where only croissants, not education, deserve praise becomes focal under the narrator's camera lenses. In cosmopolitan London, such places exist as many other problematic corners throughout the city. This picture of London fails to embrace Held's optimistic view of cosmopolitanism reflecting "the multiplicity of issues, questions, processes and problems that affect and bind people together" ("Culture" 57). Rather than connecting people, these cosmopolitan problems function as a hindrance for communal cooperation and communication.

The glocal spaces in the novel are characterized by the state of being "[u]ngentrified, ungentrifiable" (48), which remain outside "the gentrifying neighbourhood", in Binnie *et al.*'s words, which is "[t]he inner city, where gentrified and cosmopolitan identity formations can be made and displayed, is constructed through an othering of the suburb" (15). This is because the novel "maps new relations to locality through a special aesthetics that registers the anxious dynamics of a globalizing neighbourhood" (Knepper 112). Kilburn's vision from the window of the carriage where Leah and her mother travel proves this kind of "othering": "Boom and bust never come here. Here bust is permanent" (48). Kilburn and Willesden stand out within the rest of the city by resisting change, progress, advancement and gentrification. Here the whole area is seen to have been constructed in 1880s altogether, and meant to represent "an optimistic vision" (48); however, this optimism is contrasted with its current state. Despite being in sharp contrast to the city spaces in *Saturday*'s more gentrified areas of London, Smith's narrator, just as McEwan's, rebuts a too optimistic vision of the city by desisting to celebrate the idea of advancement by assuming a well-informed outlook.

The narrator also draws attention to the way in which the NW area is referred to in British literature, especially in that of the 19th century:

> A great hill straddles NW, rising in Hampstead, West Hampstead, Kilburn, Willesden, Brondesbury, Cricklewood. It is no stranger to the world of letters. The Woman in White walks up one side to meet the highwayman Jack Sheppard on the other. Sometimes Dickens himself comes this far west and north for a pint or to bury someone. […] Once this was all farm and field, with country villas nodding at each other along the ridge of this hill. Train stations have replaced them, at half-mile intervals. (55)

The scenery has changed since then, yet there is a sense of "othering" prevailing since the time of Dickens; marginal characters find their way into the area to cover their acts of illegality. Different from this earlier picture of the area, this stereotypical description becomes ordinary in the contemporary world of *NW*, where Smith's characters are somehow involved in crime; they steal money to afford drugs, are accused of murder, and even one of the protagonists is killed by his fellow citizens. Nonetheless, in this version of NW, such crimes are part of the everyday life of the cosmopolis, neither marginalized nor concealed. Everything

happens out in the open; it is already part of everyday conversation: they talk about the gang of Ridley Avenue in Natalie's home party, for instance. Slavin, in reference to Smith's Willesden, contends that "[t]here are simply a multiplicity of voices at work, many of which are absent from the singular, neatly ordered myths of the pretty English village or prosperous London neighbourhood" (99). The change of English scenery in this twenty-first-century novel contrasting its classical-realist counterparts is rendered possible through narrative glocality.

Garvey House is another local site that is portrayed in the book *GARVEY HOUSE: A Photographic Portrait*, which is sent to Felix's father Lloyd by his girlfriend Grace as a gift. As can be evinced by the title itself, in the book, scenes and lives from the estate house appear to return in a way to claim their right to speak for themselves. Even though the publication of this book makes it globally available, the very locality on its pages brings the duality between the local and global to the fore once more. As Felix tries to tear the cover of the gift, he catches a glimpse of his siblings from the old photo frame on television displaying them as children in Garvey House, reminding him of the very locality the family had experienced first-hand in the area, which is hard to be contained in the narrow vision provided by the book's pages. Felix sees the high price paid for the book at the back cover, and wonders if he will ever be paid for providing the story in the book: "Twenty-nine quid! For a book! And when would he get paid for it? Never" (107). It is certain that neither his family nor the locals are paid for this local story, which is commodified and made readable globally, yet can only be truly understood with a view to the particular experiences of the locals, like Felix and his siblings as children. The book's assured tone, its claims to "photographic" objectivity is contrasted by Lloyd's protests against its universality. Felix reads along: "This is a photographic account of a fascinating period in London's history. A mix of squat, half-way house and commune, Garvey House welcomed vulnerable young adults from the edges of" (107), and his reading gets interrupted at this point by the frustrated Lloyd: "Don't read me shit I already know. I don't need the man dem telling me what I already know. Who was there, me or he?" (107). He reclaims his local history, taking over the act of telling local anecdotes concerning the parochially lived lives of his fellow citizens: "I knew all of them!"

(108). As a reaction to the picture story, Lloyd adds some local flavour to the details in the book as photographs stir his first-hand memories, to which he thinks he can attach more meaning than the book's detached author. In an attempt to reclaim his local cosmopolitanism, he does not want it subsumed under more universal accounts of cosmopolitan citizenship.

This time Lloyd directs his anger at his next-door neighbour, Phil Barnes, who is a white Englishman. He is a "fool" to talk about "The struggle!" because it is Lloyd himself that "*seen* the struggle", not his neighbour with his three-bedroom flat (109; emphasis in original). From Lloyd's perspective, Barnes is not eligible to talk on behalf of the working-class cosmopolitans like Lloyd. However, in conversation with Felix, Barnes seems to be concerned with global as well as local problems. He still wears a CND badge on his waistcoat, showing his former engagement with Campaign for Nuclear Disarmament. Similarly, he also seems to be paying attention to more local matters such as the one concerning the discrimination against the "youths" in the neighbourhood, against "our working-class lads" (114), or "the community's kids" who the police ask after (115). He posits himself along with his working-class neighbours and their children, becoming a part of this us-against-them dichotomy: "Save their big houses on the park from our kids!" (115). This disagreement over who is included in and excluded from this "us" community evinces the instability of localism, and the difficulty of how to define local cosmopolitanism. Just like Lloyd, he blames his contemporaries for being unpolitical, for being only interested in having fun, hence far from being a good cosmopolitan. He asserts that "if you are interested in ideas and all that, ideas and philosophies of the past – it's very hard to find someone round here to really talk to" (115). In the past, he could talk to Felix's mother, with whom they called each other "Comrade", because she was curious, in search of many answers. When Felix calls him "a proper old leftie" and a "proper commie" (117), he really gets sentimental with tears in his eyes. He declares that he "believe[s] in the people" (117), in an attempt to revoke his sense of cosmopolitanism. As a self-assured cosmopolitan, he always aspires for communication and communal cooperation. Yet, his cosmopolitanism differs from Lloyd's in that each adopts a vernacularized version with diverse perspectives,

unable to come to terms with each other.

Finally, Lloyd gets irritated by the difference between the perspective of the book and that of himself, beginning to contradict the captions under the pictures. He finally comes to a moment of total allegation and reclaim: “Who said you could take a lot of pictures? We weren’t in the zoo!” (117). Finally, he breaks out in words of blame, considering the act of taking someone’s photos without permission as a crime, and photos taken in this way as subject to the law of copyright: “If you take an image of a man, right? That’s copyrighted! There’s no way. […] Where’s my money? He’s selling my image on the Internets? *My* image?” (117; emphasis in original). He goes on to interrogate his rights under English laws: “Where’s my rights under the English law?” (117). By protesting against the absence of vernacular cosmopolitans under the English legislation, Lloyd speaks up against universalist attempts that see the lives of such cosmopolitans as monopolized.

Still another glocal space is the café located outside Kilburn, where Natalie, her husband and their couple-friends have a Sunday brunch, and contribute to the glocality there by their local colour: “They were all four of them providing a service for the rest of the people in the café, simply by being there. They were the ‘local vibrancy’ to which the estate agents referred” (255). Like Perowne, they are exposed to the global by the media; conventionally everyone comes to brunch with their newspapers, and “[o]n the table lay a huge pile of newspaper” (254). Opening a window to the global domain during a private gathering, they step out of their locally oriented mindset only momentarily: “They were all agreed that the war should not be happening. They were all against war” (254). Reminiscent of Perowne’s partial engagement with the impending war, this concern about the war is not long-lasting on the part of the group, remarked on there and then, only to be forgotten a few minutes later. All of a sudden, they return to their “private realm”: “Only the private realm existed now. Work and home. Marriage and children. Now they only wanted to return to their own flats and live the real life of domestic conversation and television and baths and lunch and dinner” (255). Their remote engagement is a testament to local cosmopolitans’ opening a space for responding to the global world, but also their inability to sustain this interest due to the overwhelming impact of more immediate –both global and local – problems upon

themselves. In keeping with this, the narrator states, these local characters "needn't concern themselves much with politics. They simply were political facts, in their very persons" (256). Therefore, they inhabit both an awareness of the global matters and a first-hand experience of what it means to be a local: "Global consciousness. Local consciousness. Consciousness" (255). This reiterative reference to the word "consciousness" functions, as in the case of previous repetitive keywords, as a way of drawing attention to, interrogating the meaning of, and by so doing creating an ironic distance in dealing with, this catchword.

4.3. Cosmopolitan Outlook of Identity

The question of identity has always been a central preoccupation in Smith's work; however, it can be claimed that her fourth novel, *NW*, lends itself to a new identity politics, diverging from her earlier celebratory account of flexible modes of agency, confirming Marcus's contention that "Smith was once more hopeful, believing in the liberating freedom of self-definition: finding solace, even empowerment, within the contradictions of twenty-first century identity". In *NW*, she seems to give the message that "[a] flexible, contingent sense of identity is no longer enough" (71). This disjunction in her approach to identity politics, as will be detailed below, can be explored with a view to the ways in which the novel embodies Ulrich Beck's idea of "cosmopolitan outlook" in *The Cosmopolitan Vision* (2006) and simultaneously contests the idea of freedom and flexible models of identity-making in that this outlook is "[a]n everyday, historically alert, reflexive awareness of ambivalences in a milieu of blurring differentiations and cultural contradictions. It reveals not just the 'anguish' but also the possibility of shaping one's life and social relations under conditions of cultural mixture. It is simultaneously a sceptical, disillusioned, self-critical outlook" (3).

Beck's notion of "cosmopolitan outlook" occupies a central position in the section titled "host" which relates the identity-formation processes of Natalie Blake. Having asked "[w]hat do we mean, then, by the 'cosmopolitan outlook'?", Beck responds, "Global sense, a sense of boundarylessness" (*Cosmopolitan Vision* 3). The structure of this section formally reinforces this idea of "boundarylessness" by going beyond the previous sections' predominantly modernist inclinations and

constructing a set of numbered and titled sub-sections or vignettes which differ in length and content reflecting Natalie's self-thoughts as well as self-formation since childhood. The "cosmopolitan outlook" has implications of self-fashioning and individual choice-making processes of identity formation on the part of postmillennial cosmopolitans. The line Leah hears on the radio at the onset of the novel echoes Natalie's self-definition: "I am the sole author of the dictionary that defines me" (3). The novel's structure resonates with this thematic preoccupation because the employment of such a stylistic device among many other forms of inventiveness in the novel evinces its emphasis on the theme of choice-making. This also serves another function: "Generic expectations are challenged by Smith's deployment of different text types to suit her purposes (López-Ropero 132)." As stated before, cosmopolitan writers feel free in their stylistic preferences so as to foreground thematic concerns. It is this section dealing with the most self-fashioned character, Natalie, that has typically sustained stylistic boundarylessness. Only when she unites with Frank, can she rise to the status of "a host", being "[n]o longer an accidental guest at the table – as she had always understood herself to be – but a host, with other hosts" (220), echoing the idea presented at the onset that "not everyone [is] invited to the party" (3). Being a host now, she guarantees her place at the party.

Beck's conception of "cosmopolitan outlook" reverberates in the identification processes in which Natalie is involved. Out of Caldwell estates in northwest London, Keisha Blake, having transformed into Natalie De Angelis, emerges as the most ambitious, success-oriented young Black woman, and unlike many others, she really attains most of her life-goals, ending up in a profitable professional life, admirable marriage with a "perfect" husband, and a comfortable, highly sociable lifestyle. It is in fact through her choices that her identity-formation is attained; her transformation is a successful result of "a number of carefully monitored choices regarding education, career, partners, home ownership and even naming" (López-Ropero 130). It is true that "her process of self-invention" begins with her adopting a "less ethnic sounding" new name during her university education and choosing an "affluent and cosmopolitan Frank De Angelis" as a marital partner, as well as "devoting her career to defending the interests of

corporations", an occupation devoted to the global rather than her local community (130). Throughout this pursuit for success, she adopts "a sense of boundarylessness" (*Cosmopolitan Vision* 4), in Beck's words, moving well beyond her restrictive surroundings in Kilburn. Her determined choices gradually transport her into her desired self-identification without knowing of any limitations: "If she climbed the boundary wall of Caldwell she was compelled to walk the entire wall, no matter the obstructions in her path" (180). This is exactly what she does on this hard journey because she is well-aware that "as working-class female pupils they were often anxious to get it right" (234) with limited options given to them. However, she also faces the disillusionment of this transformative process even from the outset. She always keeps "wondering whether she herself had any personality at all or was in truth only the accumulation and reflection of all the things she had read in books or seen on television" (187). This concern with self-knowing prevails throughout, intriguing her several times. She is also bothered, even as a child, by the gap between her "essential" and perceived self: "In the child's mind a breach now appeared: between what she believed she knew of herself, *essentially*, and her essence as others seemed to understand it" (180-1). She comes to the recognition, later in life, of "Ms Blake having no self to be", a self-thought on her part, but expressed by the omniscient narrator (211). In fact, the narrator continuously reveals Natalie's worries about making sense of her own idea of self in the course of time in the form of interior monologue in the vignette titled "110. Personality parenthesis": "But for the sake of a thought experiment: what was Natalie Blake's personality constructed around?" (233). Her ponderings reflect, in Beck's terminology, "simultaneously a sceptical, disillusioned, self-critical outlook" (*Cosmopolitan Vision* 3). She keeps self-questioning her decisions in the making of her cosmopolitan identity.

Another aspect of the cosmopolitan outlook is "the possibility of shaping one's life and social relations under conditions of cultural mixture" (Beck *Cosmopolitan Vision* 3). In *NW*, culture cannot be defined simplistically in terms of ethnicity and nationality; there are a number of factors that inform the decisions about cultural belonging. Class, undoubtedly, constitutes one of the most important elements of community culture, culminating, to a great extent, in mobility across

diverse socio-cultural segments of the cosmopolitan society. Social relations are, thus, shaped by not only cultural but also class mixture, as in the case of Natalie Blake, who establishes her affiliations beyond her childhood friends and poor family members. Her situation also echoes Brah's theory of *diaspora space*, "where multiple subject positions are juxtaposed, contested, proclaimed or disavowed" and which is "the point at which boundaries of inclusion and exclusion, of belonging and otherness, of 'us' and 'them', are contested" (208-9). Natalie's multiple social positioning as well as her vacillation between the status of the excluding and that of the excluded also marks the mutability of her indeterminate subject position.

Natalie's self-fashioning is in keeping with Beck's idea of "the logic of inclusive differentiation" to designate the rendering of contemporary forms of subjectivity. (*Cosmopolitan Vision* 4). Natalie's self-change occurs within a couple of years when she is set apart from her old best friend, Leah, who represents everything to do with Caldwell and promises no improvement on account of "sudden and violent divergence in their tastes" (187). Like Felix, her change of lover is in par with her yearning for social elevation; coupling with a self-confident Frank De Angelis in lieu of an economically and socially disadvantaged Rodney Banks. At first look, Frank appears as if "he was born on a yacht somewhere in the Caribbean and raised by Ralph Lauren" (207). Like Natalie, her partner has also changed his original name Francesco De Angelis into a cosmopolitan name, "[u]niversally known as "Frank" (208). Being Frank's "doppelgänger" (212) as related by the narrator, indeed representing Natalie's own desires, she finds a reflection of her idealized "cosmopolitan outlook" in Frank and the life pledged by him. The narrator, sneaking into Natalie's mind, describes their relationship contrary to the mainstream conception that "[f]emale individual seeks male individual for loving relationship" (230). Specifying her choice of a husband in terms of social and economic benefits, the narrator gives her character away as a self-important and classed-minded cosmopolitan, yet referring to her as an impersonal "person": "Low-status person with intellectual capital but no surplus wealth seeks high-status person of substantial surplus wealth for enjoyment of mutual advantages, including longer life expectancy, better nutrition, fewer

working hours and earlier retirement, among other benefits" (230). The mention of a marriage in business terms as if listing a job's benefits is a testament to the novel's overall attention to class consciousness. Through this economically advantageous marriage, she takes another important step towards engrossing the boundaries of Caldwell, which in turn has implications for the construction of who she is eventually becoming. In the same vein, she values "a world governed by the principles of friendship" (215) precisely because "[y]ou *choose* your friends, you don't choose your family" (216; emphasis in original). Her conception of friendship is aligned with her idea of cosmopolitanism, in which it is acceptable to be ethnically diverse, but having socially and financially beneficial professions is the main requirement in this atomic community:

> (I will be a lawyer and you will be a doctor and he will be a teacher and she will be a banker and we will be artists and they will be soldiers, and I will be the first black woman and you will be the first Arab and she will be the first Chinese and everyone will be friends, everyone will understand each other.) (216)

This reference to community attests to the ironic distance between Natalie's idea of cosmopolitanism and that of the implied author. This parenthetical statement comes as a revelation of Natalie's viewpoint, which is tailored by her particular needs in a society where relationships, rather than biology, define subjectivity in significant ways. Her imagined community is composed of elite cosmopolitans, among which she situates herself comfortably while, nevertheless, something remains missing in her inner comfort zone and self-perception. The inconsistency of her vision and acts is revealed by the narrator in many occasions when she fails to participate in a community.

Beck's idea that "[o]ne constructs a model of one's identity by dipping freely into the Lego set of globally available identities and building a progressively inclusive self-image" (*Cosmopolitan Vision* 4) resonates with Natalie's process of self-formation, which is inaugurated with a name-change that signifies her transformation from a locally enclosed Keisha Blake to a globally available Natalie De Angelis. Initially, she identifies herself with Jane Eyre in the belief that they share many commonalities in the face of being looked down on by others and emerging in their later lives as revenge-takers who deserve final happiness. Like

her idealized self-image, Jane, her strengths can be characterized by "cleverness," "will-to-power," and "a sign of a superior personality" (185). Likewise, in the "Discourse Founders" costume party thrown by one of her friends, she turns up as Angela Davis, an American political activist of gender, race and class issues, known for her book *Women, Race and Class*. Despite costume-dressing as a powerful social-equity advocate, Natalie herself is far from paying attention to community welfare, merely pursuing her own self-interests. Unable to get enough satisfaction from any of these identifications, Natalie is always "crazy busy with self-invention" (212). It is through one's profession that one has the potential to thrive as Natalie thinks that "life [is] a problem that could be solved by means of professionalization" (205). That is why she looks forward to working even when she is enjoying a weekend out with her husband and friends.

Natalie's "quasi-cosmopolitan, but simultaneously provincial, identity" (4), to describe her in Beck's words, indicates an interplay between global and local forms of cosmopolitanism. In the vignette titled "Revisit", fed up with the daily commuting time to work, Natalie begins to live in a house near Caldwell, and as soon as she moves here, a sense of community calls forth. The narrative of this section introduces a repetitive pattern beginning each time with "People": "People were ill;" "People died;" "People were shameful;" "People were unseen;" "People were not people but merely an effect of language," and so on (251). Only in the locality of a place like Willesden do people become familiar and their life stories matter. They cease to be namelessly called "people" just as the dialog in this part specifies who these people really are; for instance, the statement "People were ill" is followed by its particular exemplification where the referent is Mrs Iqbal (a local woman, probably the one in *White Teeth*), who is diagnosed with breast cancer. It can be argued that these kinds of details show that in vernacular cosmopolitanism, local problems press so urgently that broader, yet more abstract, conceptions of cosmopolitanism cannot be given primary attention. In other words, this area represents vernacular cosmopolitanism, in which particular problems overweigh seemingly more important issues of the world. Back in Willesden, Natalie faces her "provincial" identity, becoming enthralled in the parochial rather than the universal.

This concept of self, on the other hand, has a “central characteristic [which] is its rejection of traditional relations of responsibility” (Beck 4). Natalie avoids full engagement with her former community and its people; they remain “people” for her rather than individuals with names. She also keeps a safe distance between Caldwell and her own house as the narrator acknowledges “[t]he money was for the distance the house put between you and Caldwell” (255). The insightful narrator also makes it apparent that Natalie makes charitable contributions to her family as well as her ancestry in the Caribbean islands not because of her innate goodness or sense of responsibility but out of “self-interest”: “these good deeds were, in fact, a further, veiled, example of self-interest, representing only the assuaging of conscience” (258). However, “[h]er perceived role as a new cosmopolitan subject, reintegrated into her transnational community with rediscovered humanist values, is [...] questionable” (Shaw *Cosmopolitanism* 92).

Beck’s notion of the “cosmopolitan outlook” may seem to simultaneously promote and interrogate the possibility of boundarylessness with the implication that one is free to choose any “Lego set of globally available identities” (4), just like Held’s optimistic conception of “egalitarian individualism”, which likewise, presupposes the necessity, and in fact the possibility, of individualistic choices and self-determination. However, as the ending of *NW* demonstrates, such celebratory understanding of freedom must be approached cautiously. Beaumont’s contention is, then, agreeable: “Smith persistently undermines the false promises of freedom that Natalie’s social mobility represents by emphasising her alienation from her family, friends and herself” (199). In fact, Natalie’s failure in identity formation contests such affirmative senses of neoliberal human freedom as well as cosmopolitan concepts of communication and collectivity. The seemingly successful cosmopolitan, Natalie Blake, is in fact self-aware of the artificiality and inauthenticity of her self-constructed cosmopolitan agency: “Daughter drag. Sister drag. Mother drag. Wife drag. Court drag. Rich drag. Poor drag. British drag. Jamaican drag. Each required a different wardrobe” (282). All these globally available identities are no more than mere drag performances for Natalie. Her admired relationship with her husband is marked as another performance which in reality lacks a genuine tie, as the narrator observes through Leah’s eyes in the

August party and renders the couple nameless, hence selfless, stereotypes: "She sees the husband look at the wife, and the wife look at the husband. She sees no smile, no nod, no wave, no recognition, no communication, nothing at all" (95). Disenchanted by her carefully configured identifications, Natalie seeks other satisfaction in threesome intercourses with unfamiliar people, and flees home when her husband discovers her secret e-mail messages. In the end, Natalie finds herself stripped of the tight control of time and space, embarking into an unknown journey heading "nowhere" (300). The relative stability and certainty of her life and aspirations now disappear, replaced by a slippery act of "walking": "Walking was what she did now, walking was what she was. She was nothing more or less than the phenomenon of walking. She had no name, no biography, no characteristics. They had all fled into paradox" (304). Name-changing does not bestow her a desired subjectivity; on the contrary, she is left with no name or nothing to cling to in her life. Perhaps, this sense of nothingness brings about her final emancipation from her former attachments as well as her fabricated sense of self. In this sense, it is through traversing the streets of her local area, not through a stabilized life of socioeconomic advantages, that she steps towards self-discovery.[5] This mobilization can be necessary for "women of African and Caribbean diaspora [to] perpetually reinvent themselves and in order to do so, social mobility or small geographical displacements are vital. That's what Natalie achieves at the end of *NW*" (Siccardi 224). Individualistically choosing one's identifications independently from any group affiliations amounts to a deferral of fixity, hence an act of mobility. Although Natalie makes for "nowhere," "she also looks to the city as a place in which to strengthen a sense of self despite its polymorphous, almost paradoxical shape" (Carbajal 85). In the end, it is conspicuous that "the object mourned by the novel itself – the emancipatory promise of complex subcultural identities – is submerged, ineffable and beyond reach" (Beaumont 206). Natalie's

[5] In this part of the novel, Natalie's act of walking in the streets of London has overtones of cosmoflanerie, a concept that is previously explored in relation to Saturday's London. Like Perowne, Natalie is in a state of isolation while traversing the streets although she is partly accompanied by Nathan in her city-wandering. In line with the concept, her class consciousness is apparent in the observations of city spaces, like the poverty-stricken Caldwell's five blocks called Smith, Hobbes, Bentham, Locke and Russell: "Here is the door, here is the window. And repeat, and repeat" (305).

cosmopolitan outlook for self can only be actualized as soon as she steps towards an unfixed, indefinable realm of city-roaming, hence a real sense of boundarilessness.

4.4. Towards Political Hyper-awareness: Delving into the Economic Dimension of Vernacular Cosmopolitanism

Political hyper-awareness refers to a direct engagement with ideology and contemporary politics by the cosmopolitan narrator by assuming a hyper-aware stance towards the multifaceted dimensions of global connections as well as the veiled ideology of neo-liberal capitalism within cosmopolitan thinking. It is argued in this thesis that the examples from the second decade of the twenty-first century revise fiction-writing with more engaged political agenda and socioeconomic focus. This new term resonates with Marcus's argument about Smith's transition from the "hysterical realism" of her debut novel, *White Teeth*, to the "post-hysterics" in her "fiction of austerity", in *NW*. Not only do the tones of these two London-based novels differ, but they also engage with the globalizing forces of contemporary life in different ways. *NW* invents new devices in order to deal with twenty-first century conflicts. It must, then, be noted that "the very process and conditions of ongoing globalization call for new forms of writing, whether as a quest for new forms of mimesis or a more radical and experimental effort to enact change" (Knepper and Deckard 9). For Marcus, "despite lacking in stylistic austerity", replete with formal experiments, the novel displays "a catalogue of economic austerity: a work of socio-psychological genius that registers the psychic and material shocks of those left behind in Northwest London" (69-70). In the same vein, Tew contends that:

> [T]he experimental aspects of the novel are there to reinforce the always potentially inchoate qualities, the traumatologies of our lives, always subject to immense waves of acts of terror, criminality, death, debt, desperation, fear, poverty, suicide, unemployment, violence, wars and so forth that can be created by appalling events and the very economic systems that underpin our daily exchanges. ("Imagining")

Such "traumatologies" of contemporary living can be embedded in new formal tenets of the novel as will be discussed below. Veering from earlier postmillennial

narratives like *Saturday*, Smith and then Rushdie appear to employ this technique of political hyper-awareness in their contemporary cosmopolitan novels. Writers like them usually have a hyper-aware stance towards the impact of globalization on contemporary society. "[I]n our contemporary era of neoliberal capitalism and still-incomplete decolonization," (1) as Knepper and Deckard put it, "radical literary experiment interrogates its participation in the long history of globalization and renders visible other critical and creative views of transformation, particularly through its challenges to the inequalities that structure the prevailing global imaginary and world literary field" (2). Both Smith and Rushdie's contemporary novels, especially the ones focused on in this thesis, embody this tenet of political hyper-awareness.

Globalization is widely defined as the compression of the world into a whole that brings people, goods, ideas, and information together regardless of their distinctness. Yet, this borderlessness of the globe benefits some cosmopolitans rather than the others. Corporations that operate transnationally usually hold the power to control the global flow of capital and production. "Cosmopolitanism" Calhoun asserts, "flourishes in the top management of multinational corporations" ("Class" 106). On the other hand, local cosmopolitans who lead a life of economic hardships become the victims in this process of global capitalism. As Tomlinson argues, "localities become increasingly penetrated by globalizing forces" (252). According to Shaw's contention about *NW*, [t]he narrative encapsulates how positive social relations and attachments begin at the most parochial level; lived experience in a contemporary urban cityscape is increasingly informed and shaped by more global processes of movement in general" (*Cosmopolitanism* 98-99).

The omniscient narrator of *NW* can be said to be politically hyper-aware, demonstrating this inevitable exposure of locals to the global. The narrator does so with a strident comment on the everyday life of Willesden's local cosmopolitans. For the narrator with a cosmopolitan mindset, Leah and Michel are assumedly bad cosmopolitans involved with a parochial vision of existence, ignoring broader global concerns. They seem indifferent to the replacement of the local grocer by a chain supermarket, and its exploitation of human labour as well as the environment, and the global exploitation of the land of less advantageous countries

for agriculture by benefiting the chain traders rather than those countries themselves. The narratorial comment depicts Leah and Michel as non-ideal cosmopolitans:

> On the way back from the chain supermarket where they shop, though it closed down the local grocer and pays slave wages, with new bags though they should take old bags, leaving with broccoli from Kenya and tomatoes from Chile and unfair coffee and sugary crap and the wrong newspaper.
>
> They are not good people. They do not even have the integrity to be the sort of people who don't worry about being good people (82).

The concept of cosmopolitanism in its universalist versions is often debated in relation to ethics. Universalism in terms of being a citizen of the world requires adopting certain universal ethics and values. The meaning of ethics is reconfigured in the couple's everyday practices since in a universalist sense, being ethical has something to do with being elite as the narrator claims that "[t]hey do not purchase ethical things because they can't afford them" (82). One is compelled, then, to ask whether ethics is something purchasable or a commodity merely available to the wealthy elites. This statement brings up the idea of the misconception of the ethical within universalist cosmopolitanism, which is made explicit by the narrator's overt engagement with the concept. The protagonists' cosmopolitanism, obviously, is not in this vein; rather they are vernacular cosmopolitans who are compelled to cope with their particular and insular impediments, and with limited means of living, they fail to conform to the normative understanding of an ethical existence forged by mainstream thinking. The narrator seems to undermine, through hyper-awareness, the senses wrongly attached to the concept of cosmopolitanism and ethics in universalist philosophy.

Political hyper-awareness on the part of the narrator is demonstrated in her attentiveness to the invisible barrier between elite and non-elite cosmopolitans. The contrast between discrepant forms of cosmopolitanisms are rendered visible in the dinner party that brings Leah and Michel together with Natalie's elite friends, a gathering, as asserted by the narrator, to which the couple is "invited to provide something like local colour" and where they feel out of concord (87). "Multiculturalism and ethnic diversity" as Schoene puts it, "serve as mere exotic wallpaper to the self-fashioning of middle-class identities, whose quality of life and

sense of self are appealingly enhanced by being able to ‘feel cosmopolitan’ due to the apparent, yet far from actively neighbourly, proximity of ‘others’” (5). Natalie’s middle-class friends attest to this idea. Too shy to converse with the barristers and bankers in the party, Leah and Michel let their anecdotes be related by Natalie, yet in her own version, only “nodding to confirm points of facts, names, times, places” (87). These local stories about them are “[o]ffered to the table for general dissection” by the participants, and for “local colour” as stated by the narrator before (87). They also lay the foundation for a comparison between their vernacular cosmopolitanism and a more universal version idealized by the gentle folk of the party. The transition from their local, thus supposedly less significant, stories to those of others with more universal concerns seems sharp. Others tell their anecdotes “with more panache, linking them to matters of the wider culture, debates in the newspapers” (88). Unlike these elite cosmopolitans, Leah and Michel are devoid of stories that can relate to world matters that occupy the commonplace agenda of others.

The dinner table emerges as a glocal space where the global concerns and world matters seem the central preoccupation of elite cosmopolitans. Natalie’s dinner table surrounded with cultivated people is reminiscent of Perowne’s kitchen table where he discusses global issues with his son. The inseparability of the local from the global is discernible in the conversation in Natalie’s table, too, as Leah listens to others talk about her future child’s educational opportunities:

> But Leah, someone is saying, but Leah, in the end, at the end of the day, don’t you just want to give your individual child the very best opportunities you can give them individually? Pass the green beans with shaved almonds. Define best. Pass the lemon tart. Whatever brings a child the greatest possibility of success. Pass the berries. Define success. Pass the crème fraîche. (89)

Like the scene in *Saturday* as Perowne simultaneously cooks and listens to the global news, ordinary dinner dialogs here are also intertwined with more serious topics like education. In the same vein, this table is also concerned with global threats, like the ones that constitute the “the early-twenty-first-century menu, the specials of the day” (34) in McEwan’s novel: “Water shortage. Food wars. Strain A (H_5N_1). Manhattan slips into the sea. England freezes. Iran presses the button. A tornado blows through Kensal Rise. There must be something attractive about the

idea of apocalypse" (Smith 89). Like the characters of *Saturday*, they are relieved to handle such matters from a distance, from the comfort of their dinner table. Yet, the narrator seems to subtly criticize these elite cosmopolitans' partial engagement and their inadequate solutions. All the guests agree about "the evils of technology, what a disaster, especially for teenagers, yet most people have their phones laid next to their dinner plates" (88). As made clear by the hyper-aware narrator, the inconsistencies between their thoughts and acts flourish. The narrator lays bare in an exacerbated tone the discrepancy between what they say and how they actually act. Most of the conversation at the table is shown by the narrator to be nothing more than a cliché: "Everyone says the same things in the same way. Conversations tinged with terror" (89). Moreover, they complain about their generational difference with their mostly immigrant parents of Jamaican, Indian, Irish and Chinese descent in pursuing the old customs like inviting their elders to live with them as the aged and infirm parents fail to sustain their living on their own. Rather than adopting the traditional view, they find other solutions: "Technology is offered as a substitute for that impossible request. Stair lifts. Pacemakers. Hip replacements. Dialysis machines" (88). These problems that are discussed by Natalie's financially advantageous guests can only be solved through capital means. It is made evident once more that ethnic, national, racial and religious differences are viewed ordinary while class plays a significantly determining role in this cosmopolitan society.

In this version of cosmopolitanism, contradictions prevail; cosmopolitan ideals of tolerance, understanding and openness remain irrelevant to the desires of the elite cosmopolitans whose social solutions fail to include everyone in the community, rather they are involved in acts of segregation, eliminating the unwanted in the society that becomes a menace for their potential for welfare and peace:

> Solutions are passed across the table, strategies. Private wards. Private cinemas. Christmas abroad. A restaurant with only five tables in it. Security systems. Fences. The carriage of a 4x4 that lets you sit alone above traffic. There is a perfect isolation out there somewhere, you can get it, although it doesn't come cheap. (88)

Their yearning to transcend the community they live in is indeed a part of the class

consciousness on their part. This vein of thinking is akin to the idea asserted by Binnie *et al.*: "The new middle and gentrifying classes are definable through their particular combination of economic and cultural capital that enables them to distinguish themselves from other classes" (14). It is through the hyper-aware narrator that this departure of the novel from universalist discourses of cosmopolitanism is revealed.

It is also manifest, with the employment of political hyper-awareness, that cosmopolitan solidarity cannot be attained in contemporary London, where groupings and divisions still predominate. The Caribbean carnival of Notting Hill, known as the August carnival in the novel, a public event that presupposes conviviality, is celebrated by Natalie's party group within the isolated interiors of one of their Italian friends, not in public. This private group, like *Saturday*'s Perowne, who refuses to join the peace-marchers in the streets, separate themselves from the rest of the community, watching the event from the privileged position of the window as the neurosurgeon did before. Leah and Michel are also invited to this privileged space "with 'an amazing carnival pad'" (93). They can see the event from this perfect spot, not desiring any active participation because it is safer here to stay distant from the local inhabitants of lower classes. It is also this private space where the guests hear the news story on TV announcing a local murder (that of Felix's) in their area just before the carnival day; the Italian host and the others remain callous to the news about the murder, turning off the television and putting on music instead, allowing the party to go on. This act of switching off the TV set in an uncaring attitude to the news stories is also reminiscent of Perowne's habitual disengagement from the world news that he happens to hear. The news report explicates the details about the victim:

> – The young man, named locally as Felix Cooper, was thirty-two years old. He grew up in the notorious Garvey House project in Holloway, but had moved with his family to this relatively quiet corner of Kilburn, in search of a better life. Yet it was here, in Kilburn, that he was accosted by two youths early Saturday evening, moments from his own front door. It is not known if the victim knew – (94)

This event can only alert local cosmopolitans like Leah and Michel as they feel their own susceptibility to such crime as inhabitants of Kilburn. Michel's

immediate reaction is to offer to move house, confused with feelings of fear and hope for a better living elsewhere. Yet, the victim's similar aspirations for betterment in life culminate in his meaningless murder, as if to refute Michel's belief in the parallel advancement in home-changing and life status. This is because "class overdetermines immobilities, especially when tied to factors of race and ethnicity" (Arnett 6). This struggle mostly posed by the economic threat globalization brings about has serious social consequences as can be discerned in this murder instance. This resonates with the idea that at the centre of "new wars" lies the immense influence of globalization, and that they "constitute a new distorted social formation" (Kaldor 274). The narrator is attentive to the ramifications of global inequalities that also have an impact on local individuals. What Smith presents as a response to such impacts of neoliberal globalization is the idea of communication and empathy, which are also, nonetheless, engaged critically.

The end of the novel in the section called "visitation" returns to Leah's garden mirroring its very first part with the same name, a narrative structure that also parallels *Saturday*'s circular pattern with a beginning and end in the same location (in Perowne's bedroom). This denouement is also premised on the idea of local communication and empathy as the two main female characters' relationship with each other is mended in the end despite following a catastrophe in a similar way to *Saturday*'s final renegotiation of the notions of human interaction and goodness. Leah and Natalie, both dissatisfied with their life and marriage, are reunited in Leah's garden, immersing in solving the mysterious murder of Felix Cooper, and meanwhile revitalizing their disjointed friendship. Carbajal underscores:

> Smith's continued literary investment in private reconciliation between individuals over communal disquisitions, a technique that flouts communitarian identities and societal prescription. In this case, Felix Cooper's murder is the trigger of Leah and Natalie's rekindled friendship in a moment that prizes interpersonal communion and individual epiphany. (87)

Just as Perowne's initial problematic relationship with Baxter is placated in the end as he operates on his former assailant and saves his life, Smith's characters culminate in compromise, endorsing a sense of communication ignited within local

circles and with small steps towards goodness. In fact, the suggestion is that connection within the cosmopolitan society is, and can only be, ensured through a small scale communication of the locals: "The personal (re)connection that is central to *NW*'s narrative can become the basis of wider, more public connections" (Amelsvoort 420).

It must be noted that *NW*'s response to the idea of communication, connection and empathy is distinct from that of *Saturday* in that the former is characterized more by hyper-awareness by exposing the limited repercussions of human interactions which are inevitably informed by globalization's dehumanizing effects. "Rather than offering a counterbalance to the excesses of the free market, as promised," as Houser puts it, "empathy brings only alienation and even violence" (118). This is proven by Felix's act of empathizing with the pregnant woman on the underground by giving his place to her, and the culminating murder by the two black young men who feel insulted by Felix's behavior. Intercultural communication fails to bring conviviality in this scene. Unlike *Saturday*'s relatively happy ending with the protagonist managing to keep another character alive, however temporarily, *NW* ends in ultimate violence, ironically galvanized by a counterbalancing act of communication as one of the characters is stabbed to death, effacing hope for even the small portion of human interaction in cosmopolitan community. This is because NW's "estranged cosmopolitan world" is "tinged with instability and insecurity, where strangers are forced into non-intimate proximity" (Houser 124). Furthermore, disjunctions in McEwan and Smith's cosmopolitan novels are discernible in their protagonists' (and also narrators') claim to the capacity to transcend into others' perspectives. Perowne is willing, and somehow able, to see through people's minds even if they are total strangers to him. NW's focalizing characters, on the other hand, have limited vision as they prove to fail in terms of mutuality and understanding even in the face of very intimate relationships. "*NW* highlights the contradictory forces that run through modern society, which idealizes the humanistic promise of fellow-feeling even as it thwarts or deeply distorts the imaginative movement of entering the perspective of another person" (Houser 145). This conclusion may be a testament to the claim that Smith holds "an interest in local places as sites for the struggle

toward an unromanticized and, for that reason, potentially durable cosmopolitan vision" (James 205). It is vernacular cosmopolitanism, then, that is offered as a solution in the end. The meanings of feelings of empathy, cooperation and friendship are reconstructed by the novel's engagement with vernacular cosmopolitanism. Its solution seems to suggest that if everyone does something – even a small amount of goodness – for everyone else, for those living within an immediate distance by feeling responsible, then everything may change, and minor solutions may pave the way for major ones.

Contemporary fiction's espousal of vernacular cosmopolitanism and its overt preoccupation with showing the ways in which it is epitomized in the rendering of narrative elements can be evinced in reference to *NW*, where narrative spaces, cosmopolitan characters, identities and the narrator yield together this contemporary understanding of cosmopolitanism. Central to this understanding is the predominance of class dimension and consciousness, which is in fact a key element while other differences in terms of race, ethnicity and culture are considered an ordinary and everyday phenomenon. Narrative glocality in the novel, in this respect, functions as a sign of the irreversible impact of globalization upon very local territories, which are premised on economic and cultural capital/consumption. Moreover, the distinction between elite and non-elite cosmopolitans are made visible in such urban glocal spaces. Cosmopolitan identities, in the same vein, are informed by this classed structure of the community to which individuals lack allegiance in any form, be it ethnic, racial, ethical or cultural. The idea of vernacular cosmopolitanism is thus embodied in *NW* through its politically hyper-aware stance.

CHAPTER 5

COSMOPOLITAN NARRATION IN *THE GOLDEN HOUSE* AND THE MOVE TOWARDS VERNACULAR COSMOPOLITANISM

The responses to Salman Rushdie's recent novel, The Golden House (2017), vary, involving both affirmative and chiding tones. Rushdie's previous oeuvre has been predominantly received as a landmark and pinnacle of postmodern fiction, and accordingly one expects his twenty-first-century novel to put a new face on contemporary fiction. Although it is principally regarded as a narrative in the convention of realism, giving up the magic realism of his former fiction, its form is, rather than a return to classical realism, in fact in alignment with twenty-first-century concerns of representing the political and economic climate of the day. In the first place, the book's publisher promotes it as a "return to realism". Emily Zhao, reporting on the occasion when Rushie introduced his thirteenth novel to the public, and conversed with Homi K. Bhabha about the novel, concludes that "*The Golden House* diverges from its predecessors in having what Bhabha described as a "Balzacian density" of realism, adding that Rushdie's novels have always lived at the nexus of politics and fiction (2017). In an interview in the eve of the publication of the novel, the author himself affirms his changing orientation in this recent work: "In the novel I have just finished, *The Golden House* (Rushdie 2017), there is essentially no fantasy in it. It's essentially a realist novel because that's what the story seemed to demand" (in Guignery 272). Obviously, what his new story demands is a different and more direct engagement with the contemporary world's material realities, which have exacerbated after the 2008 financial breakdown.

Rushdie himself professes that the realism in *The Golden House* is a form of engaged and straightforward writing: "I'm on the Technicolor end […] It's

realism, but it's kind of amped up, boosted", which enables him to get involved with the contemporary political and social landscape revisiting the form of Stendhal, Balzac and Wharton (in Tuttle 2017). In her review of the novel, Monica Ali suggests that "[p]erhaps this is cleverly reflective of 'our age of bitterly contested realities,' in which one man's morality is another man's evil" (2017). Kirkus Reviews emphasizes the novel's predominantly critical tone: "A sort of Great Gatsby for our time: everyone is implicated, no one is innocent, and no one comes out unscathed, no matter how well padded with cash" (2017). Defining Rushdie's recent work as "operatic realism" by borrowing the term of *The Golden House*'s narrator who employs it to define his own art form, Hoydis claims that this new style is a culmination of the urge for reconstructing contemporary reality: "This politically and ethically oriented realism is infused with a kind of utopian potential, a search for alternative futures and other realities, counteracting a contemporary culture encouraging forgetfulness, fakery and apathy" (153) because the novel's "interest lies in political representation and ethics" (Hoydis 156-7).

One must also notice, as this chapter will show, the changing attitude and critical tone of the author in the face of contemporary cosmopolitan encounters, a tone departing from his former celebratory standpoint regarding cultural, racial and ethnic mixing-ups, which can often be found in his multicultural novels. These multicultural novels are characterized by "hybridity, impurity, intermingling, the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies, songs" (*Imaginary Homelands* 394). Rushdie is critical about the term "multiculturalism" as it is "the latest token gesture towards Britain's blacks and it ought to be exposed, like 'integration' and 'racial harmony,' for the sham it is" (*Imaginary Homelands* 137). This signals the departure in his later novels from multiculturalism, and orientation towards cosmopolitanism. Rushdie's postmillennial cosmopolitan world deems difference as an ordinary, everyday matter where discourses of discrete cultures and their happy amalgamation no longer sustain. Implicit in Rushdie's assertion that with the turn of the century "we live in an age which is defined by migration" (in Guignery 271) is his more direct preoccupation with everyday diversity in a cosmopolitan centre like New York. This study will suggest that *The Golden House* goes beyond

Rushdie's former affirmative perspectives on multiculturalism, and successfully reifies the distinctive features of postmillennial cosmopolitan fiction. The novel draws its main characters as universalist (elite) cosmopolitans with aspirations of uprootedness, and with a view to their exceptionally sumptuous and free worlds, displays a critical attitude towards universalist cosmopolitanism. This critique intensifies to the point of bringing this world to a destructive end, meanwhile demonstrating the impossibility of dispensing with local associations, and instead proclaiming vernacular cosmopolitanism as a true representative of twenty-first-century culture.

The Golden House revolves around the cosmopolitan character, Nero Golden, and his three sons, who decide to move to New York from an unnamed country (which is later revealed to be India), after his wife's death and the unfolding dark business events that the Goldens wish to leave behind once and for all. By the end of the novel, Nero's background comes out into the open as the old man is revealed to be formerly implicit in organized crime in Mumbai by laundering illegal money and assisting a fundamentalist terror attack on a bunch of monumental buildings of the city. Having recognized that his wife was also a victim of the assault during a tea party in the city's most famous hotel, the Taj Mahal Palace, Nero seeks salvation through a purgatory flight from his former life to a new beginning in New York, with which the family effortlessly correlates. Nero Golden's Spinozian philosophy of moral relativism, to which he himself articulates his adherence, subtly challenges universalism, in the conviction that man can be both good and evil. The interrogation of universal human goodness is epitomized in the character of Nero, whom one hesitates to judge as either good or evil. Another thread in the narrative is the Joker-Trump analogy, which is evoked by Gary "Green" Gwynplaine, the businessman in the real estate sector, who is the white-skinned, red-lipped mirror image of the notorious cartoon character Joker, and who has become triumphant in the presidential election of November 2016. While a number of cosmopolitan scenes from contemporary New York City constitute the bulk of the narrative, the ending brings the family and the country, the United States of Joker –both cosmopolitan on a small or broad scale –into a state of destruction, respectively by a fire and an election, which bring about their

tragic end. Unlike the celebratory and universalist standpoints of Rushdie's twentieth-century novels *Midnight's Children* (1981) and *The Satanic Verses* (1988), this novel is an engagement with vernacular cosmopolitanism with its emphasis on hyper-aware representation, choice-making, cosmopolitan identity and communication as well as its insight into global matters and socioeconomic crises in the second decade of the twenty-first century.

The Golden family's four men, the central characters of the novel, emerge as elite cosmopolitans, enacting a sense of universalist cosmopolitanism, cosmopolitanism from above. They live a life of luxury in Greenwich Village in the house that formerly belonged to a wealthy man called Murray, and is now called the Golden House, which is believed to hide some secrets within its borders. Having left their home country behind, they start a new life in New York, and shortly after their arrival, they are accepted as part of the well-off community consisting of New York's well-known artists, musicians and businessmen. In fact, their positioning in American culture is seamless and unproblematic. Yet this freedom is far from creating a unified community. It is through their universalist cosmopolitanism that the implied author makes a commentary upon the contemporary world and politics with an ironic distance. In keeping with the concern in this novel, Rushdie interrogates the meaning and associations of "elite", one of the disputed words of the century: "I mean, how did university professors, journalists and writers become the elite? Meanwhile there's a government which has more billionaires in it than at any point in American history. It's an amazing reversal of meaning" (in Tuttle 2017). Certainly, his novel revolves around one of these "elite" billionaires that represent universalist cosmopolitanism.

The cosmopolitan novel creates fictional worlds that are, in Vertovec and Cohen's words, "culturally anti-essentialist" (4). With the absence of a monolithic definition and straightforward delineation of diverse cultures, *The Golden House* bears the characteristics of cosmopolitanism owing to the employment of multiple cultural references as well as resistance to cultural stereotypes and denigration of the other. Cosmopolitan identities in the novel are separated from a condition of hybridity, inclining towards everyday difference since the categories of culture, race and ethnicity are considered less relevant to the contemporary structures of the

society than class. Stuart Hall's version of cosmopolitanism as "the ability to stand outside of having one's life written and scripted by any one community, whether that is a faith or tradition or religion or culture […] and to draw selectively on a variety of discursive meanings" (26) is aligned with what lies behind the Goldens' decision to leave their place of birth, dissociating themselves from all forms of cultural, national or religious ties. Nero Golden firmly believes that being American means a disconnection from roots, departure from place-boundedness, and instructs his sons not to reveal anything about their background: "Say we are from nowhere or anywhere or somewhere, we are make-believe people, frauds, reinventions, shapeshifters, which is to say, Americans" (8). As newly-arriving cosmopolitans in New York, the family is completely stripped of their erstwhile identity and affiliations. René, the narrator, acknowledges their first impression as cosmopolitans: "I looked at the Goldens and I saw cosmopolitans" (38). For their neighbours living in the Gardens, theirs is "the most immediate fruit of exile, of uprooting" (11) as they are skilful at veiling their identities and their secret history. Although they are not "conventionally 'white'", they have nothing in the house hinting at their origin and speak with a perfectly-accented Oxbridge English (11). It is "their chameleon identities" that "[tell] us much about America itself", and their "invented American personae" that has been "unquestioningly accepted" by their fellow residents (11). In fact, their cosmopolitan identities are endorsed as acceptable and ordinary as any other American citizen's: "They had excellent taste, excellent clothes, excellent English, and they were no more eccentric than, say, Bob Dylan, or any other sometime local resident. So the Goldens were accepted because they were acceptable. They were Americans now" (12-3). The narrator affirms that "they didn't seem so odd to us" (12). This acceptance of difference applies not only to the state of the Goldens, but to all citizens who call themselves American. This complete departure from the rhetoric of otherness is visible in the novel's engagement with contemporary cosmopolitanism.

The Goldens emerge as an epitome of universalist cosmopolitanism, which distinguishes, despite its claims to commonness and plurality, between elite and non-elite cosmopolitans. Like the widespread view in *NW* that "not everyone can be invited to the party. Not this century" (Smith 3), the family hosts only a

privileged group in their home parties. Likewise, the family's selected destination for their Christmas holiday, a private island in Miami, to which they fly with their "P.J." (private jet), is impenetrable: "[N]o outsiders were allowed to set foot on the charmed soil unless spoken for by residents" (80). Their greed for privacy contradicts with cosmopolitan feelings of sharing and understanding. In the novel, however, cosmopolitanisms are multiple and various, and cannot be only defined by the Goldens' version. The feelings of sharing can be seen, by contrast, in Riya's version of local cosmopolitanism. Her urge for sharing her read books with other citizens of the city by leaving them randomly on a park bench is a testament to her imagination of local and complimentary goodness, which is "a gift from the city" (103). Moreover, she is not alone in this kind of vernacular cosmopolitanism as she discovers others' books left in the park awaiting her, "the random gifts of unknown strangers", through which she is capable of "wandering through the discarded stories of the city" (104), thus becoming a cosmoflâneur. This worldview is overtly articulated by her in her conviction that "[t]hings are good which reduce the amount of global misery, or the quantity of injustice, or both" (88). It must be noted, then, that the novel engages with various types of cosmopolitanisms which are departing from the Golden's universalist orientation, and emphasizing the particular, local and parochial versions.

The cosmopolitan novel deemphasizes form, or designates stylistic and generic devices as a matter of choice in favour of subject-matter or content, which in turn comes to the fore in twenty-first-century fiction. In this sense, Rushdie's constantly changing employment and indeterminate choices of realist, modernist or postmodernist devices in this novel are actually in par with his assertion that "it's the material that dictates the technique rather than the other way around" (in Guignery 272). In fact, *choice* comes as a catchword in the novel in the creation of both cosmopolitan identities and formal features. The new art form of the twenty-first century, "mockumentary" (222) is a matter of choice. In other words, just like a cosmopolitan's identity, cosmopolitan fiction is composed of multiplicity and mutability of choices in the course of its creation. "*A golden story*," René muses, is for the Romans "a tall tale, a wild conceit. A lie" (233). The missing parts in the Goldens' narrative is, therefore, open to reinvention, imagination or "post-

factualness" just as the genre of mockumentary presupposes. In this information age, post-factualness is accepted and praised by people who seek all forms of information even if they are perfectly aware that most of what they believe is true is actually not: "Post-factual is the mass market, information-age, troll-generated. It's what people want" (222). No one is after the truth in this century, it is declared, because "*[t]rue* is such a twentieth-century concept" (221). Post-factualness requires a sort of hyper-awareness, hence the freedom of choosing what to believe, on the part of contemporary cosmopolitans who are no longer involved in a naïve commitment to, and belief in, concepts like truth, universal ethics and human goodness. Such universal concepts in cosmopolitan thought are abandoned in favour of vernacularism, which in turn takes into account different and even incompatible versions of cosmopolitanisms.

The Goldens' twenty-five-year-old neighbour, René Unterlinden, is a first-person narrator who gradually positions himself at the centre of the narrative, which is originally supposed to relate the Goldens' story. Not only the characters but also the narrator creates his self-image and identity by means of his individualistic choices; like his characters he is self-named, acknowledging: "I forebear to say unto you plainly, my name's René. Call me René" (24)[6]. Setting off as a movie script project about the Goldens in documentary fashion, the narrative also turns out to be a mixture of genres, a border-transgression, as the narrator himself asserts, leaning towards a state of "*genrequeer*" (222). The narrator acknowledges his act of the violation of borders while writing the Goldens' story: "I crossed the line that divides the reporter from the participant" (286) as he gradually meshes himself into the narrative he creates. The homodiegetic narrator does so by embedding his own choices into the narrative as well as centralizing himself as a character. René's narrative concerning primarily the man who is an embodiment of universalist cosmopolitanism, Nero Golden, culminates in his ultimate replacement of this protagonist by not only surviving a tragic end that all the other main characters fail to evade, but also supplanting their universalist values with vernacular ones. In the rest of the narrative, he becomes even a key

[6] This self-introduction on the part of the narrator is also a reference to *Moby Dick*'s narrator: "Call me Ishmael."

figure at the heart of events. Yet, the narrator must be distinguished by the other cosmopolitans with a universalist outlook through his deepening attention to everyday cosmopolitanism around him as well as to local and parochial meanings of the conception.

5.1. Cosmopolitan Identity

Beck describes the identity-making of the “cosmopolitan outlook” as constructing “a model of one's identity by dipping freely into the Lego set of globally available identities and building a progressively inclusive self-image” (*The Cosmopolitan Vision* 4). In this respect, as Shaw maintains, “cosmopolitanism focuses on the identity of an individual, rather than that of a group (ethnic or otherwise)” (“Teaching” 171). Cosmopolitan identity[7] is a self-made process, characterized by one’s disengagement from group affiliations and making individualistic choices, including even a crucial process of self-naming. The main characters of the narrative, the Goldens, are involved in this act of self-making with their life choices: “their relocation to New York was not an exile, not a flight, but a choice” (Rushdie 41). The father calls himself Nero Golden after the great emperor of Rome, and the three sons have also assumed Ancient Greek names – Petronius, Lucius Apuleius and Dionysus – despite their Hindu origins; “[a]fter they made their choices their father used their chosen names for them always” (41). Nero’s sense of self-image is in line with an elite cosmopolitan with cultural as well as economic privileges; his comfort zone is “his true self” in which he is “the man of power, the financial titan, the quondam construction and steel magnate, head of his family, the colossus standing in the great courtyard of the golden house, the once and future king” (90). Vasilisa Arsenyeva emerges as another character whose self-construction resembles that of the Goldens due to her life choices including her

[7] The more general terms “cosmopolitan identity” or “cosmopolitan outlook” are exempt from the distinction between universalist and vernacular cosmopolitanism, so these terms are not used with these defining adjectives “universalist” and “vernacular”. Regardless of this distinction, identity can be defined by cosmopolitan outlook. Rushdie’s characters – those in both universalist and vernacular camps – assume cosmopolitan outlook as a prerequisite, as do the ones in *NW*, but are also defined as universalist or vernacular for different reasons, mostly in relation to their positioning as elite or non-elite cosmopolitans. Therefore, these terms are also apt to delineate American identity in general, which can of course refer to both the universalists and the vernaculars.

earlier arrival in America with aspirations of leaving her poverty-stricken life in Russia behind. Self-aware of her own processes of subjectivity making, she asserts: "I know my presence here is the fruit of my own labor" and "I leave the past behind and I am myself in this place" (93).

Petronious (Petya) Golden, Nero Golden's oldest son, is depicted as "a twenty-first-century genius" despite his many social deficiencies, including his agoraphobia, high-functioning autism as well as his verbal outbreaks. Known to spend most of his time in his blue-lighted room playing video games, he is later understood to be the creator of very famous games, which earn him his fortune, "leaving the rest of us in his wake, floundering in a second-millennium world" (208). His universal language is his mobile games that are enjoyed by people worldwide and rank the first in the most prestigious and profitable games list. Petya never fully recovers from his condition notwithstanding his frequent meetings with the hypnotherapist, Murray Lett. Especially after the woman he loves, Ubah Tuur, has been taken by his brother, Apuleius Golden, he suffers the pain of the couple's long-lasting love and loses his composure to the point of starting a fire in the gallery where both artists exhibit their works of art.

Lucius Apuleius Golden, preferring to be called Apu in short, is a self-made universalist cosmopolitan on account of his choices as well as his identification with America with an eager departure from his old country. As Held avers, "[c]ultural cosmopolitanism emphasizes the possible fluidity of individual identity" ("Culture" 58). It is this cosmopolitan territory that renders possible for Apu to become who he desires to be. That is why "Apu's greed for America was omnivorous" (Rushdie 55). René gets astonished by his bond with America as Apu becomes sentimental with tears in his eyes while listening to René's account of the night when Barack Obama is elected president: "Could this relatively recent arrival in America already be so invested in his new country that an election result could make him cry?" (56). Both Apu and René's "relief mingled with elation" (56) at the election outcomes reflects their response, as cosmopolitans, to America's acceptance of difference. This election's relation with the idea of cosmopolitanism is attested in the narrator's account of the night when Obama is elected. Cosmoflâneurs like René wander around the city's most representative

cosmopolitan buildings and places like Rockefeller Center and Union Square in crowds in sentiments of "optimism […] flowing all around us" (56). This presidential change also evokes unifying senses among the community and is celebrated by opposing political groups at the election night party "jointly" organized by "a well-known doyenne of Upper East Side society, a Republican" and "a distinctly downtown Democrat film producer" (56). As an epitome of universalist cosmopolitanism, this conviviality is a remarkable event in the history of the country, which, however, will prove to be repudiated later on with the political hyper-awareness of the novel. Likewise, René will depart from other universalist cosmopolitans like Apu through a stance in which he foresees the future of the same community as they question their decisions, which will be detailed in the rest of the chapter.

Apu is portrayed as a "gluttonous agoraphile" (59) who traverses the streets of New York and embraces them, just as a flâneur does, by wandering "voraciously through the city, embracing it all like a young Whitman, the undergrounds, the clubs, the power stations, the prisons, the subcultures, the catastrophes, the flaming comets, the gamblers, the dying factories, the dancing queens" (58). Aligned with the definition of a flâneur, he lives the life of an artist, mostly involved in abstract and conceptual ideas, yet is not discharged from class divisions that characterize the cosmopolitan life in the city. His art studio at Union Square eventually becomes a cosmopolitan hub where he draws "portraits of *le tout* New York, the elite ladies" (58), and his paintings of these privileged customers are exhibited in his solo show titled "*The Privilege of Owning Yourself*", a name suggesting the freedom of choice in the delineation of identities. He is a universalist cosmopolitan in his clothing as well: "[h]is clothing embraced all the fashions of the planet", including the Arab dishdasha, the African dashiki, the South Indian veshti, the bright shirts of Latin America, the English three-piece tweed suit, or a Scotch kilt (59). Apu's status is in alignment with Mikhail Epstein's definition of transculturalism as "the freedom from one's culture" as well as "freedom from any of [the willingly assumed cultures]" (330). Despite embracing diversity, Apu is also "a sort of genius of compartmentalization" keeping "different groups of friends in sealed-off boxes" (59) as many elite cosmopolitans do owing to their class consciousness.

Cosmopolitanism, in Hollinger's words, "is more oriented to the individual, and expects individuals to be simultaneously and importantly affiliated with a number of groups, including civic and religious communities, as well as with communities of descent" (231), which is reminiscent of Apu's version of cosmopolitanism with multiple, yet only superficial, attachments. He is the Golden son who is in perfect concord with the cosmopolitan life in New York with his bohemian lifestyle and attuning self-concept.

Dionysus, the third and illegitimate son of Nero Golden, bears the characteristics of a self-fashioning cosmopolitan identity in terms of his choices concerning who he wants to be. To start with, he chooses the mythological name, Dionysus, and even reduces it to a "near-anonymous single-letter nickname, 'D'" (67). Gender identity is made a matter of choice, and young D opts to create an image of this god in himself precisely because "Dionysus the god was always an outsider, a god of resurrection and arrival, 'the god that comes.' He was also androgynous, 'man-womanish.' That this was the pseudonym the youngest child of Nero Golden chose for himself in the classical-renaming game reveals that he knew something about himself before he knew it" (66). D is "a Dorian Gray type […] bordering on the effeminate" (70). Only when he arrives in cosmopolitan New York can he completely become entitled to make a free choice for his gender identity. He seems at first glance "in exile from [himself]" to his girlfriend Riya when they first meet as she can detect in him "a man's alienation from his own identity" (73). She pointedly questions his aspiration back at home to take the place of his step-mother: "What part of you wanted to be her, the mother, the housewife, with the household keys, in charge of domestic duties?" (102). It is his supporter and girlfriend Riya, who is a museum manager and a lesbian, that provides him with a set of gender-defining vocabulary: "*MTF* was male to female, *FTM* was vice versa […], *gender fluid*, *bigender*, *agender*, *trans* with an asterisk: *trans**, the difference between *woman* and *female*, *gender nonconforming*, *genderqueer*, *nonbinary*, and from Native American culture, *two spirit*" (76). These are like the lego-set of identities, in Beck's words, from which he can assume the most suitable ones for himself. D's "*imminent transformation*" (98; emphasis in original)

actualizes as a result of his identity crisis when he is bestowed with numberless possibilities[8].

Riya is an insightful character that can read the clues and perceive the significance of the past in D's confusion about his gender identity, insisting that he is bound to transform, and it is only here that he can carry out this transformation because "there, where you came from, you weren't free to be who you need to be, to become who you need to become" (101). With a typical camera flashback returning to the time when Michael Jackson performs in Bombay and D sees, for the first time as a twelve-year-old boy, a giant "hijra" cross-dressed as the admired singer walking around the cars, and this sight creates in him mixed feelings of disgust, incredulity and fascination (107), it is made clear that this past event lies at the root of D's ultimate transformation. Riya supports his choice – whatever it may be – by making references to, and reading aloud from a book about, beliefs in India's history about cross-gender identity: "According to the poet-saints of Shaivism, Shiva is *Ammai-Appar*, Mother and Father combined. It is said of Brahma that he created humankind by converting himself into two persons: the first male, Manu Svayambhuva, and the first female, Satarupa. India has always understood androgyny, the man in the woman's body, the woman in the man's" (107-8). Moreover, Riya goes on reading about those hijras who "usually take those new identities to new places, where new families form around them and take them in" (108), which echoes D's ultimate choice of abandoning his life in the Golden house and moving into Riya's flat in Chinatown.

Aminatta Forna sees at the heart of the novel a contemporary identity crisis: "The notion of identity as overlapping and many-layered as something with which large sections of white America are grappling, in a nationwide identity crisis" (Guardian 2017). Rushdie's preoccupation with cosmopolitan identity has something to do with his addressing himself as "a big-city writer" because he

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[8] D's fluid gender identity can be seen to depart from universalist understanding of cosmopolitanism. Yet it must be also noted that D, like the other men in his family, fails to attain vernacular cosmopolitanism as acknowledged by Riya in the end in the belief that he dies because he lacks the most basic vernacular feeling of love. In fact, it is made clear in the end that the limitlessness in terms of gender identity brings about crisis rather than freedom. In this sense, the ultimate need to fit into molds is a universalist urge which afflicts D.

believes that "Nowadays the city has become almost a parable of the way in which the world is now, partly because of mass migration as people who live in cities very often come from somewhere else" (in Guignery 270), and this way, diversity is regarded as an ordinary aspect of identity. In keeping with this understanding, Beck's "cosmopolitan outlook" (*The Cosmopolitan Vision* 4) must be taken as a definitive term for the identity-making processes of Rushdie's characters, just as Zadie Smith's. American identity is composed of a "cosmopolitan outlook", problematizing the nation-bounded and culturally essentialist delineation of identity. One can encounter all sorts of names in an American phonebook:

> People in America were called all sorts of things –throughout the phonebooks, in the days when there were phonebooks, nomenclatural exoticism ruled. Huckleberry! Dimmesdale! Ichabod! Ahab! Fenimore! Portnoy! Drudge! […] Americans also constantly decided what they wanted to be called and who they wanted to be, shedding their Gatz origins to become shirt-owning Gatsbys and pursue dreams called Daisy or perhaps simply America. (Rushdie 12)

This "nomenclatural exoticism" dates back to the time of phonebooks, and is nothing new, yet rather than being exotic, the assortment of names is a characteristic of America, a country which is cosmopolitan just from scratch as the narrator puts it:

> many of us, as immigrants –or our parents or our grandparents –had chosen to leave our past behind just as the Goldens were now choosing, encouraging our children to speak English, not the old language from the old country: to speak, dress, act, *be* American. (12)

It is their everyday life, activities, and connections that characterize them as cosmopolitans; despite their discrepancies, they share a common local space, if not shared purposes or aspirations. This is the American version of Gilroy's portrayal of cosmopolitanism in Britain and elsewhere, which is "the process of cohabitation and interaction that have made multiculture an ordinary feature of social life in Britain's urban areas and in postcolonial cities elsewhere" (*After Empire* xi). However, despite advocating the everydayness of difference, the novel does not agree with Gilroy's idea that such communities are "convivial" and "planetary" (xi). The community here is far from this condition, and is rather characterized by

everyday problems created by street violence and murders as voiced by many characters.

Another feature of all cosmopolitans in America is their "secret identity", that is their refusal to be identified with their past affiliations in terms of nations, countries, ethnicities or specific groups. The narrator, thus, inquiries rhetorically: "do we not celebrate everyday, do we not *honor*, the idea of the Secret Identity?" (21). The answer partly lies in the assumption that American identities are bound to be unknown because it is this unknowingness of roots that makes them cosmopolitans. Vasilisa, Nero's young wife, conspicuously does away with the past: "The past is a broken cardboard suitcase full of photographs of things I no longer wish to see" (93). She longs to "keep the suitcase closed" (93) just as the Golden men do. Likewise, the Goldens are claimed to tell "stories about themselves, stories in which essential information about origins was either omitted or falsified" (71). Nero Golden has "cloaked himself in benami anonymity" and "formed habits of secrecy long before he arrived among us" in New York, particularly in terms of his illegal business dealings (119). It is, however, impossible to entirely dispense with origins, keep the secret and aspire to universalist cosmopolitanism without any local affiliations. Well-aware of this, the narrator seeks insight in order to reveal their secrets by evaluating their "tells" like card players' unwitting gestures to unfold their hands (71). By reading these clues, the narrator gradually manages to trace their past in an attempt to repudiate the idea of universalist cosmopolitanism. He gradually finds out about Nero's illegal business affairs and the family's flight from India.

Rushdie's cosmopolitan identities are in alignment with Vertovec and Cohen's definition of cosmopolitanism as "capable of representing variously complex repertoires of allegiance, identity and interest" (4). Rejecting to pin down identity on group dynamics, the novel renders individuals independent of allegiances to any racial, ethnic or cultural community, and considers them the main constituents of contemporary cosmopolitan society. As Shaw maintains, "cosmopolitanism explores heterogeneous forms of belonging both individually and culturally" ("Teaching" 171). However, this freedom of choice must be separated from the aspiration to detach oneself altogether from one's roots, which

the novel regards as a dream. The narrator relates this dream of the Goldens to free themselves from the "historical", the rooted:

> They would wipe the slate clean, take on new identities, cross the world and be other than what they were. They would escape from the historical into the personal, and in the New World the personal would be all they sought and all they expected, to be detached and individual and alone, each of them to make his own agreement with the everyday, outside history, outside time, in private. (Rushdie 20)

All these states of contemporary identity inclined towards the "personal", "detached" "individual" and "private" (20) hint at the fallacious aspirations of universalist cosmopolitanism in territories, in what is referred to as "the New World" (20). In this world, individuals are bound to "move beyond memory and roots and language and race into the land of the self-made self, which is another way of saying, America" (20). Reminiscent of Brennan's criticism of Americanization in the idea of cosmopolitanism, the novel views such universalist tendencies and detachments from local identifications as a project of American cosmopolitanism. This universalism is, however, contradicted by the ghost stories of an old lady named Mrs. Stone, who lives on the Gardens and visits René after his parents' death and tells him about a ghost she saw on Macdougal Alley, a black boy walking on his knees, a vision explained by her in rational terms: "The street level of the alley had risen over time and he was walking on the old ground level and I could only *see* him down to his knees" (154; emphasis in original). In fact, she is not the only one who is capable of seeing ghosts of dead people; René is exposed to many others' stories like this, and he even witnesses first hand Nero's talking to the apparitions of his two former wives and apologizing for killing them. All these supernatural stories, which are nevertheless very realistically handled in the narrative, are a testament to the indispensability of the history that keeps haunting the citizens who wish to escape their past.

In the novel, the idea of choice does not mean a total detachment from local affiliations, rather it is a possibility of multiple mutabilities. To put it differently, cosmopolitans can both be free in their choices and at the same time rooted. This is actually in keeping with the idea of vernacular cosmopolitanism, a conception which is overtly assumed by the novel. Identity, in this world of limitless choices,

is defined in terms of choosing; it is about metamorphosis, about constant transformation: “Transition is like translation. You’re moving across from one language into another” (Rushdie 116). However, getting rid of history in this process is not acceptable. It is this paradox of cosmopolitan thought that is brought to close attention in the novel through an emphasis on the conception of identity. In this “new world” in which Riya invites D to participate, there are various identity museums: a museum for Native Americans, the Italian American museum, the Polish American Museum, museums for the Jews, and most importantly, the MoI – the Museum of Identity, one which displays this idea of the fluidity of identity by manifesting it as “the mighty new force in the world, already as powerful as any theology or ideology, cultural identity and religious identity and nation and tribe and sect and family, it was a rapidly growing multidisciplinary field” (Rushdie 75). This is congruent with Kaldor’s idea that at the centre of the “new wars” lies the immense influence of globalization, and that “these wars are fought in the name of identity” (273). In the same vein,

> at the heart of the Identity Museum was the question of the identity of the self, starting with the biological self and moving far beyond that. Gender identity, splitting as never before in human history, spawning whole new vocabularies that tried to grasp the new mutabilities. (Rushdie 75)

It is this new world of cosmopolitanism that makes it possible to talk of identity (national, gender or any other forms), in terms of many “new mutabilities” (75). The gender zones in these museums evince that gender fluidity has been a timeless and universal phenomenon, existing in many cultures from east to west. Although gender identity is seen to be mutable even in ancient times as observed in the great statues of gods and goddesses, this diversity is now made an accepted – and displayable – part of everyday life in cosmopolitanism. This can be seen as a topic of everyday conversation for D and his two female friends while they are sipping their cocktails: the two women suggest that D can be transgender, transsexual, transvestite or cross-dresser; rather than “he”, thus, D can assume other pronouns, such as *ze*, *ey*, *hir*, *xe*, *hen*, *ve*, *ne*, *per*, *thon* or *Mx*. (Rushdie 115), by concluding that “[s]exual identity is not a given. It’s a *choice*” (116; my emphasis). Just like other dimensions of identity, gender is a part of the choosing process, of free

associations, by which cosmopolitan identities are shaped. However, the novel seems to say that much freedom can sometimes be dangerous as the ending of D proves in the end. Getting lost in the plethora of choices and in a state of uprootedness, D cannot survive identity crisis, the disease of the contemporary age.

All in all, Vertovec and Cohen's framework deals with cosmopolitan identity as a choice, composed by a set of self-fashioning processes rather than attachment to any sort of allegiances, viewing identity as a culmination of cosmopolitanism and normalization of discrepancies. Yet, the idea of choice must be approached cautiously so as not to take it as a total detachment from local affiliations altogether, rather than as a possibility of limitless mutabilities. Vernacular cosmopolitanism, then, also emphasizes the impossibility of erasing the historical, local, and vernacular in the delineation of identity. This type of cosmopolitan identity chimes harmoniously with the new worldview of cosmopolitanism. As Schoene sums up,

> To call oneself a cosmopolitan involves not so much excising one's local affiliations, or rounding off one's personal repertory of identities with a final outer finish, as opening oneself up to a radical unlearning of all definitive modes of identification. It involves stepping out of narrow, self-incarcerating traditions of belonging. (21)

This is where the Goldens go wrong by striving to dispense with local and vernacular identifications in order to call themselves cosmopolitans. Not only the desire to cede their roots, but also the aspiration to finalize their identity formation as if it was an end in itself bring about the destruction of all family members, as will be elaborated in the rest of the chapter.

5.2. Going beyond Universalism in Cosmopolitan Representation

Non-elite and working class cosmopolitans like the protesters and the homeless in New York's streets exist side by side with elite cosmopolitans, including the Goldens, one of the "elites" of New York City (143). Drawing attention to both elite and non-elite cosmopolitanism in New York and the accompanying power imbalance, the novel departs from the universalist idealism of cosmopolitan thought and moves towards a vernacular approach. In the novel, universalist ideals of the global and the cosmopolitan are first interrogated and then reshaped with a

view to the local and vernacular. Vertovec and Cohen's principle of cosmopolitanism as the ability to negotiate between the universal and the particular, the global and the local in terms of one's acts and visions (4) is discernible in *The Golden House*.

Vernacular cosmopolitanism in Rushdie's New York reflects the idea of cosmopolitanism from below, or one lived by non-elite cosmopolitans. Everyday cosmopolitans are distant from elites or "cosmocrats". There is a wide range of non-elite cosmopolitans that constitute the whole population of the fictional world. They are all accepted as part of the everyday cosmopolitan city. The main cosmopolitan space of the novel, the Golden house, houses a number of everyday cosmopolitans, ranging from the "elite" Goldens to working-class cosmopolitans of the estate, like its Italian-American house manager and its Hispanic handy-man named Gonzalo, and Petya's Australian hypnotherapist, Murray Lett. Not only the Golden house, but also the whole of the Macdougal-Sullivan Gardens Historic District is replete with different versions of cosmopolitanism. In Rushdie's New York, the national and ethnic identity of characters is represented in a complex way. The concept of American nationality is composed of multiple nationalities, ethnicities and races without reference to the idea of otherness. Like the accepted diversity of London's cosmopolitanism in *NW*, in Rushdie's novel, too, the concept of otherness is eliminated and made part of everyday life in New York. The Macdougal-Sullivan Gardens, the focal setting of the narrative, is typically cosmopolitan with the everyday diversity of the inhabitants, including a Myanmaran UN diplomat U Lnu Fnu, an Argentine-American Mr Arribista, Sicilian aristocrats, Vito and Blanca Tagliabue, among others. "My imagined community," the narrator asserts, "was an international bunch" (32). Recalling Benedict Anderson's conception of "imagined communities", this statement also emphasizes that not only the notion of nation but also cosmopolitanism itself is imagined and far from straightforward.

In Vertovec and Cohen's framework, cosmopolitanism "transcends the seemingly exhausted nation-state model" (4), and one implication here is that cosmopolitanism, like nationalism, is far from being defined in a monolithic way. In the novel, the very concept of cosmopolitanism, like nationalism, is also

manifested as imagined, especially in its universalist sense. Fictional cosmopolitan "worlds" in the novel are "imagined" as they can be seen "in different sizes and styles" (Robbins 2). Rushdie's cosmopolitan narrative manifests discrepant formations or particular versions of cosmopolitanisms. New York's representation and embrace of cosmopolitanism, as one of the leading cosmopolitan centres in the world, is both emphasized and interrogated. The narrator brings up a *The New York Times* report indicating an annual twenty-five percent decrease in murder rates in New York, yet this report is ironically placed in the narrative, just after we are informed of the murder of Vasilisa's two friends by Nero Golden out of jealousy. This and many more references to homicide, especially as a result of the unjust treatment of difference in terms of race, nationality and gender, are more telling than the optimistic vision of the article regarding crime rates in the city.

The novel's engagement with American cosmopolitanism is aligned more with the vernacular rather than the universalist version seen in this privileged area of the city and portrayed in *The New York Times*. René's monologue of rage after his parents' unjust death by a car crash reflects the voice of the whole city suffering from the everyday murders of citizens, a condition far from the assumptions of cosmopolitan conviviality. René expresses in this speech "the anger of the unjustly dead, the young men shot for walking in a stairwell while black, the young child shot for playing with a plastic gun in a playground while black, all the daily black death of America, screaming out that they deserved to live" (150). René, just like Perowne, articulates the various and opposing viewpoints in the face of controversial events, yet his stance is less ambiguous than that of Perowne's:

> I could feel, too, the fury of white America at having to put up with a black man in a white house, and the frothing hatred of the homophobes, and the injured wrath of their targets, the blue-collar anger of everyone who had been Fannie Mae'd and Freddie Mac'd by the housing calamity, all the discontent of a furiously divided country, everyone believing they were right, their cause was just, their pain was unique, attention must be paid, attention must finally be paid to them and only them, and I began to wonder if we were moral beings at all or simply savages who defined their private bigotries as necessary ethics, as the only ways to be. (150-1)

All these visions juxtaposed in his fierce soliloquy embodying his personal tragedy are in stark contrast to the optimistic news reports concerning New York's cosmopolitanism. Unlike the newspaper's report, cosmopolitanism in the city is

imagined and far from celebratory. His critique of universalist cosmopolitanism and the interrogation of its most defining term, universal ethics, are more acute than Perowne's position in that he is far from ambiguous in the expression of his views.

Cosmopolitanism in its mainstream sense has connotations of universalism and an understanding of humanity sharing common values and ethics. This type of cosmopolitanism is most conspicuously upheld by René's Belgian parents, the Unterlindens, who have lived a life of respected academics before they are killed by a car crash on their way to their borrowed place on Old Stone Highway in The Springs to spend a weekend on Memorial Day. Their universalist outlook is described by René:

> My parents had grown up in fantasyland, the last generation in full employment, the last age of sex without fear, the last moment of politics without religion, but somehow their years in the fairy tale had grounded them, strengthened them, given them the conviction that by their own direct actions they could change and improve their world, and allowed them to eat the apple of Eden, which gave them the knowledge of good and evil (188)

Their over-optimistic view of the world is far from representing our contemporary age. René quotes the homeless street ranter's words as a testament to this: "Whereas now horror was spreading everywhere at high speed and we closed our eyes or appeased it" (188). The narrator's remarks depart from his dead parents' over-optimistic universalist convictions regarding the "moral instinct" of "the human animal" as well as the conceptions of "right" and "wrong" that are presumed to be naturally distinguishable by all humanity (151). René's parents keep expressing an inner optimism regarding human ethics and morals in keeping with their strong commitment to and belief in "[d]e best word in the world" which is "[s]ynderesis", or "[d]e supposed innate ability of de human mind to realize de basic principles of ethics and morals […] signifying de innate principle in de moral consciousness of every man, which directs him to good and restrains him from evil" (152). His own outlook contradicts these basic assumptions of universalist cosmopolitan thinking. After his parents are killed by the car crash this idealism embodied by their naïve commitment to this kind of universalism proves wrong, at least for René, who concludes that "they were wrong. The human race was savage,

not moral" (152). He discusses the word *goodness*, and its being emptied of meaning as a universal value, like many other "poisoned words" ("spirituality", "final solution", and "freedom") (Rushdie 7). Contrary to the cosmopolitan utopias, the hyper-aware narrator is resentful that "[w]e are so divided, so hostile to one another" (7). It is impossible to talk of such universal values any more as discerned by the narrator, who is well-aware that even such a minor community as the Golden family is far from being unified, just as the country they choose to live in: "America, that divided self – polarizing them as America [itself is] polarized, the wars of America, external and internal, becoming their wars as well" (58). Local approaches to cosmopolitanism are more reflective of the contemporary age compared to universalist versions which establish too optimistic a vision of the world.

This idea concerning the indeterminacy of the nature of truth and human goodness is validated by the events that take place on a daily basis in the fictional world of cosmopolitan New York. The homeless orator appears every now and then in the narrative, voicing similar concerns to ones articulated by René and drawing attention to the overpopulation of guns in America, and the subsequent "decimation and eventually the conquest of the human race [by] [t]hree hundred million living guns in America, equal in number to the human population, and trying to create a little *lebensraum* by disposing of significant quantities of human beings" (178). In another public speech, the same street ranter expresses thoughts contrasting with those of René's parents:

> It was like *global warming*, the fires of Hell were melting the great ice sheets of evil and the levels of evil were rising all over the world […] The gun monsters are coming to get you, the Decepticons, the Terminators, look out for your children's toys, look out in your squares and malls and palace, look out on your beaches and churches and schools, they're on the march, blam! blam! (197).

With its attention to everyday problems of cosmopolitan life and its overt criticism of optimism inherent in classical meanings of cosmopolitanism, the novel definitely goes beyond universalist discourses of the concept.

5.2.1. Compositeness

Rushdie's postmillennial novel has a propensity towards a representation of the world in alignment with contemporary vernacular cosmopolitanism. Stylistically, Schoene's term "compositeness", which distinguishes the cosmopolitan novel, is discernible in *The Golden House*, where the cosmopolitan representation displays simultaneously multifarious and incompatible pictures (14). This type of representation is the cosmopolitan novel's compositeness, which, similar to contemporary cinema's montage and perspective-shifting effects, brings together a limitless number of alternative and incongruous scenes together, assembling dissonant lines of plot and characterization within a single narrative (14). The novel's narration's affiliation with cinematic creation is structurally reinforced by the narrator's specific aim of writing a script for his first movie that will be named "The Golden House". Rushdie asserts the advantage of using a cinematic technique in his novel as it "freed up a lot of things about the form of the book, and being able to use movie references as reference points, and I liked all that. And there's a kind of montage, a cross-cutting between scenes" (in Tuttle 2017). An overt cinema analogy and the use of its jargon prevail in the narrative, especially in the scene where Nero's three sons and Riya discuss at the beach in Miami the consequences of his commencing relationship with a young Russian gymnast and golden-digger, Vasilisa: "it's now a movie"; "Wide screen, black and white"; "the camera watches them in extreme close-ups until they speak, but cuts to wide shots when we hear their voices" (85); "Circling, tight shot, around and around them" (86); "Water on the camera lens. Fade to white" (88). The narrative organization of *The Golden House* also complies with the definition of compositeness as one cannot fail to recognize the cinematic shifting of focus on different characters and worlds as the chapters proceed. This fictional tool, for Schoene, displays "a momentarily composite picture of the world" in an analogy to a kaleidoscope (27). On the very first page of the novel, this vision of "compositeness" is visible when the narrator creates quick images of the global problems, such as economic crisis and terrorism:

> On the day of the new president's inauguration, when we worried that he might be murdered as he walked […] among the cheering crowds, and when so many of us

> were close to economic ruin in the aftermath of the bursting of the mortgage bubble, and when Isis was still an Egyptian mother-goddess, an uncrowned seventy-something king from a faraway country arrived in New York City with his three motherless sons to take possession of the palace of his exile, behaving as if nothing was wrong with the country or the world or his own story. (Rushdie 3)

In this passage, one can take a composite glimpse of the world through the narrator's "[y]ielding to fruitful interpermeation only intermittently" (Schoene 14), and have an overlook into the cosmopolitan world with a quick but knowing eye. One can also view the alteration of focus on various and incompatible scenes in this specific moment of the cosmopolitan city. This composite picture makes the Goldens' relatively less consequential arrival scene simultaneous and equivalent with events of paramount significance for the country. The seemingly unrelated events – the election of Obama in 2012 and the arrival of Nero Golden with his sons to the country - are given together in this opening scene with the use of the camera shift technique. In fact, in this composite picture, particular cosmopolitan lives are brought to the fore while politically more crucial events are made a part of everyday life. References to the mortgage crisis as well as religious terrorism are also an integral element of this picture of the contemporary state of the world. This kaleidoscopic image is prone to change and re-representation with the possibility of the narrator's choices.

In Schoene's words, the picture of the cosmopolitan world, like a child's kaleidoscope, is composed only momentarily before it is collapsed and reproduced in another possibly perfect representation (27). Due to his mental condition of Asperger syndrome and his multiple sensory stimuli, Petya, the oldest son of Nero Golden, is capable of seeing "the kaleidoscopic blaze of images", at times departing from reality and ending in his frequent floods of chatter and stream-of-consciousness monologues reflecting "the adversarial fragmentation of American culture and [making] it a part of his personal damage" (Rushdie 202). Petya's verbal explosions illustrate the kaleidoscopic representation of the world:

> Obamacare, terrible!, Maryland shooting, don't politicize it!, minimum-wage rise, scandalous!, same-sex marriage, unnatural!, religious objections to serving LGBT people in Arizona, in Mississippi, freedom!, police shootings, self-defense!, Donald Sterling, free speech!, shootings on university campus in Seattle shootings in Vegas shootings in Oregon high school, guns don't kill people!, arm the teachers!, the Constitution!, freedom!, ISIS beheading, Jihadi John, disgusting!,

> we have no plan!, take them all out!, we have no *plan*!, oh, and Ebola! Ebola! Ebola! (202)

Despite being instantaneous and undetailed, Petya's references to contemporary problems and his rage in the form of overflowing soliloquys exemplify cosmopolitan fiction's engagement with global matters by creating a composite, if only a momentary and arbitrary, picture of the world. This multifaceted imagery is rich in contemporary references, ranging from political to religious, from everyday murders to homophobia and to the fatal virus epidemic. The rapidly shifting images within the same scene are also representative of the constantly renewing problems of the world.

Like Petya, another frenzied individual, the homeless orator the narrator calls Kinski, also voices his concerns loudly in a composite rendering of speech. Rumors about the elections constitute the content of his speech this time: "There was stuff about the presidential election. Its illegitimacy. It was being stolen. It was a coup orchestrated by the media – by powerful corporate interests – by China – and Americans had to take their country back" (301). This composite picture reflects diverse points of view voiced by a character in the narrative similar to a Shakespearean fool, one that is somehow responsible for the revelation of the truth. Yet the modern clown, Kinski, undergoes a change in the end forced upon him by the changing political climate of the country under the impact of Joker. It is in fact a radical change brought about by his "*recruitment*" by a gang of clowns dressed as Joker (301; emphasis in original). Having fought in Afghanistan as an ex-soldier and gone insane upon his return, he has sounded anti-gun in his former speeches, and seemed to fear the proliferation of guns in America, yet he culminates in fundamentalism and the advocacy of religious terror by getting involved in a terrorist attack on the Halloween parade and killing seven people before being shot by a policeman.

5.2.2. Artful Immediacy and Political Hyper-awareness

The two terms proposed in the second chapter as essential formal characteristics of contemporary cosmopolitan fiction, *artful immediacy* and *political hyper-awareness*, can be substantiated in *The Golden House*. Drawing on Walkowitz's

terms referring to modernist experimental styles, these two terms emerge as innovative ways of grappling with contemporary world crises. That is particularly because they encapsulate and exemplify what Knepper and Deckard call "forms of experimental writing that mediate the challenges associated with the quest for alternatives to the hegemonic global order, beginning with the question of creative expression as an object and agent of social transformation" (13). In this line of thought, these concepts that can be employed to analyze Rushdie's cosmopolitan novel emphasize the engaged role attached to literature, which in fact aligns them with Nealon's call for literary "intensification" (rather than "fragmentation") informing a post-postmodernist reading shaped primarily by socioeconomic realities (150). Similarly, post-postmodernist literature is, for McLaughlin, "inspired by a desire to reconnect language to the social sphere or, to put it another way, to reenergize literature's social mission, its ability to intervene in the social world, to have an impact on actual people and the actual social institutions in which they live their lives" (55). Both of these two terms are, then, characterized by responsibility and engagedness.

The first term, *artful immediacy* refers to the directness of response, often in the form of quick but resolute listings, to contemporary events with an immediate and direct narrative engagement with today's world. The narrator's directness of criticism is palpable in his reaction to the resultant social segregation that has become more conspicuous in the aftermath of 9/11 events; "after the planes hit the buildings", the narrator asserts the necessity to be careful "not to blame the innocent for the crimes of the guilty" (38). His argument is made more forceful with his visions of what it means to be an immigrant in post-9/11 New York: "God Bless America" stickers on the partition screens of taxis and "Don't Blame Me I'm Hindu T-shirts" worn by young men of colour (38). Direct narrative engagement with the contemporary world may appear like a journalistic reporting of the day's events, often in headlines, a technique which is also resorted to in the novel: "Spring, the last of the ice gone from the Hudson, and happy sails breaking out across the weekend water. Drought in California, Oscars for *Birdman*, but no superheroes available in Gotham" (220). Yet, cosmopolitan narrative does more than just reporting; it actually responds to, and comments upon the political agenda

of the day. “The Joker was on TV, announcing a run for president”, René regrets, referring to the expected one and a half year ahead election of Gwynplaine. Considering the impending catastrophe in the future, René expresses his nostalgia for the present (when he is not yet the president), the days when gay marriage is legalized and a new ferry service to Cuba is inaugurated (38). The narrator’s immediate movements from contemporary politics to public news also illustrate the artful immediacy of cosmopolitan fiction:

> A gunman shot a doctor in El Paso and then himself. A man shot his neighbors, a Muslim family in North Carolina, because of a parking dispute. […] In Tyrone, Missouri, a gunman killed seven people and then made himself his eighth victim. Also in Missouri, a certain Jeffery L. Williams shot two policemen in front of the Ferguson city police headquarters. A police officer named Michael Slager shot and killed Walter Scott, an unarmed black man, in North Charleston, South Carolina. (220)

It is in the form of artful immediacy that this section provides a quick but insightful vision into the everyday life of vernacular cosmopolitans. By doing so, this part also draws attention to the terror of homicides in contemporary New York.

The depiction of Joker’s America, “the United States of Joker” or “U.S.J” (248), in terms of two bubbles takes shape with recourse to artful immediacy. One bubble portrays it as a world of dystopia, as if it existed in “nineteen eighty-four” (250): climate change and the end of the Arctic icecap are regarded as a new real estate opportunity, the murder of un-American citizens is seen lawfully acceptable, a wall must be built in order to prevent killers and rapists from America’s neighbouring country in the south, wars are obliged to happen to defeat the country’s enemies, the financial failures of the country are perceived to be great business competence, nuclear weapons are okay to be executed, and so on. “In that bubble,” the narrator goes on, “knowledge was ignorance, up was down, and the right person to hold the nuclear codes in his hand was the green-haired white-skinned red-slash-mouthed giggler” (249). This brisk and sketchy depiction of the first bubble correlates it with the characteristics of universalist cosmopolitanism, where many environmental, economic and political issues are ignored and a naïve optimism about the condition of the country and the world predominate while money’s prominence is accepted. The political and economic failures of the new president, Joker, are taken lightheartedly by the citizens who support him; street

murders, especially those of the colored, are tolerated; the governmental ownership of nuclear weapons is supported; and in brief, everything is turned upside down. The dystopian representation in this bubble is actually discerned by many as a utopian world, one which is not taken seriously, and is viewed only in positive terms:

> In that bubble, razor-tipped playing cards were funny, and lapel flowers that sprayed acid into people's faces were funny, and wishing you could have sex with your daughter was funny, and sarcasm was funny even when what was called sarcasm was not sarcastic, and lying was funny, and hatred was funny, and bigotry was funny, and bullying was funny, and the date was, or almost was, or might soon be, if the jokes worked out as they should, nineteen eighty-four. (249-50)

The reiterated word "funny", in the way Smith also uses repeated catchwords in *NW*, is employed critically to demonstrate the lack of insight and seriousness in the attitude of those who vote for the Joker president (recalling Trump as a reference due to many commonalities).

The other bubble, on the other hand, represents vernacular cosmopolitanism that exists in the city of New York, a counter world in which " a kind of reality still persevered" (250). In this world, New Yorkers are more conscious about the political, economic and environmental issues and more cautious against imposters like Joker. They, too, laugh at Joker, not with approval, but out of knowingness of his dishonesty. These bubbles reflect "the great battle between deranged fantasy and gray reality" as well as the contrast between Joker's world of "a lurid graphic novel" and Kantian "*la chose en soi*, the possibly unknowable but probably existing thing in itself, the world as it was independently of what was said about it or how it was seen, the *Ding an sich*" (250). The implication here is that the world with its very realities and real problems exists independently of the utopian perception of those in the first bubble, and thus, it is necessary to assume a more perceptive and inclusive vision about it. By making use of the technique of artful immediacy, this passage provides a summary of the political climate in the country before the election of November, and in fact, comments on it effectively even with an immediate and expeditious picture.

René acts as a hyper-aware narrator throughout the narrative, articulating his concerns about the condition of the world, the country, and the Golden family,

representing several viewpoints, and at least unearthing his own self-fallacies in the course of the narrative. Self-knowingly, René asserts: "I am aware that by drifting into the third person and alleging the failure of my will I am making a bid to be exempted from moral judgment" (180-1). His commentary on universal ethics is far from being utopian with the acceptance of human weaknesses like his own, unlike that of his academic parents, who represent another – over-optimistic – version of universalist cosmopolitanism, and believe that "'right' and 'wrong' were ideas that came naturally to the human animal, that these concepts were born in us, not made" (151). As a repudiation of this idea and an act of betrayal, René fails to spurn Vasilisa's secret plan to entice René to impregnate her because Nero is biologically incapable of being a father. Meanwhile, she convinces her husband to the contrary with a fake doctor report. Alongside many other people and events in the story, the narrator himself is under the scrutiny of his own hyper-aware lenses: "I am further aware that 'he couldn't help it' is not a strong defense. Allow me this at least: that I am self-aware" (181). He is further capable of getting out of his physical body and look at himself from above, rendering the scene where he is going to make love to Vasilisa for this task as if it was a film shot with references to a number of similar scenes from famous movies. Initially fascinated by the exceptional beauty of Vasilisa, René imagines her as "one of the goddesses of the screen" (181), but he soon changes his perspective, "reminding [himself] of the powerful feminist critiques of New Wave cinema, Laura Mulvey's 'male gaze' theory in which she proposed that audiences were obliged to see these films from the point of view of the heterosexual male, with women reduced to the status of objects" (182). He even comments "[o]n the subject of [his] self-awareness" and his weaknesses, "the treacheries of [his] true nature", which "are sometimes obscure to [him]", acknowledging that he is "obliged to face directly who [he] actually was" (182) as "her co-conspirator, as morally compromised as she was" (183). It is not only himself, but also the world in general suffering from this moral deficiency, as the narrator perceives: "When I looked at the world beyond myself I saw my own moral weakness reflected in it" (188).

"Political hyper-awareness" likewise corresponds to a direct engagement with ideology and contemporary politics without recourse to a naïve approach to,

and acceptance of, cosmopolitan universalism. Hoydis asserts that "[t]he intention to represent contemporary conditions 'realistically' and with more urgency is clear in Rushdie" (156). This realist propensity in the author's recent novel can be expounded through its preference for directness: "[N]otable in contemporary writing is a stylistic shift away from (but by no means a discarding of) linguistic and formal experimentation, self-referentiality and irony to more straightforwardly realist representations" (Hoydis 155). In keeping with his political hyper-awareness, the narrator makes references to, and comments upon, a number of political events and protests that come as a reaction to these. Having given up his initial momentary optimism after the election results of 2012, René foretells the disappointment that will be caused by the same president whose triumph resonates with the cheers of the crowd. The same group of protestors consisting of mostly young white college students gather once more in the streets eight years after the election to show their desire "to rip that system up and throw it away" (57). René's attitude towards these people is reminiscent of Perowne's reactions against the war protestors in *Saturday*; aware that the crowd is inoperative in their cause, both express their criticism by viewing "that kind of grand gesture" on the part of the protestors as "an expression of the same spoiled luxuriousness that its proponents claimed to hate" (57). He further claims that "when such gestures were made they invariably led to something worse than what had been discarded" (57). Perowne is also less concerned with the global reason that brings the crowd together than its environmental effect, hence the local consequences of the demonstrations on his closer surroundings. Like Perowne's, René's attitude is "different [from the rest], more cautious, gradualist, and, in the eyes of the generation following [him], [a] contemptible point on the (political) spectrum" (57). Although both of them are condemned by others for their detachment, they display hyper-awareness through their inclusive visions and aspirations of insight into others' minds in the form of narrative glocality.

Not only the public movements but also their limitations are an integral part of the narrative. Another dissenting act is the famous New Yorkian gallerist, Frankie Sottovoce's notorious protest of the war in Vietnam by spray-painting the letters NLF on a Claude Monet painting at the Museum of Modern Art (60). Like

other protestors, Sottovoce loses his idealism over time. Despite being “boastful about his radical-left activist younger self” (60), Sottovoce now hosts many elite New Yorkers in his gallery, giving up his idealist activism after having “a distinguished career” (60). This short reference to the life of the famous gallerist is a testament to an insightful comment on the part of the narrator. Still another paradox concerns the workers’ protest of Mayor Bloomberg’s budget cuts by deliberately slowing down snowplows before Christmas (79). Such concerns of the everyday people living in New York are not shared by the Goldens, who fly to a private island in Miami to spend their Christmas holiday. These incongruous scenes are set together in the form of composite pictures that reflect cosmopolitan lives in New York.

Revolts in various forms populate the pages of the novel in its depiction of everyday life in New York, yet they are also presented critically through the hyper-aware lenses of the narrator. Most protests are cosmopolitan in nature, like the people gathering in the Financial District, protesting against the banks, and expressing themselves in the costumes of an international band of historical characters like Goethe, G.K. Chesterton, Ghandi, and Henry Ford during these demonstrations. To the disapproval of his family, Apu Golden joins the dissenting crowd in the streets, especially to enrich his art as an artist and draw scenes from the event. He is only fond of “the visual and also literary aspects of the event”, finding some of the co-protestors as “you-cross-the-road-to-avoid-contact-with-them types” (139). Nevertheless, this “carnivalesque character of the crowd” is appealing for Apu, especially the marchers costumed as dead celebrities walking among the crowd. Yet, rather than having such fun, the narrator’s attention is drawn to such spelling mistakes on the placards as the one regarding Ghandi’s name, which is misspelled as “Gandhi”, and the fact that nobody cares about correct spelling and correct information in general any longer in this age of post-truth: “[N]obody can spell anymore, spelling is so boozhwa” (139). Impressed by the placards quoting these dead people, Apu recognizes that the quote by Ghandi (“First they ignore you, then they blah blah blah, then you win.”) does not actually belong to the Indian politician, but he does not care about this mistake in the mainstream conviction that “nobody knows anything, […] knowing things is

boozhwa too" (140), in line with the cosmopolitan conception of post-factualness. In contrast, René favours a cardboard "motivated primarily by hunger" declamating an anonymous thinker scolding financial inequality: "One day the poor will have nothing left to eat except the rich" and another one conveying the same message in sum in the words "Eat a banker" (140). Yet, it turns out that this thinker-protestor wearing "an Anonymous mask, the mustachioned smiling white-faced Guy Fawkes face", which is the one popularized in the film *V for Vendetta*, is not actually familiar with the reference the mask he is wearing makes, concerning "the Gunpowder Plot" and "the fifth of November" (140). This is the point where the narrator, René, gets critical about the protestors in the way Perowne in *Saturday* questions the crowd's sincerity in their cause, asserting that "[s]uch was this would-be revolution" (140). The permeating yet meaningless elatedness among the protestors in New York as in London is noted by both Perowne and René. Perowne finds this "general cheerfulness" of the people "baffling", and refuses to join them outright (McEwan 61); René, unlike Perowne, joins the crowd but at the same time acknowledges that it is not because of his genuine interest that he goes there but "because [Apu's] giggling enthusiasm was infectious", and thus, accompanies him, becoming an involuntary participant of this naïve happiness (139-140).

Providing various pictures from the local spaces of the city, the narrative unfolds in a way to comply with Schoene's assertion about cosmopolitan community:

> Contemporary cosmopolitanism projects a community that bears rupturing and indeed thrives on recurrent reassemblage – a community that will always tear as well as mend untidily, avoiding clear-cut contours or perfect patterns. This community has no *telos* except its own continuation, which remains resolutely finite and of this world. (21)

As discernible in the assemblage of revolting groups, American community is malleable in distinct ways and shapes. This is tantamount to claiming that *The Golden House*, as a cosmopolitan novel, sets itself apart from a universalist outlook. Schoene's definition of cosmopolitan fiction draws heavily on Jean-Luc Nancy's theory (1991) of "inoperative community", which corresponds, in Nancy's words, to a "community without essence" and "a bond that forms ties without attachments, or even less fusion [...] a bond that unbinds by binding" (xxxix-xl,

quoted in Schoene, 22). The fictional name given to America, "United States of Joker", signifies such an "inoperative community" which is without a *telos*, an essence, and thus, bound to rupture ultimately. Protesters residing in New York City act in "in-operation" because, as Schoene puts it, "inoperative community *is* properly communal, and it also does 'work' in the sense of bringing about political results. What it militates against is ideological organisation and teleology, as well as any other form of 'management'" (23). Apu's disconnection from Occupy protesters in Zuccotti Park stems from this lack of teleology and 'management', from "his frustration at their leaderless anarchic rudderlessness" as well as their interest in "the posture than the results" (226).

The Golden House's cosmopolitan detachment from universalism can be observed in the narrative treatment of contemporary events and matters with the employment of compositeness, artful immediacy and political hyper-awareness, devices that are highly definitive of the postmillennial cosmopolitan novel.

5.3. Considerations about the Economic Dimensions of Cosmopolitanism

As a vernacular cosmopolitan novel, *The Golden House* is concerned with considerations of neoliberal capitalism and economic implications of globalism, which have intensified after the 2008 financial crisis. "*The Golden House* gives narrative form to the quixotic ill-fatedness of the dream of escaping one's roots and joining the ranks of a transnational capitalist plutocratic elite through entrepreneurial success while exploring the recent nativist backlash against neoliberal globalization" (Walonen 247). In *The Golden House*, in alignment with the urge to respond to neoliberal capitalism, global and local cosmopolitan spaces are reflected as mutually permeable and indistinguishable. The ambiguous distinction between the global and the local is reflected in the novel in the portrayal of spaces. "Modern localities," as Tomlinson puts it, "integrate local and distant (global) cultural experiences within the same phenomenological space" (253). In spatial terms, with the gradual departure from "the local" and an orientation towards "the global", or vice versa, the division between the two territories is problematized, precisely because, as Held puts it, "the effects of distant events can be highly significant elsewhere and even the most local developments can come to

have enormous global consequences" (*Cosmopolitanism* 29), especially in economic terms.

The novel displays an awareness of neoliberal capitalism which has an immense impact on contemporary cosmopolitan spaces. Certain approaches to cosmopolitanism regard it as a disguise or cover for new forms of Americanization. Cosmopolitanism, for Brennan, is in fact "a veiled Americanism" ("Cosmo-Theory" 682), and Calhoun suggests that "it needs to disentangle itself from neo-liberal capitalism" ("The Class Consciousness" 106). *The Golden House*, as a contemporary cosmopolitan novel, assumes a cautious positioning, rejecting to delete ideology and cover up this new "Americanism" under the title "cosmopolitanism". It adopts an overtly critical stance towards the complicity between capitalism and cosmopolitanism. Despite the demolition of first - and third -world dichotomy, the novel pays attention to power inequalities that have emerged in a renewed form and veiled version. Nero Golden is well aware of, and bold enough to articulate, capitalist ventures beneath the idea of Americanism: "If America wants to be what America is capable of being, what she dreams of being, she needs to turn away from God and toward the dollar bill. The business of America is business" (Rushdie 52-3). In this sense, Nero Golden himself is a powerful capitalist just like the country he identifies with and opts to spend the rest of his life in. Back in India, he has been in a wide range of businesses as the indefinite source of his fortune: construction, real estate, yarn trading, shipping, venture capitalism, film production, and steel, to list some of them (118). Yet René's investigations also reveal his illegal involvement in "the notorious 2G Spectrum scam", a scandalous selling of cellphone frequency licenses at extremely low prices to favored multinational telecommunications corporations by the government, which ranks second in *Time* magazine's "Top Ten Abuses of Power list", following "the Watergate affair" (119). Nero Golden's top-down cosmopolitanism is a testament to Calhoun's definition of cosmopolitanism as a "project of capitalism" flourishing "in the top management of multinational corporations" ("The Class Consciousness" 106). The very name Nero Golden assumes for himself resonates with his capitalist mindset recalling the monetary value of gold: "[T]he word GOLDEN, a golden word, colored gold, in brightly

illuminated gold neon, and all in capital letters of gold, began to be seen on hard-hat sites around town, and out of town also" (143). The value reflected by the name equals the prestige the protagonist gains as soon as he arrives in the metropole: "[T]he name's owner began to be spoken of as a new power player in that most closed of elites, the small number of families and corporations who controlled the building of this golden city, New York" (143). This reference to the prevailing power of multinational corporations and Americanism in contemporary cosmopolitanism is in line with the vernacular senses of the concept.

Calhoun contends that contemporary engagement with cosmopolitanism simultaneously reflects "the challenge of an increasingly global capitalism" ("The Class Consciousness" 102). The global mobility of people, goods, information and capital, several examples of which we see in the narrative, shows the extent to which globalization becomes an everyday phenomenon, an accepted part of daily conversation. In the chapter titled "Regarding The Family: An Interrogation", the narrator converses with an unknown speaker concerning Nero Golden's allegedly illegal business affairs, mostly in cooperation with a band of notorious international mafia leaders who are known worldwide with the nicknames "Chicken Little, Little Archie, Crazy Fred and Fat Frankie" (144). In another instance, during his visit to Nero's house for a warning speech, Mastan, the retired police officer from India talks of the constantly growing Indian community living in America composed of businessmen in different sectors: recyclers of plastic bottles, new technology geniuses, acclaimed actors, campaigning attorneys as well as important politicians. This community also includes rapidly growing families, gangs, from the mother country living in America now, "*gharaney*," or "households," or a popular name for them nowadays, "*companies*" (350). They have a growing "interest in globalization, in shared activities" (350) consisting of assisting political as well as financial affairs back at home. Beck cautions against the danger of confusing "global citizenship" with "global capitalists" consisting of a global managerial class and the bourgeois that is capable of acting freely within a transnational framework ("Manifesto" 228). The novel demonstrates this collaboration between globalization and capitalism in line with the concerns of the cosmopolitan novel after 2008.

Calhoun's contention that "[c]apitalist cosmopolitans have indeed traversed the globe, from early modern merchants to today's World Bank officials and venture capitalists" ("The Class Consciousness" 103) as well as Beck's "global capitalists" can be observed in the cosmopolitan community depicted in *The Golden House*. Echoing the dinner table conversations concerning the harms of mobile phones in Natalie's house in *NW*, one of the guests at Nero Golden's wedding reception in the Golden house, Andy Drescher, a capitalist-minded New York icon, talks of "his celebrated complaints", a list of things and people to complain about", which contains machinery, particularly smartphones. Likewise, in the fashion of Natalie's well-off friends who find solutions to distance themselves from the poor of the city in their 4x4 SUV cars, Andy boasts of his plan to purchase "a ten-million-dollar apartment" as well as being "a transbillionaire" (122). Examples of capitalist cosmopolitans abound. René's girlfriend, Suchitra Roy, condemns her parents for being "global capitalists". Having listed a variety of communist parties of India, all "Marxist-Leninist" at the core, but assuming about fifteen different party names, Suchitra tells René about how her Indian parents, "two intrepid capitalistically inclined entrepreneur types" (158), have moved to America to escape the predominantly leftist politics of the country, become economically successful in a range of businesses upon their arrival, and consequently are befriended with the exclusive members of "the political institutions of the Hindu right […] being fruitful and multiplying on fertile American soil" (159). In another conversation, U Lnu Fnu, the Myanmaran UN diplomat who welcomes René after he decides to leave the Golden house, talks about his former tenant, an airline pilot who has flown a wide range of cargo and people from mercenaries into Iraq to two hundred million dollars' worth of Venezuelan currency which is printed in Britain and loaded at the Heathrow without any security measures, yet regarded in Caracas as a huge military operation (211). It is the mobilization not only of people but also of money, legally or illegally, that attest to the prevalence of globalization, and the resultant capitalism in contemporary living.

Universalist cosmopolitanism cannot be separated from the considerations of economic inequalities and class divides. In keeping with this, the narrator asserts

that “[i]f you owed the bank a buck you were a deadbeat with an overdraft. If you owed a billion you were rich and the bank was working with you” (163). Having heard of rumours about Nero’s businesses’ awaiting bankruptcy, René recalls, in reference to Nero’s aspirations of conquering New York City, a kind of impossible utopia from Calvino’s book, in which he is actually an inhabitant of only an imaginary, invisible city called Octavia “a spiderweb city hanging in a great net over an abyss between two mountains” (164). The implication in this analogy is that utopianism and the universalist cosmopolitanism represented by not only Nero himself but also New York City exist in an abyss, a net, which will not last forever, and will soon give way to other understandings of contemporary cosmopolitanism. The narrator also accuses the deceived protagonist of lack of insight or the failure to look down, which will culminate in his “calamitous ending” (164). Nero’s association with the idea of universalist cosmopolitanism is made clear when René thinks that the old man refers to “pan-globalism” when he says, “One world. When they let us in, I’ll be the first in the door”, to recognize his mistake immediately and understand that Nero is actually referring to his plan to rent offices in One World Trade Center, the reconstructed buildings of twin towers after the 9/11 attacks. The reason for Nero’s plan to move to “One World” is twofold; first, he desires to give up his current tenancy in Gary “Green” Gwynplaine’s, a.k.a Joker’s, business center because he dislikes this presidential candidate and supports his rival, and secondly, he hopes to deal for new offices at the top of the new tower at very low prices as a clever business endeavor on his part. He is, however, disappointed at Romney’s defeat and Joker’s triumph in the 2016 presidental elections.

Cosmoflâneurs are cosmopolitan characters that move through the consumption spaces of the city, and thus, are highly attentive to the workings of neoliberal capitalism in these places. Rushdie’s narrator, just like *Saturday*’s Perowne, is mainly involved in cosmoflânerie in cosmopolitan New York through his movements across the city and his hyper-aware vision that discerns the ways in which the capitalist movements of people and monetary means affect the lives of the city’s cosmopolitans. Not only the homeless public speaker, Kinski, but also hundreds of protesters in the novel are also cosmoflâneurs, cosmopolitans in their

local engagements on a daily basis, rejecting the coercion of modern capitalism, feeling at home with a life of homelessness and mobility on the one hand and going beyond aimless wandering through their politically oriented activities on the other.

5.4. The Vernacular Ending

The Golden House opens space for the representation of many local versions of cosmopolitanism with a view to the vernacular. The elite district which is called Macdougal-Sullivan Gardens is portrayed in stark contrast to the broader outside world: "the Gardens […] was the enchanted, fearless space in which we lived and raised our children, a place of happy retreat from the disenchanted, fearful world beyond its borders" (9); yet the rest of the narrative problematizes this distinction as the private space becomes as much fearful as the world outside of it, causing those "borders" to get blurred. The tranquillity of the Gardens set against the chaotic outside city is hazarded as the inhabitants of this local area witness the one-after-another death of the Golden sons, and the eventual surrender of the house and its inmates to the blazes. For Rushdie himself, this is "a private tragicomedy inset inside a larger public tragicomedy", which reflects the more general condition: "The reason the Gardens as a setting was so helpful is that it makes that physical: there's this physically enclosed space, like a little theater, in which the characters can act out their lives. But it's also a secluded space. And around that secluded space there is the larger tragicomedy of America" (in Tuttle 2017). The correlation between the family and the country becomes manifest in the end.

The fatal end of all of the Golden men may be said to represent the destruction of the universalist understanding of cosmopolitanism and the serious consequences of extracting the self from locality and the desire for detachment from one's past. The implied author's fierce critique of universalist cosmopolitanism becomes more visible by the end of the novel. The reason for each of these deaths is inevitably connected to what takes place in the outside world as well as their inescapable past, "the slow fatal resurrection of the past" (285) and Nero's "faraway yesterdays that shone more clearly than last week" (318). René is well-aware of the invasion of the past in his narration, of all the "ghosts and death angels […] like a ticketless crowd bursting through the gates at a

big game" (287). René further cautions against the Goldens' biggest fallacy, the desire to rid themselves of history, even at the outset: "They wanted to step away from the responsibilities of history and be free. But history is the court before which all men, even emperors and princes, finally must stand" (53). By implication, the self-named emperor, Nero Golden, and his prince sons, with ancient gods' names, are in the end relegated to this position of accounting for their past, ironically having to renounce their unbridled freedom. René's girlfriend Suchitra, another character representing vernacular cosmopolitanism, and also known for her departure from her parents' capitalist orientations, reproaches the Goldens for their lack of local associations, for "denying their race": "These deracinated rich people rejecting their history and culture and name. Getting away with it because of the accident of skin color which allows them to pass" (184). She further anticipates their end although she speaks in a metaphorical sense: "[T]o pretend [your land] doesn't exist, that you never existed there, that it's nothing to you and you're nothing to it, that makes me feel they're agreeing to be, in a way, dead. It's like they are living their afterlife while they are still alive" (184). It is this unboundedness, in fact, that brings about their destructive end. Apu and his girlfriend are murdered by Nero Golden's enemies during their visit to his former city, Mumbai, so as to get rid of the ghosts of old days that chase him to his new life, which are portrayed in his detailed Manhattan cityscape, an image of the "empty city populated only by translucent figures" (228), "the ghosts of the lost past, haunting him" all from his home country (230). It is his conviction that they "just ripped [themselves] away" from their old life without conciliation that propels him back to India for "a journey backwards" (231). Eventually, the family needs to confront the end predicted by Apu: "I think a dark force out of the past would fly across the world and probably destroy us all" (232). His death at home becomes a testament to the inevitability of escaping the past as well as dividing the local from the global. Petya also decides to confront his past "phantoms", "a ghost or a memory", in a self-transforming walk of flânerie, his "great saunter" along a thirty-two-mile route around Manhattan Island to recover him from his agoraphobia as well as other past fears (205). Nero's oldest son, however, eventually becomes a victim of a street attack during Halloween parades, unable to protect himself from

imminent terror, ironically instigated by Kinski, the homeless orator, who has chidden street terror in his former speeches. Unlike his brothers, the youngest Golden son, D, chooses the Gardens for self-shooting as a result of his identity crisis that originated back in his childhood years when he saw the Michael Jackson-costumed hijra on the streets of Mumbai. Eventually, the fire in the Golden house has implications of taking revenge on Nero Golden's former business affairs back in India, causing Nero and Vasilisa's downfall. It is the impossibility to distinguish the global from the local, the historical from the present that rules the affairs and inescapable deaths of the Goldens.

The Golden house is symbolic in many respects as suggested by Walonen:

> [O]n a symbolic level the house that Nero Golden inaugurates represents the capitalist dream of reaching the pinnacle of wealth and power, the version of it for the era of neoliberal globalization that involves leaving one's roots behind and becoming part of the transnational, post-national plutocratic capitalist elite based in such global city "command centers" of global economy as Manhattan, London, and Tokyo and flitting free-wheelingly between these and other global cultural, leisure, and economic centres. (258)

The house embodied by Nero Golden himself is also depicted in a way to emphasize the analogy between him and America. They are both mighty, ruling, capitalist, yet unable to avoid destruction. Continuously weakening both mentally and physically, Nero is now more dependent on others. Towards the end, he becomes willing to listen to non-elite cosmopolitans, including the street speaker Kinski, who is invited to the Golden house and allowed to preach on the evils of guns. Likewise, Nero needs the friendship of a prostitute called Mlle. Loulou, whom he visits occasionally to listen to her philosophizing, rather than have sexual adventures, on several topics like street violence similar to Kinski's. The country Nero is associated with also undergoes a radical change through the impending effect of elections: "The world outside the haunted house had begun to feel like a lie. Outside the house it was the Joker's world, the world of what reality had begun to mean in America, which was to say, a kind of radical untruth: phoniness, garishness, bigotry, vulgarity, violence, paranoia" (284).

In the closing pages, Nero Golden is destroyed by fire in the Golden house, and symbolically the country is put on fire when the Joker president is elected in

November 2016. The fate of the family and the country is similar: "And the demented Joker out there, swinging from the Empire State Building with his greedy eye on the White House […] Tragedy or chance? And were there escape routes for the family and the country, or was it wiser to sit back and accept one's fate?" (276). Both cosmopolitan territories, the Golden house and America, face a failure of their universalist outlook – the international staff of the house begin to desert the house one by one following the handyman Gonzalo's departure and Vasilisa's remarks about "the unreliability of Mexicans" (368) while on a larger scale, the American government remains unwilling to accept Mexican immigrants on account of their unreliability and the problems they will bring to the country alongside. In a similar vein, the burning of the Golden house signifies more than a fire for the narrator, who views it as the burning of all civilization:

> Civilization itself seemed to be burning in the fire, my hopes, the hopes of women, our hopes for our planet, and for peace. I thought of all those thinkers burned at the stake, all those who stood up against the forces and orthodoxies of their time, and I felt myself and my whole disenfranchised kind bound now by strong chains and engulfed by the awful blaze, the West itself on fire, Rome burning, the barbarians not at the gates but within, our own barbarians, […] rising like savage children to burn the world that made them, claiming to save it even as they set it ablaze. (374)

This apocalyptic portrayal of the destruction of the house seems more like a comment on the futility of the attempt to divide the global from the local, and an interrogation of cosmopolitan universalism which is implicated in the family's refusal of their local associations. It becomes certain that the past is inescapable, as epitomized by the huge gunnysack of dirty laundry full of Indian clothing left at the Golden house's door a few days before the fire as a reminder of the old days when they called Nero "*dhobi*", meaning the laundryman (377). The final lesson drawn by René is that such an enclosed local place like the Gardens can be susceptible to demolition as much as the outside world surrounding it: "That there was no safe place, that the monster was always at the gates, and a little of the monster was within us too, […] no matter how lucky we were in life or money or family or talent or love, at the end of the road the fire was burning, and it would consume us all" (374). René's musings have resonances of Bauman's assertion that "[c]ontemporary fears, the typically 'urban fears', […] focus on the 'enemy inside'" (47-8). The fire stops being the foremost symbol of civilization's progress

in this contemporary picture, instead becoming its very eradicator. What is at stake here is the foundations upon which the notion of universalism is built.

In the end, the only survivors are the most important representatives of vernacular cosmopolitanism, René, Suchitra and the new generation Golden baby, Vespa. In a moment of recognition, René, together with Suchitra, understand that "the world was neither meaningless nor absurd, that in fact it had profound meaning and form, but that form and meaning had been hidden from us until now, concealed in the hieroglyphs and esoterica of power, because it was in the interests of the masters of the world to hide meaning from all but the illuminated" (162). Perhaps "the illuminated" corresponds to the hyper-aware cosmopolitans who have an insight into the covered dangers within the conception of the universalist understanding of cosmopolitanism, and thus, favour certain vernacular feelings, including love in its most local and purest sense. René concludes that "it was up to the two of us to save the planet and that the force that would save the planet was love" (162). This vernacular sensation that is inspired by human feelings in its purest sense without recourse to naïve optimism is love that must connect people in a locality first.

Another survivor of the final tragedy and a local cosmopolitan, Riya, reconsiders her long-held beliefs in identity politics, regretting that they actually have failed to prevent her lover, D Golden's death, and instead embraces a new set of ideas concerning love: "[L]ove is stronger than gender, stronger than definitions, stronger than the self. […] Identity – specifically, gender identity theory – is a narrowing of humanity, and love shows us how broad we can be. To honor my dead lover I reject the politics of identity and embrace the politics of love" (298). Convinced that it is the compulsion to identify with a specific gender identity – despite the multiplicity and freedom of choice – that brought about the demise of D, Riya contends that he could only have been saved through love. This orientation towards love recalls Rushdie's own testimony in an interview concerning *The Golden House* and the theme of love: "Certainly I've increasingly found in my writing that love becomes the dominant value" (in Tuttle 2017).

René in the end retreats from the universal "macro garbage" completely, deciding to return to vernacular cosmopolitanism altogether, to "hold on to life

[…], its dailiness and strength" (359). At this point, he invites Joker and his stories "to take a back seat and let real people drive the bus" (359). It is the "little lives" and real stories of those local cosmopolitans that must be understood now as everything else gets even less comprehensible in this world of ambiguities. He manages to complete his golden tale, yet attains only partial satisfaction with the conviction that "without love it was all ashes" (362). In the course of his deprivation in terms of love in the absence of Suchitra after he reveals that he is the real father of Vasilisa's baby, he holds on to the idea of love even more, and wishes "for love to conquer all" (364). Upon his reconciliation with his lover, he thus gets even more preoccupied with the emotion, expressing his belief in the power of love not as a universalist ideal, but as a human feeling ensuring cooperation only on the level of a couple's relationship:

> [W]e needed to come together and set love and beauty and solidarity and friendship against the monstrous forces that faced us. Humanity was the only answer to the cartoon [of Joker]. I had no plan except love. […] [F]or now there was only holding each other tightly and passing strength to each other, body to body, mouth to mouth, spirit to spirit, me to you. There was only the holding of hands and slowly learning not to be afraid of the dark. (365)

This final revelation on the part of the narrator, who can now be regarded as the new central character, summarizes the gradual passage in the novel from universalism to the vernacular understanding of cosmopolitanism. The only obstacle to his happiness is removed when he is entitled to be the legal parent of his four-year-old son Vespa, and Suchitra accepts a life with him and the child. In the final paragraph where he announces that "there are the three of us, Little Vespa, Suchitra and myself", their faces get continuously raddled as the camera spins around them, and they become a whole: "There is only the whirling movement of life" (380). Their entanglement in love represented in this final move of the camera lens making them a whole, a unified entity is, far from being utopian, the type of actual and local cooperation which is attainable and sought for by vernacular cosmopolitans.

CHAPTER 6

CONCLUSION

The impact of globalization – on social theories as well as literature – has become more discernable with the turn of the new millennium. With the world shrinking and getting globalized, a defining term – cosmopolitanism – for the contemporary state of the world has forced itself into the critical arena. In the realm of literature, this has given way to the emergence of a new sub-genre, the cosmopolitan novel, which is informed by the urge to respond to the demands of contemporary living in an unprecedented way. Its underlying idea consists in the inherent yearning of individuals and nations to respond to threats that disturb their sense of order, and the culminating recognition that they are unable to deal with such prevalent problems on their own and in a parochial manner. Thus, communication, on a small or large scale, becomes both inevitable and desirable to tackle the global threats inflicting the whole world, yet its implications within cosmopolitan theory have also come into close examination. In the same vein, another debated concept, cosmopolitan identity, has become a primary concern of cosmopolitan theory as well as cosmopolitan fiction. This study has come into existence out of the necessity to explore in some insightful ways these new conceptions as prevailing themes of twenty-first-century cosmopolitan fiction.

This dissertation has aimed to go beyond the classical – and universalist – understanding of cosmopolitanism by adopting, and also manifesting as representative of the new millennium, vernacular cosmopolitanism as its focus of scrutiny. It has argued that postmillennial British cosmopolitan fiction probes and employs themes of vernacular cosmopolitanism. The plurality of meanings, territories, and identities in cosmopolitan thought can be reflected in the contemporary novel in the rendering of cosmopolitan characters, spaces, events and themes. Having laid the foundations of the novel understanding of vernacular

cosmopolitanism, this dissertation has looked at the features of the cosmopolitan novel by offering new terminology in order to provide a precise language and analytical tools for reading contemporary cosmopolitan fiction: "artful immediacy" and "political hyper-awareness" to emphasize the cosmopolitan novel's instant and direct engagement with contemporary politics and neoliberal capitalism; "narrative glocality" to reflect the interpermeation of the global and the local in narrative spaces; and "*cosmoflâneur*" to typify a character that traverses the consumption spaces of a city in the cosmopolitan novel. The theoretical framework created in this study has been applied to the analysis of three postmillennial examples of cosmopolitan fiction – Ian McEwan's *Saturday* (2005), Zadie Smith's *NW* (2012) and Salman Rushdie's *The Golden House* (2017), which could possibly set a model for further critical engagement with many other contemporary cosmopolitan novels.

Based on Vertovec and Cohen's four principles of cosmopolitanism, a set of ideas have been assembled and reconstructed in this dissertation in order to establish an analytical framework for reading fiction. According to this framework, cosmopolitanism transcends nation-boundedness in terms of identifications in the sense that the postmillennial cosmopolitan novel responds to the world and global matters, even if it is sometimes only a partial engagement. Cosmopolitanism is also oriented towards the global as well as the local, which is reflected in cosmopolitan fiction's narrative glocality. Narrative glocality in *Saturday* facilitates the incorporation of broader perspectives beyond that of the protagonist while it envisions the discrepancy among various city spaces that are inhabited by both elite and non-elite cosmopolitans. In these novels, it is impossible to detach the local from the global, or visa versa; therefore, cosmopolitan characters are situated in glocality, a site of existence where they are exposed to the global even in their parochial or immediate environment. In *The Golden House*, the enclosed locality of Macdougal-Sullivan Gardens cannot insulate the Goldens from outside terror as the cosmopolitan family –unable to come to terms with the traces of their past – is annihilated together with the universalist values they represent. Cosmoflâneurs in these novels are under the yoke of class consciousness and inevitably immersed in consumerism; even if they try to resist the urge to consume, they are profoundly

exposed to consumerist objects during their wandering. In the course of his wandering throughout city spaces of London, and encountering anti-war demonstrators in some of them, Perowne also makes his way to Marylebone, a gentrifying and peaceful neighbourhood which stands in stark contrast to the streets vitiated by the mass walkers as well as to the ones that are "ungentrified" or "ungentrifiable" in *NW*. The cosmopolitan city as a consumption space is also demonstrated in *NW*'s London, where transnational media, banks, restaurants as well as numberless other consumables can be viewed in a single composite picture. In this cosmopolitan novel, the city itself is a site of consumption and commodification where even the culture is commodified. Rushdie's narrator's act of *cosmoflânerie* becomes a testimony to his hyper-aware vision, which handles consumption spaces on a global level by concentrating on the mobility of global capitalists like the Goldens, of capital as well as information with more grievous consequences.

This study has engaged with an understanding of cosmopolitanism in which culture is designated as anti-essentialist and everyday difference as an indispensible part of life, which is the case in *Saturday*'s and *NW*'s London and *The Golden House*'s New York City. Cosmopolitans often elude group allegiances and identifications precisely because cosmopolitan identity is informed by individualistic choices or a cosmopolitan outlook, rather than group dynamics. Cosmopolitan outlook is, then, a defining feature of identity for especially Smith and Rushdie's characters. *NW*'s Natalie and *The Golden House*'s central characters, the Golden family, perfectly exemplify this tenet of cosmopolitan fiction. These novels are, thus, characterized by vernacular cosmopolitanism: having given up universalist and overly-utopian ideals of soft cosmopolitanism, they are involved with the world in a more hyper-aware mode and acknowledge differences of interests and concerns in more local forms of cosmopolitanism.

At the centre of contemporary cosmopolitanism lies the conception of *choice* – self-fashioning and continuous mutability – of cosmopolitan identity, which in turn looms larger on the new novel form of the twenty-first century. To be more precise, cosmopolitan subjects relinquish self-definition delineated by nation-boundedness, or group affiliations, and instead tend towards a process of identity-

making through a set of ever-changing and alternating choices and associations. Cosmopolitan fiction, in like manner, dismisses preset forms and definitive tools, setting itself apart from all generic limitations, and liberating itself to make infinite choices in the process. All three novels can definitely be acclaimed for their embracing of new perspectives and fictional devices in conjunction with the pervasive cosmopolitan thought of the century. This propensity towards vernacular cosmopolitanism is also conspicuous in their changing – and less celebratory – stance towards the blend of cultures in the face of globalism and its unfavorable ramifications. The novels display a hyper-awareness towards global matters in a way in which an immediate yet cogent response to the contemporary world becomes an indispensible constituent of the narrative.

All three novelists in this dissertation – Ian McEwan, Zadie Smith and Salman Rushdie – share a particular point of departure from their former oeuvre through their clearly identifiable shift to certain modes of twenty-first-century aesthetics that facilitate their intensifying levels of concentration in cosmopolitics, in a way to successfully meet Nealon's demand for the post-postmodernist literature to prioritize the political and economic realities as primary constitutive elements of literary subject matter. To put it differently, they all demonstrate a changing attitude towards fiction, which is characterized by a renewed focus on content over form: "The sea change, I think, is a matter of emphasis. The emphasis among […] the post-postmodernists, is less on self-conscious wordplay and the violation of narrative conventions and more on representing the world we all more or less share" (McLaughlin 66-7). These novels, like many other examples of postmillennial fiction would do, grapple with contemporary global issues, among which are global wars, nuclear weapons, exploitation of financial means, global economic crisis, environmental problems, poverty, everyday violence, class divides, the dehumanizing impact of technology as well as ineffective responses to all these issues. To the question of his immediate fears for the world, Rushdie responds that the threat of nuclear war and the threat to saving the planet in general are of great concern for him (in Pizzoli 14), and he reflects this concern in *The Golden House* by commenting upon the Joker president's eagerness to implement nuclear power. Although the obvious reference of this character is Donald Trump,

the 45th president of USA, in this novel, Rushdie seems to attack a more general political abyss which would perhaps outgrow a particular presidential period. In the same interview, Rushdie states: "I wasn't only thinking of Trump. That's a statement that could be made about many people who are corrupted by power. As the old saying goes: Absolute power corrupts absolutely" (in Pizzoli 12-3). This idea may lead us to Brennan's conception of Americanism as a masquerade for cosmopolitanism, a recognition of the imperial power exploitation with America functioning as a replacement for the earlier dominance of the British Empire.

On the other side of the Atlantic, another cosmopolitan city, London, is represented as a glocal space where economic inequalities also predominate, whereby the main concern of citizens is that of class rather than race, culture or any other sorts of division, as Zadie Smith herself asserts in an interview on BBC. This is what remains outside the limits of everyday diversity, in which while any kind of difference is accepted and made ordinary, class divides continue to deepen social injustice and financial inequalities, as explored in *NW* and in *Saturday* to some extent. It has been observed in this study that *Saturday*'s engagement with class and economic aspects of cosmopolitanism is relatively more limited for reasons that have been primarily expounded in reference to 2008 global financial crisis, an event which marks a decisive moment in cosmopolitan fiction's new impulse to represent the impact of this economic challenge upon society. As a novel preceding this date, then, *Saturday* shares this impulse to a limited extent and deals with global issues in a more ambivalent manner.

This dissertation may lead to further trajectories and pose noteworthy questions considering currently disputed world events and their repercussions in fiction. We have recently been witnessing a challenge to cosmopolitanism as a universalist concept, which can be discerned in the shifting politics of the worldwide community. More and more countries seem to be returning to vernacularism, looking inwards and reconsidering their global and local allegiances. Yet, the distinction between adopting a vernacular outlook and turning one's back altogether to the world in a parochial manner is not straightforward. The era of global solidarity proves to be an utopia in the face of the impossible eradication of international conflicts and increasing threat of global wars.

Evidently, the June 2016 referendum on Brexit recalls the question of whether it is an anti-cosmopolitan move. Does Britain's recent decision to abandon its EU membership mark an inclination towards parochialism or towards vernacular cosmopolitanism? Rushdie views Brexit as a revitalization of Britain's imperial dream: "The whole Brexit thing was a retreat into a fantasy of England, some imagined moment in which everybody wore straw boaters. They were glorious and they ruled the world. And the fact that all this was based on the exploitation of an empire, we just agree not to mention that." (in Tuttle 2017). Yet, despite its obvious positioning against multiculturalism and towards English nationalism, the Brexit decision is more complicated than this old-fashioned idea of British sovereignty when vernacular connotations of cosmopolitanism are concerned. As Calhoun argues, "Those who have benefited from globalization—the well-educated and well-off, especially those linked to growing service industries in the southeast rather than old money in the Tory constituencies of middle England and the southwest—voted disproportionately to stay in Europe" ("Brexit" 51). This amounts to voting against the universalist cosmopolitanism that benefits the elite rather than the non-elite as Calhoun's article's title "Brexit is a Mutiny against the Cosmopolitan Elite" suggests. "Brexit is a rejection of 'Cool Britannia,' the 1990s branding of a cosmopolitan, creative and united Britain as a part of a happy vision of globalization" ("Brexit" 52), Calhoun avers, by distinguishing this universalist cosmopolitanism envisioned in the unison with Europe as an economic advantage of globalization from the vote of the non-elite population that suffers from poverty, unemployment, and less beneficiary aspects of globalization. Calhoun further argues that immigrants, hence diversity, is significant for the elite cosmopolitans who voted against Brexit not because they wholeheartedly support multiculturalism but because they need these 40 percent population of London as workers in their service and construction industries ("Brexit" 52). This idea is in alignment with the ideological stance and much of the fictional analysis in this dissertation. It also emphasizes the question of whose cosmopolitanism it is, just like the one posed above concerning whose Brexit decision it is. Postmillennial British fiction that follows and revolves around Brexit can possibly be analyzed with a view to the idea of vernacular cosmopolitanism as well as the analytical tools that are provided

in this dissertation, and alternatively the topic could be extended to the relationship between cosmopolitanism and British or American nationalism to become the subject matter of yet another related study. Nevertheless, this thesis also acknowledges the fact that there may be narratives that follow the universalist orientation even if they belong to the postmillennial period, and that some novels would not necessarily fall under the categories delineated in this study.

The writing of this thesis also coincides with another significant cosmopolitan phenomenon – the Covid-19 coronavirus pandemic – which can without doubt be called "the cosmopolitan virus" as Ruud Koopmans (Berlin-based researcher and head of the Migration, Integration, Transnationalization research unit) does. Koopmans argues that "[m]embers of the [elite] cosmopolitan class who regularly travel to foreign countries for international summits, business conferences, concert tours, and sports tournaments are much more likely to have been exposed to the virus than ordinary citizens who live their lives mainly locally and nationally" (2020). Yet, he adds: "The princes of our globalized world are perhaps more likely to get infected, but less likely to die. Those who do not belong to the cosmopolitan class and those who cannot afford Champions League tickets or ski holidays in the Alps have so far been much less likely to catch the virus, but especially the old among them have a high chance of the infection being fatal" (2020). Not only the disease's mortal consequences but also its economic devastation are felt more seriously by the non-elite, the "locally rooted", who are, unlike the elite, unable to switch to home office to avoid infection and compelled to work under more pressure (Koopmans 2020). Koopmans, thus, cautions that "[i]n the longer term, the economic fallout of the corona crisis is likely to be borne disproportionately by precisely these more locally rooted sections of the population, whose 'indispensability' may turn out be short-lived" (2020). This is also relevant to the discussion of vernacular cosmopolitanism here as well as the following decades of postmillennial fiction.

A future sub-genre of pandemic fiction will perhaps emerge in the following few years in the literary realm as a response to the radical changes in human lives and interactions following the social, cultural, economic and political ramifications of the coronavirus pandemic. It can be confidently argued that this

fiction can possibly be read against the bulk of cosmopolitan theories outlined and detailed in this dissertation. Although the pandemic is a sweepingly global problem, as it is, the possible question of why its consequences affect certain cosmopolitans – the non-elite and working-class – more while the remaining elite remains relatively untouched or at least suffer less from its financial disarray remains to be explored. Unequal access to vaccination and primary health care services in certain parts of the world also revoke the questions that are posed by vernacular cosmopolitanism. The conceptual distinction between universalist and vernacular cosmopolitanisms as explored in this thesis will also work perfectly with a study of postmillennial fiction exclusively dealing with the implications of Covid-19 for contemporary human existence and cooperation.

Certain breakdowns and historical moments mark a turning point in both cosmopolitan thought and fiction as this dissertation argues and demonstrates. The three milestone dates that lead to paradigmatic changes are 2001 (September 11 terrorist attacks), 2008 (the global mortgage financial crisis), and the third moment would certainly be 2020 (the global outbreak of the Covid-19 pandemic). The implications of each historical event can be observed in the fiction that follows, as is the case with the novels analyzed in this dissertation. The first novel scrutinized, *Saturday*, predominantly reflects the public paranoia in the aftermath of 9/11, which is encapsulated in its plot device of a burning plane and the post office tower in London on the date of 15 September 2003, about one and a half year after the actual reference event took place in New York. In the other two novels that follow the momentous date of 2008 economic crisis, in *NW* and *The Golden House*, new thematic dimensions – as well as ensuing conceptual terms – have been added to the definition of cosmopolitan fiction: the economic consequences of globalization and neoliberal capitalism can be efficiently explored with the sub-genre's qualities of "artful immediacy" and "political hyper-awareness". The third moment – 2019 pandemic – will indisputably bring into attention other concerns including biological wars, posthuman technologies, the manipulation of natural forces, and space travel, alongside the already existing cosmopolitan themes like human communication and identity, global mobilization, communal cooperation, global economic inequalities and environmental matters, to list only a few. Ishiguro's

post-pandemic novel, *Klara and the Sun* (2021), to illustrate, explores several of these issues. It can be argued, then, that cosmopolitan fiction will continue to be an organic part of literary discussions in the years that follow, and the above-mentioned topics can constitute a focus of attention for further studies. To be more specific, recent novels by contemporary authors like David Mitchell, Kazuo Ishiguro, Caryl Phillips as well as many young emerging writers who get recognition in literary circles can be read against the backdrop of cosmopolitan theory.

Another challenge to universalist cosmopolitanism in the contemporary moment is the search for radical ways to decentralize global financial power, among which are emerging monetary systems. Aspiring to go beyond dollar-dominated exchange systems through the ever-growing popular use of cryptocurrencies, these systems defy a centralization of power to issue money as well as possible governmental interventions. The changing medium of exchange in global trade can have further implications for international relations, which in turn inform the de novo trends in cosmopolitan fiction. In the same vein, the decentralization of financial arenas through growing economic powers like China entering into the global scene also mark a new challenge to universalist cosmopolitanism, especially to the version which is defined as Americanism. Vernacular cosmopolitanism in postmillennial fiction will possibly highlight the impact of engrossing virtuality in almost every aspect of human life including monetary systems, communications, professions and even humanity itself. These remarkably significant subjects will probably constitute a rich content for cosmopolitanism and fiction studies that will follow.

In another front concerning the rise of populism, the universalist orientation in cosmopolitan thought comes up against confrontations in social, political as well as literary spheres. Populist movements and mass demonstrations complement the main thematic concerns of *Saturday* and *The Golden House*. Saturday witnesses the historical moment of a massive march against the impending Iraq war while *The Golden House* relates a number of public protests brought about by political and economic turmoil, especially the disillusionment caused by US election results spanning the period from 2008 through 2016. Protests unmistakably constitute a

significant theme of the cosmopolitan novel, which seeks to investigate this populist turrent. Drawing attention to escalating populism, Calhoun makes an astonishing comparison: “[T]he Brexit campaign was a close cousin to Donald Trump’s quest for the US presidency. Both are part of a still wider populist surge that expresses frustration with radically intensified inequality, stagnant incomes and declining economic security for middle and working class people in ostensibly prosperous countries” (“Brexit” 53). Mainstream insurrection against the economic exploitation of globalization in quite diverse ways has been, and will always be, a concern of cosmopolitan fiction, which accordingly can be explored with recourse to the analytical vocabulary that has been provided in this dissertation.

Vernacular cosmopolitanism in fiction is not only concerned with problems but also some solutions, which are, nevertheless, hard to offer in an era in which coming up with real time resolutions is somehow painful, too. This study has acknowledged the difficulties in identifying the solutions that vernacular cosmopolitanism offers in very concrete terms as the term itself corresponds to multifarious senses. Yet, all three novels explored in this dissertation are revealed to present as alternative to universalist cosmopolitanism a vernacular conception, which is in no way regarded as a utopian ideal but as an actually attainable everyday human feeling: human interaction with unfamiliar fellow citizens, genuine communication in friendship and love in its purest sense. In *Saturday*, the neurosurgeon, Henry Perowne, attains a cursory moment of interaction with an anonymous street-sweeper with an eye-contact fraught with meaning and empathy recurring twice, both on his way to and from a night operation upon seeing that the cleaner’s overtime is not yet over. At the end of *NW*, two old childhood friends, Leah and Natalie, are reconciled and come together after years of distance due to class distinctions, in order to seek justice for the murder of another local resident, Felix, and meanwhile refresh their vernacular feeling of friendship. *The Golden House* ends with feelings even deepening; love wins over money, and consequently, the only survivor in a time of flux is vernacular cosmopolitanism rather than universalism. Although they lack in clear material solutions, the novels seem to offer something very human in their finales perhaps as a revolt against the times that are increasingly getting dehumanized. It must be finally noted that these

novels' solutions are never irrelevant, considering the fact that feelings and interactions have become more and more local and vernacular especially in these times of lockdowns and social distancing that we are all having to go through nowadays.

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APPENDICES

A. CURRICULUM VITAE

PERSONAL INFORMATION

Surname, Name: Toprak Sakız, Elif
Nationality: Turkish (TC)
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EDUCATION

Degree	Institution	Year of Graduation
MA	METU English Literature	2008
BA	METU Foreign Language Education (ELT)	2004

WORK EXPERIENCE

Year	Place	Enrollment
2010-Present	Dokuz Eylul University	Instructor
2010-2010	İzmir University of Economics	Instructor
2004-2010	Atılım University	Instructor

FOREIGN LANGUAGES

Turkish (Native), English (Advanced), Spanish (Intermediate)

PUBLICATIONS

1. Toprak Sakız, Elif. “The Power of Language over the Subject in Dorris Lessing’s Short Story ‘To Room Nineteen’.” Journal of Language and Literature Studies, vol. 20, 2019, pp. 397-413.

2. Toprak Sakız, Elif. “Implications of Narrative Unreliability in Kazuo Ishiguro’s *The Remains of the Day*.” Gaziantep UP, vol. 18, no. 3, 2019, pp. 1050-1057.

RESEARCH INTERESTS

Contemporary fiction, postmodernism, post-postmodernism, drama, cosmopolitan theory, critical theories, postcolonial studies

B. TURKISH SUMMARY / TÜRKÇE ÖZET

Kozmopolitlik kavramı, ortak küresel sorunlara çözüm yolları ararken dünyanın bir bütün olarak ele alınması gerekliliğinden dolayı giderek önem kazanmaktadır. Yeni milenyumun ilk yirmi yılı bu terimin sosyal, kültürel ve edebi çalışmalar alanlarında yeniden ve hiç olmadığı kadar ilgi odağı olmasına tanıklık etmiştir. Özellikle kozmopolit iletişim ve kozmopolit kimlik kavramları önemli ölçüde tartışmaların odağında olmuştur. Edebiyat alanında ise bu kavramların çağdaş İngiliz romanını nasıl etkiledikleri ve bu türün özelliklerinde ne şekillerde yansıtıldıkları halen keşfedilmeyi bekleyen bir konudur. Bu eksiklikten yola çıkan bu çalışmada, disiplinler arası bir yaklaşımla birçok farklı alandaki kozmopolitlik kuramları baz alınarak, kozmopolitliğin milenyum sonrası İngiliz romanındaki yankıları ve kozmopolit roman türünün özellikleri araştırılmaktadır. Ian McEwan'ın *Cumartesi* (2005), Zadie Smith'in *NW Londra* (2012) ve Salman Rüşdi'nin *Altın Ev* (2017) romanlarını kozmopolit roman bağlamında inceleyen bu çalışma, kozmopolitlik kavramının zaman içerisinde uğradığı değişimi takip ederek, kavramın milenyum sonrası ortaya çıkan en yeni anlayışını temel alır ve roman incelemelerini bu çerçevede şekillendirir. Kozmopolit düşüncede evrenselcilikten partikülarizme geçişi, bu romanların her birinin yöresel kozmopolitlik anlayışları ile gözlemlemek mümkündür. Kozmopolitliğin edebiyat üzerindeki etkisi bundan önceki bir takım çalışmaların da odak noktası olmasına rağmen, yeni bir yöresel kozmopolitlik anlayışının edebiyatla kesişmesini ele alan bu çalışma, kavrama farklı bir bakış açısı ile yaklaşması ve kozmopolit romanın özelliklerini, öne sürdüğü yeni terim ve kavramlarla açıklamaya çalışması yönüyle diğer çalışmalardan ayrılmaktadır.

Yeni kozmopolit romanın doğuşu, Berthold Schoene'ye göre, çağdaş İngiliz kozmopolitliğinin ortaya çıkmasıyla gerçekleşmiştir ve çağdaşın tanımı iki önemli olaya dayandırılabilir: 1989'da Berlin Duvarı'nın yıkılması ve 2001'de Dünya Ticaret Merkezi'ne yapılan terör saldırısı. Bu tarihlerden itibaren dünyanın giderek daralmasının roman türündeki temsili ancak Schoene'nin "kompozitlik" ("compositeness") diye adlandırdığı yeni bir anlatım yoluyla yapılabilir. Bu terimin

milenyum sonrası romanları incelerken faydalı olabileceği kabul edilmekle birlikte, kozmopolitlik anlayışının yeniden şekillenmesine yol açan bir başka olay – 2008 yılında meydana gelen küresel ekonomik kriz – bu çalışmada öne çıkarılmakta ve bu tarih itibariyle kozmopolit romanın bir takım yeni yönler kazandığı ileri sürülmektedir. Kozmopolit romanın özellikle neokapitalizm ve küresel ekonomiyle bağlantılı olarak çağdaş politikayla meşguliyetinin giderek daha açık ve aşırı duyarlı hale geldiği gözlenmektedir. Bu yönüyle kozmopolit romanın evrenselci kozmopolitlik (universalist cosmopolitanism) anlayışından sıyrılarak, partikülarist, yerel, mahalli veya olağan olarak tanımlanabilecek yöresel kozmopolitliği (vernacular cosmopolitanism) temel aldığı ve çeşitli öğeleri aracılığıyla onu etkin bir şekilde yansıttığı öne sürülebilir. Böylece bu yeni kozmopolitlik anlayışı, neoemperyal Amerikan hakimiyetinin üzerini örten bir maske olarak da görülen aşırı iyimser ve ütopyacı olan evrenselci kozmopolitliğin yerine geçmiştir. Brennan'ın kozmoteorisine göre örtülü bir Amerikanizm olan kozmopolitlik kavramına dikkatle yaklaşılmalı ve kavramın idealist olmayan ve suistimale yol açan yönleri öne çıkarılmalıdır. Bu doğrultuda bu çalışma, kozmopolitlik kavramının roman ile ilişkisinde daha az vurgulanan ekonomik ve sınıfsal faktörlerin önemini vurgulayarak kavramın bu yönlerini roman incelemesinde kullanılan araçlarda göstermektedir. Bunu yaparken de yöresel kozmopolitlik kavramında, daha önceki evrenselci anlayıştan farklı olarak, kozmopolitlik tanımının içindeki sayısız farklılıklara yer verildiği daha kapsayıcı ve gerçekçi bir kozmopolitlik anlayışının hakim olduğu gösterilmeye çalışılmıştır.

Bu tezde kabul edilen kozmopolitlik anlayışı yirmi birinci yüzyılda giderek önem kazanan başka bir terimden de yola çıkılarak şekillenmiştir: post-postmodernizm. Bu terim oldukça değişken ve belirginlikten uzak olmasına karşın, Fredric Jameson'ın "geç kapitalizm" kavramının post-postmodernizm dönemindeki karşılığı olarak, Jeffrey T. Nealon (2012) tarafından "tam-zamanında kapitalizm" olarak adlandırılarak, kozmopolit romanı anlama çabalarına da ışık tutucu olarak görülebilir. Nealon'a göre postmodernizmde daha çok "parçalanma" ("fragmentation") ile bağlantılı olan edebiyat anlayışı, post-postmodernizmde yerini "yoğunlaştırma" ("intensification") terimine bırakmıştır. Dilbilimsel bir çağ olan postmodern edebiyat çağı "kapsamlayıcı bir rol" ("synecdochic role")

üstlenirken, yani önce edebi "parçayı" okuyup sonra "bütün" ortamı anlamlandırırken, post-postmodern edebiyatta bu tam tersine dönmüştür, böylece "bütün", yani sosyal, ekonomik ve kültürel olgular, "parça" olarak düşünülen edebiyatı şekillendirir ve anlamlandırılmasına ışık tutar. Bu tezde çağdaş edebiyatla ilgili bu görüş kabul edilerek, kozmopolit roman, bu tür bir okumaya oldukça elverişli bir tür olarak görülmektedir. Bunun en önemli nedeni, kozmopolit romanın, globalleşmenin yol açtığı tüm koşullar ile dünyanın bir bütün olarak karşılaştığı her türlü sorunu hemen ve duyarlılıkla ele almayı hedeflemesi ve bu şekilde Nealon'ın tanımındaki gibi bütünden yola çıkarak parçayı keşfetmeye çalışmasıdır. Kozmopolit yazın ile kozmopolitliğin özellikle ekonomik ve sınıfsal yönlerinin ilişkisini ele alan bu tez, Nealon'ın edebiyatın "sosyoekonomik" bağlamda tartışılması gerektiği düşüncesine karşılık vermektedir. Bu çalışmada, yeni kozmopolit koşulların içinde yer alan sosyoekonomik mekanizmaların, milenyum sonrası kozmopolit romanda önemli ölçüde yansıtılmakta olduğu öne sürülüp, bu durum roman incelemelerinde gösterilmeye çalışılmıştır. Kozmopolitliğin özünde sınıf ile yakından ilişkili bir olgu olduğu düşüncesi (Binnie) haklı görülerek, bu doğrultuda, incelenen romanlarda ele alınan kozmopolit toplumlarda özellikle de neokapitalizmin etkileriyle hakim olan ekonomik eşitsizlikler ve sınıfsal ayrımlar gözler önüne serilmektedir.

Günümüzdeki kozmopolitlik tartışmaları göreceli olarak "yeni" kabul edilebilir çünkü Kant zamanında öne çıkan terim uzun yıllar boyunca kuramsal anlamda özellikle de edebiyat eleştirisinde ilgi odağı olmaktan çok uzak kalmıştır. Ta ki yirmi birinci yüzyılda, dünyanın içinde bulunduğu yeni küresel koşulları yansıtmada etkinliği ve geçerliliği yeniden keşfedilene dek. Kiniklerin "kozmos vatandaşlığı", Stoacıların ise "insanlığın birliği" düşünceleri çerçevesinde şekillenen terim, Kant tarafından geliştirilmiş ve çağdaş kozmopolitlik anlayışının temelini oluşturmuştur. Kant'ın kozmopolitlik düşüncesine göre evrensel adaletin yanı sıra bir toplumda ahlaki ve politik birliğin sağlanması sadece o toplumun değil tüm insanlığın kapasitesini üst seviyelere çıkarmaya olanak sağlar. Bu evrenselcilik fikrinin yansımaları, 19. yüzyılın sonları ile 20. Yüzyılın başlarında edebiyatta enternasyonalizme olan ilginin artması ve 2. Dünya Savaşı'ndan sonra ise nasyonalizm ve ulusal kimlik kavramlarının sorgulanarak yeniden şekil

kazanmasına kadar uzanır. Küreselleşmenin yanı sıra ulusötesicilik kuramları kozmopolit düşüncenin şekillenmesinde büyük rol oynamaktadır. 1990'lardan sonra ise kozmopolitlik kavramının önemi giderek artmış ve günümüzde birçok farklı disiplinin odak noktası haline gelmiştir.

"Kozmopolit roman" kavramı benzersiz şekilde edebiyat alanında yerini almış, aslında yeni bir İngiliz roman türünün doğuşunu işaret etmiştir. Bunun nedenlerinden biri post-postmodernizm tartışmalarının hız kazanması ile giderek artan tüm dünyada birbirine bağlantılılık durumuna edebiyatta da kayıtsız kalınamamasıdır. Karşılıklı bağlılık ile karakterize edilen küresel koşulların yalnızca olumlu yönleriyle ele alınması doğru değildir, bu nedenle küreselleşmenin kaçınılmaz olan olumsuz sonuçları da çağdaş kozmopolit romanın hedefi haline gelmiştir. Bu durumda, çağdaş kozmopolit romanın 1990'lar öncesi söylemlerden iki şekilde ayrıldığı öne sürülebilir. İlk olarak, özellikle postmodern romanla birlikte önem kazanan çokkültürlülük ve onun içinde barındırdığı olumlu çağrışımların ve ikinci olarak kozmopolit düşüncenin kendi içerisinde yer alan evrenselcilik anlayışının ötesine geçilmiş ve yeni yüzyıl ile birlikte yeni bir kozmopolitlik anlayışı görülmeye başlanmıştır.

Çokkültürlülük, toplumlardaki kültürel çeşitliliğe cevap olarak bireylerin grup bağlarını korumaları ile kendi kültürel toplumlarına bağlılıklarını sürdürmelerinin yanı sıra, birçok kültürel topluluğun oluşturduğu daha geniş bir toplumda farklılıklara rağmen uyum ve anlayış içinde yaşamaları olarak tanımlanabilir. Kozmopolitlik ise, çokkültürlülükten farklılık göstererek grup dinamikleri yenine bireysellik üzerine temellenir. Kültür anlayışı da bu doğrultuda kozmopolitlik ile birlikte değişmiş, kültürleri sınırlarla ayırmanın mümkün olmadığı vurgulanarak kozmopolit bir toplumda farklılığın olağan ve günlük bir olgu haline geldiği görülmüştür. Çokkültürlülüğün yanı sıra, klasik anlamda evrenselci kozmopolitlik yaklaşımı da günümüzün koşullarını yansıtmada yetersiz kalmaktadır. Kozmopolitlik teriminin ilk anlamları dünyanın birliği düşüncesi üzerine kurulu olup, tüm dünya vatandaşlarının ayrım gözetilmeksizin eşit değer ve haklara sahip olması yoluyla toplumlarda farklılıklara hoşgörülü yaklaşımın ve dayanışmanın artırılması gerektiğini ve böylece küresel sorunlara ortak bir çözüm sağlanabileceğini vurgulamaktadır. Çağdaş kozmopolitlik düşüncesinde ise böyle

bir ideal abartılı ve gerçekçiliğin dışında aşırı iyimser olarak kabul edilir. Örnek vermek gerekirse, küresel iklim değişimi veya 2020 yılında tüm dünyada milyonlarca insanın ölümüne neden olan korona-virüs salgını küresel olarak ele alınması gereken sorunlardır ve küresel işbirliği gerektirmektedir. Evrenselci kozmopolitlik, bunlar gibi ortak sorunların tüm dünya vatandaşlarını benzer şekilde etkilediğini ve çözümünde küresel iletişimin etkin olacağını vurgular. Bu düşünce tamamen yanlış olmamakla birlikte, sonuçlara bakıldığında yeterli olmadığı anlaşılmaktadır. Yöresel kozmopolitlik anlayışında ise her ne kadar tüm dünyada hakim olan "ortak" sorunlardan bahsedilse de sorun ne olursa olsun tüm insanları veya toplulukları eşit şekilde etkilemez; sınıfsal ayrımlar bunda büyük rol oynar ve sonuçlar kimileri için çok daha ciddidir. Milenyum sonrası kozmopolit roman, belki de diğer tüm türlerden daha büyük ölçüde dünyayı ve küresel bir bilinci ele almasına karşın, evrenselci yaklaşımın küresel iletişim idealine oldukça şüpheci yaklaşmaktadır. Bu nedenle, daha geçmiş dönemlere ait olan bu tür bir yaklaşımın yerine yirmi birinci yüzyıl romanlarını anlamada daha etkin olan partikülarizm ve yöresel kozmopolitlik kavramlarına dönülmelidir. Brennan'ın Kozmo-Teori'si kozmopolitliğin, ilk bakışta inkar ediyor gibi görünse de yerel bir karaktere sahip olduğunu ileri sürer. Benzer şekilde, Robbins kozmopolitlik teriminin başına aldığı sürekli değişen – "kökleşmiş" ("rooted"), "farklı" ("discrepant"), "vatansever" ("patriotic"), "yöresel" ("vernacular"), "zaten-varolan" ("already-existing"), "elit-olmayan" ("non-elit"), vb. gibi – sıfatlar ile birlikte yeni anlamlar kazandığını vurgular.

İlk kez Homi K. Bhabha tarafından öne sürülen "yöresel kozmopolitlik" terimi, kozmopolit insanlar ve bölgeler içerisindeki partiküler ve yerel farklılıklara karşı daha duyarlı ve böylece de çok daha kapsamlı yeni bir kozmopolitlik anlayışına tekabül etmektedir. Bu sayede, kozmopolit birey denilince akla yalnızca içinde bulunduğu lokalliği aşıp daha büyük bir kozmopolit topluma ait olmasına olanak sağlayacak güce sahip olan insanlar gelmez, aynı zamanda gerek maddi gerek politik zorunluluklardan dolayı yer değiştiren ve olanakları daha az olan insanlar da bu tanımın kapsamında yer alır. Evrenselcilikten partikülarizme geçiş, kavramın seçkinci ve özgürleştirici "üstten" ("from-above") anlamlarından sıyrılıp daha kapsayıcı ve yöresel olan "alttan" ("from-below") formuna geçmesi anlamına

gelir. Bu form, kozmopolitliğin neoliberal kapitalizm ve yeni emperyalizm ile örtüşen bir takım ekonomik yönlerine de eleştirel bir bakış getirerek kavramı özünde sınıf ile bağlantılı bir olgu olarak kabul eder. Calhoun kozmopolitliğin, "sık seyahat edenlerin sınıf bilinci" olarak görülmesinden dolayı anlamının indirgenmesine karşı çıkarak savaş, işsizlik, yetersiz yaşam koşulları, sığınma veya çevresel zorunluluklar gibi daha birçok nedenle yer değiştirenlerin de kozmopolit tanımı içerisindeki yerine dikkat çeker. Benzer şekilde Clifford, kozmopolitliğin "(çok güçlü) bir seyahat etme kültürünün ideolojisi" olduğunu vurgulayarak, bu düşünceye göre farklı sınıflara ait insanların kozmopolitler (seyahat edenler) ve lokaller (yerliler) olarak iki gruba ayrıldığını gösterir (107-8). Yöresel kozmopolitliğe göre ise bu ayrım ortadan kalkar çünkü daha az öncelikli vatandaşların durumu da aslında tanımın önemli bir boyutunu oluşturur. Bruce Robbins'e göre "biz" ve "onlar" ayrımı kadar, "kozmopolit" ve "yerel" ayrımı da günümüzde artık geçerli değildir ("Comparative" 181). Pnina Werbner da, "yöresel kozmopolitlik" terimini kullanır ve bu kavramın oksimoron olma, yani tezatlıklar içeren, yönünü vurgular. Aynı zamanda "işçi-sınıfı kozmopolitliği" terimi ile de kavramın elit anlamlarını sorgular. Yöresel kozmopolitlik, çağdaş toplumlardaki etnik, ırksal ve kültürel başta olmak üzere her türlü farklılığı bu toplumların olağan, sıradan ve günlük unsurları olarak kabul ederken, sınıfsal yapının ve sınıf bilincinin toplumları şekillendirmedeki rolünü vurgular. Yöresel kozmopolitlik kavramının karşılık geldiği anlamlar çok çeşitli olmakla birlikte aşağıdaki maddelerde özetlenebilir: a) sıradan kozmopolitler tarafından gerçekleştirilen ulusötesi faaliyetler ile yerel girişimler; b) (soğuk) savaşlar, ekonomik ve çevresel felaketler, işsizlik ve diğer birçok zorunlu yer değiştirmeler sonucu ortaya çıkan "ihtiyaçtan" doğan kozmopolitlik çeşidi; c) olağan ve yöresel hale gelen günlük/sıradan farklılıkların kabul edilmesi; d) uzamsal hususlara odaklanılarak yerel kozmopolitlerin belirli ihtiyaçlarının dikkate alınması; e) evrensel ile mahalliye, global ile lokale aynı anda bağlı olma durumu; f) ayrıcalıklı elit sınıfların kültürel olarak yer değiştirmesi özgürlüğü olarak görülen tek-yönlü kozmopolitlik anlayışından uzaklaşılarak, işçi-sınıfı kozmopolitlerinin de varlığının kabul edilmesi; g) yer değiştirebilme olanağının olup olmadığına bakılmaksızın dünyaya açık olma durumu; h) gerçekçi olmaktan uzak evrenselci ve ahlakçı idealizmin

ötesine geçilerek, neoliberal kapitalizm ile yeni emperyalizmin etkileri altında kalan kozmopolitlik kavramının ekonomik yönünün dikkate alınması gibi anlamlar içerir.

Bu çalışma, yöresel kozmopolitlik kavramının İngiliz romanına nasıl yansıdığını gösterebilmek için öncelikle kuramsal olarak kavramı derinlemesine ele almakta ve roman incelemelerine uyarlamak amacıyla bir takım okuma araçları ve terimler ortaya koyarak bunları ilerleyen bölümlerde incelenen romanlarda uygulamaya koymaktadır. Yeni yüzyıl ile birlikte öne çıkan yeni yaklaşımları daha ayrıntılı bir şekilde ele alabilmek için kozmopolitlik kavramına multidisipliner bir açıdan bakmak daha doğru olur. Kozmopolitlik terimi siyaset bilimi, kültürel çalışmalar, sosyoloji, ekonomi, medya çalışmaları ve edebiyat kuramları gibi bir çok alanın araştırma konusu olmuştur. Bu çalışmada ise böylesine geniş sınırları olan bir kavramı en iyi şekilde anlamak için konuya eklektik ve sentezleyici bir şekilde yaklaşılmaktadır. Çalışmanın bu amacı doğrultusunda, S. Vertovec and R. Cohen'in *Kozmopolitliği Anlamak: Teori, Bağlam, ve Uygulama* (2002) adlı kitabında yer alan dört ana maddede özetlenen kozmopolitlik tanımı genel bir çerçeve olarak kabul edilir ve sonraki tartışmalara ışık tutar. Vertovec ve Cohen, kozmopolitliği, çağımızın kültürel olarak çapraşık, medya saldırısına uğramış, bilgi-yönünden zengin, kapitalizmin boyunduruğu altına girmiş, siyasal olarak çoğulcu olan yapısına uygun olarak ortaya çıkmakta olan yeni perspektif ve fikirlerin kesişme noktası olarak gören bir anlayış içindedirler. Bu anlayış çerçevesinde oluşturdukları dört maddeli çerçeve şu şekildedir: Kozmopolitlik aynı anda a) tükendiği açıkça görülebilen ulus-devleti modelinin ötesine geçer; b) hem evrensel hem partiküler, hem global hem yerele yönelmiş olan faaliyet ve idealler arasında orta yolu bulmaya çalışır; c) kültürel esensiyalizmin karşısında olur; d) çok çeşitli ve komplike hale gelmiş bağlılık, kimlik ve görüşleri temsil edebilme kabiliyetine sahiptir. (4) Bu dört tanımın her birinin milenyum sonrası roman incelemelerinde işe yarayabilecek önemli yansımaları vardır. Bu nedenle, bu maddeler, kavramsal bir çerçeve oluşturmak ve bunlardan yola çıkarak roman incelemelerinde kullanılacak olan çeşitli okuma araçları ortaya koymak için kullanılabilir.

İlk madde olan, tükendiği açıkça görülebilen ulus-devleti modelinin ötesine geçebilme özelliği, kozmopolitliğin evrenselcilikten çok yöreselliğe yöneldiğinin ilk göstergesidir. Anaakım görüşlerde kozmopolitlik, ulus ve milliyet kavramlarının tam karşısında görülse de böyle bir ayrım yapmak imkansız olup, yöresel kozmopolitlik anlayışının ulus-devletleri sisteminin yerine geçmek, milletler arasındaki ayrımı tamamen ortadan kaldırmak gibi hedefleri olmadığı açıktır. Aslında, günümüzdeki kozmopolitlik anlayışındaki yerel eğilimler, bireylerin tüm dünyayla olan ilişkilerinin onların ulusal veya bölgesel bağlılıklarının ortadan kalkması anlamına gelmediğini vurgular. Robbins'e göre, kozmopolitlik ile devlet kavramları arasındaki ilişki basit değildir, çünkü ikisi tarihsel olarak iç içe geçmişlerdir. Robbins, iki kavram arasındaki farklılıklarından daha çok ortak yönlerin bulunduğunu ileri sürerek bunları şu şekilde açıklar: Devletlerde olduğu gibi kozmopolitlikler de artık çoğul ve partikülerdir. Tıpkı devletler gibi, kozmopolitlikler hem Avrupalı hem değildir; bazen güçlü ve ayrıcalıklı iken bazen de güçsüz ve gelişmemiştir. Yine tıpkı devlet gibi, kozmopolitlik yalnızca soyut bir ideal olarak görülemez. Bunun yerine, sosyal ve coğrafik açıdan konumlanmış, belirli kolektiviteler tarafından şekillenen bu nedenle de hem sınırlı hem güçlenmiş bir takım düşünme şekilleri ile duygulardan oluşmaktadır (8). Bu görüşlerden yola çıkılarak, çağdaş romanlarda görülen kozmopolitlik düşüncesinin de çoklu olduğu öne sürülebilir. Her bir karakterin kozmopolitlik deneyimi ve bu yaşam şeklinin her biri üzerindeki etkisi önemli farklılıklar gösterirken, kozmopolit olarak adlandırılan bireyler de gerek ekonomik gerekse kültürel açıdan birbirlerinden ayrılırlar. Bu durumda, evrenselci kozmopolitlik anlayışının da devlet gibi yapay sınırlara sahip olduğu ve Robbins'in vurguladığı gibi devletler gibi kozmopolit "dünyaların" da hayali olduğu ve oldukça farklı boyutlarda ve şekillerde karşımıza çıktığı görülmektedir. Bu nedenle, kozmopolitliği lokalleşmiş ve aslında kullanmayı tercih ettiğimiz ismiyle "yöresel kozmopolitlik" olarak kabul etmek daha doğru olacaktır.

Ulrich Beck'in "kozmopolit bakış açısı" olarak adlandırdığı kavram ise ikinci modernlik veya "kendi üstüne düşünen modernlik" ("reflexive modernity") olarak görülen içinde bulunduğumuz çağı tanımlar ve önceden varolan "ulusal bakış açısını" geçersiz kılar. Çağdaş romandaki kozmopolit kimlik kavramını

tanımlarken, bu çalışmada, Beck'in "kozmopolit bakış açısı" tanımına sıklıkla başvurulmaktadır. Timothy Brennan ise ulus/kozmopolitlik ilişkisine başka bir yönüyle yaklaşarak aralarındaki ayrımın problemselliğini göstermeye çalışır. Bu iç içe geçmiş iki kavram aslında Amerikanizm düşüncesinden ayrı tutulamaz. Diğer bir deyişle, Brennan'a göre, globalizmi kavramsallaştırmadan ulusçuluktan, "amerikanlaştırmaya" değinmeden de globalizmden söz etmek doğru değildir. Kapitalizm ve neoliberal kapitalizmin etkileri kaçınılmaz olduğu için de, kozmopolitliğin, "amerikanlaştırmanın" yeni şekillerinin üzerini örten yönlerine de dikkat etmek gerekmektedir. Kozmopolitlik kavramının dar bir görüşten sıyrılıp daha kapsamlı bir çerçevede ele alınması, milenyum sonrası romanda varolan politik bilinç ile mümkün hale gelmektedir. Kozmopolitliğin bu yönüne, Brennan gibi eleştirel bakan Craig Calhoun da benzer şekilde kozmopolitlik düşüncesinin artık büyük ölçüde kapitalizmin bir projesi olduğunu ve gerçekte çokuluslu şirketlerin en üst yönetimleri ile onlara hizmet eden danışma firmalarında geliştirildiği ve yıldızının parladığını ileri sürer (106). Calhoun'ın "tüketim kozmopolitliği" kavramından yola çıkarak Vertovec ve Cohen da düşüncenin kapitalizm ve tüketimcilik yönüne dikkat çeker.

Tüm bu düşünceler ışığında, milenyum sonrası romanda kozmopolit bakış açısına başvurulduğu ve bununla birlikte bir takım yeni kozmopolit anlatım şekillerinin ortaya çıktığı görülmektedir. Schoene'nin "kompozitlik" ("compositeness") olarak adlandırdığı anlatım terimi artık postmodern anlatıların "parçalılık" ("fragmentation") özelliğinin yerine geçmiştir. Bu yeni kozmopolit anlatı bir analojiyle daha iyi anlaşılabilir (Schoene 27). Kozmopolit anlatı bir çocuğun oldukça ilgisini çeken kaleydoscop oyuncağına benzerdir. Kaleydoscopta olduğu gibi yalnızca bir saniyeliğine durağanlaşıp değişmeden önce karşımıza çıkan resim yerini bir saniye sonra, yine kendisi gibi harikulade ve mükemmel ölçüde olası ve akla yatkın başka görüntülere bırakır. Dünyanın sayısız anlık kompozit resimleri birleşerek her bir bağımsız parçanın aralarındaki uyumsuzluk ve çelişkileri silmeksizin ortaya çıkan kozmopolit anlatıyı oluşturur. Bu anlatı şeklinin yanı sıra kozmopolit romanın bir başka özelliği de "hücresellik" ("cellularity") ve "küresellik" ("mondialization") yönleri, yani ulus yerine dünyayı hayal etmesidir (Schoene 27). Başka bir deyişle, bir takım ilişkiler, bağlar ve

karşılıklı alışverişler karmasının oluşturduğu "dünyanın" sürekli olarak yeni şekillerle hayal edilmesidir. Schoene'nin terimleri, özellikle ilk terimi "kompozitlik", kozmopolit romanın özelliklerini ortaya koyarken faydalı olarak görülebilir. Öte yandan, kozmopolit romanın özellikleri bunlarda sınırlı tutulamaz. Walkowitz de benzer şekilde bu roman türüne ait bir takım özellikler üzerinde durmuştur ve bunların başında, kendisinin kozmopolit olarak adlandırdığı yirminci yüzyılın başında ve sonunda eserler ortaya çıkarmış olan yazarların başvurduğu "taktikler" ("tactics") ve "duruşlar" ("attitude") gelir. Tüm bu biçimsel yönler, ele alınan yirminci yüzyıl yazarlarının (Woolf, Conrad, Joyce, Ishiguro, Rushdie ve Sebald) "eleştirel kozmopolitlik" ("critical cosmopolitanism") doğrultusunda yazmalarına ve metinlerini politikleştirmelerine olanak sağlar. Walkowitz'in modernist ve postmodernist yazarları ele alarak ortaya koyduğu bu görüş, burada bir çeşit çıkış noktası olarak kabul edilip bir adım ilerletilerek yirmi birinci yüzyıl yazarlarının farklarını ortaya koyacak şekilde geliştirilmiştir. Walkowitz'in ele aldığı yirminci yüzyılda hakim olan kozmopolit yazım şekli ve taktiklerin her biri çoğunlukla olumsuzlama ve dolaylı anlatımlar içerir. Dolayısıyla da yeni yüzyılın gelmesiyle birlikte ortaya çıkan dolaysızlık ve hiper-farkındalık ("hyper-awareness") eğilimlerini açıklamada eksik kalır. Bu nedenle, bu çalışmada, Walkowitz'in "sanatlı idiyosenkraziler" ("artful idiosyncrasies") terimi "sanatlı dolaysızlık" ("artful immediacy") olarak, "politik belirsizlikler" ("political ambiguities") terimi de "politik hiper-farkındalık" ("political hyper-awareness") olarak değiştirilmiş ve yeniden yapılandırılmıştır.

Bu tezde öne sürülen ilk terim olan *sanatlı dolaysızlık*, günümüzün toplumsal meselelerine yanıt vermede gerekli olan hız ve açıklığı ifade eden bir anlatım yoludur. Bu eğilim aslında, Nealon'ın hatırlattığı gibi edebiyatın kapitalin süper hızlı dünyasıyla ilgilenebilmesi açısından önemlidir. Diğer bir deyişle, eğer içinde yaşadığımız kozmopolit dünyayı tanımlamak için "hızlı" sözcüğünü kullanmak gerekirse, aynı doğrultuda bu dünyayı ilgilendiği temel unsur olarak ele alan edebiyatın da verdiği yanıtta hızlı (çabuk, acil) olması beklenmektedir. Bu anlamda global hareketlilikteki hız unsuru, kozmopolit romanlarda yer alan kozmopolit anlatıcıların da önemli bir özelliğini yansıtmaktadır. Bu durum, Schoene'nin kompozitlik kavramındaki dünyanın çabuk ve sürekli değişken

şekillerde yansıtılmasıyla da yakından ilişkilidir. Bu romanlardaki kozmopolit anlatıcının önemli bir diğer özelliği de çabuk anlatımının yanı sıra kapsayıcılığı ve geniş-açı vizyonudur. İkinci terimimiz olan, "politik hiper-farkındalık" kavramı da ilk terimde olduğu gibi dolaysızlık özelliği içermekte, buna ek olarak ise ideolojiler ve günümüz politikaları karşısında bir çeşit aşırı bilinçlilik durumu içerisinde evrenselci kozmopolitliğe naifçe bir yaklaşımla kabulü ve bağlılığı reddetmektedir. Bu terim aslında, kozmopolitliğin yöresel doğrultuda ele alınmasına olanak sağlayarak, küresel ilişkilerin çok yönlü yüzü ile kozmopolitlik kavramı içinde üzeri örtük olarak var olan neoliberal kapitalizm ideolojisinin açığa çıkarılmasında önemli rol oynar. Milenyum sonrası kozmopolit romanda, kozmopolitliğin sınıfsal bir olgu olarak kabul edilmesi düşüncesinin yanı sıra küreselliğin sömürücü mekanizmalarının yansıtılması bu terime başvurarak daha iyi anlaşılabilir ve terim romanların incelemesinde etkili bir araç olarak kullanılabilir. Bu çalışmada ise McEwan, Smith ve Rushdie romanlarının bahsedilen bu konulara olan yaklaşımları incelenmekte ve terimlerin kullanımı örneklendirilmektedir.

Vertovec ve Cohen'ın kozmopolitlik tanımından yola çıkılarak oluşturulan çerçevenin ikinci maddesi – kozmopolitliğin hem evrensel hem partiküler, hem global hem yerele yönelmiş olan faaliyet ve idealler arasında orta yolu bulmaya çalışması – ilk maddede olduğu gibi roman incelemelerinde başvurabileceğimiz terimlerin oluşturulmasına zemin hazırlamıştır. Hem kozmopolitlik teorilerinde hem de İngiliz romanında küresel ile yerelin iç içe geçmesi ve "glokale" doğru olan eğilim bu iki kavram arasındaki kesin ayrımın ortadan kalkmasına ve kozmopolitliğin de bu doğrultuda yeniden yapılandırılmasına yol açmıştır. Örneğin, uzak bir küresel olayın yerel insanlar ve çevreler üzerindeki etkilerinin ele alınması, karşılığında da yerel yapıların ve kişilerin küreseli etkilemedeki rolünün de vurgulanması yoluyla kavram iki yönlü olarak algılanır ve tek taraflı olmaktan uzaklaşır. Kozmopolitliği yöresel olarak, aslında yerel bölgelerde yerel insanlar tarafından gerçekte deneyimlendiği haliyle yansıtmak oldukça önemlidir. Bu şekilde elit-olmayan kozmopolitler ve yerel deneyimler kavramın içinde yerini alarak tanımın bir parçası haline gelir. Yerel tanımıyla birlikte, "alan" kavramı da kozmopolit teorilerin önemli bir parçası haline gelmiştir. Aslında kozmopolitliğin belirli ve sıradan yerlerde nasıl oluştuğu ve yeniden şekillendiği incelenmelidir ve

bu özellikle de şehir alanlarına odaklanılarak, sınıf, nesneleştirme ve günlük gibi temel konuların kozmopolitlik ile ne şekillerde kesiştiği ve onun tutum ve uygulamalarını nasıl görünür kıldığını anlama yoluyla gerçekleşebilir (Binnie ve ark. 12). Çağdaş romandaki mekan/alan kavramlarının kozmopolitliğin oluşumunda ve anlamlandırılmasında önemli bir yere sahip olduğu düşüncesinden yola çıkılarak, bu çalışmada anlatımda mekan/alana odaklanmayı mümkün kılacak olan bir kavram öne sürülür: "anlatımsal glokallik" ("narrative glocality"). Milenyum sonrası çağdaş romandaki *anlatımsal glokallik*, anlatı alanı ile romandaki bilincin küresel ile şekillendiği ve yöresel ile belirlendiği, bu nedenle de hem küresel hem de yerele aynı zamanda yöneldiği ve bağlı olduğu anlamını taşır. Roland Robertson "glokallik" terimi ile global ile yerelin, evrensel ile partikülerin iç içe geçmesi ve eş zamanlılığını, dolayısıyla da yerellik deneyiminin homojen bir olgu olmadığını vurgulamıştır (30-31). Kozmopolit roman da gerek anlatıcısıyla gerekse karakterlerin gezinen bilinçleriyle hem yakın hem uzak insanlara, topluluklara, yerlere ve olaylara odaklanabilir, ve böylece çok çeşitli ve çoğunlukla birbiriyle çelişen sayısız görüş ve bakış açısını yansıtabilir. Anlatımsal glokallik, daha genel bir kavram olan glokalliğin belirli anlatımsal aktiviteler yoluyla roman türünde nasıl vücut bulduğu ve uygulandığını göstermenin yanı sıra romandaki politik tavrın bütünüyle nasıl ortaya konduğu üzerine yoğunlaşır. Bu şekilde romanda benimsenen yöresel kozmopolitlik anlayışının, yerel ve merkezi olmayan yerler kadar şehrin günlük yaşam alanlarında çeşitli şekillerde deneyimlenen halini anlayabilmemizi sağlar.

Kuramsal çerçevemizin üçüncü maddesi – kozmopolitliğin kültürel esensiyalizmin karşısında oluşu – diğer maddeler gibi yöresel kozmopolitlik anlayışını yansıtır. Kültür tanımının monolitik olamayacağını savunan bu anlayış, kültürleri birbirinden ayıran net sınırların da var olamayacağını öne sürer. Kozmopolit roman, içinde çoklu kültürel referanslar barındırırken aynı zamanda kültürel stereotiplerden ve ötekinin egzotizminden uzak durur. Kozmopolit bir toplum günlük hayatın içerisinde normal ve sıradan olarak kabul edilen sonsuz çeşitililiklerden oluştuğu için, "öteki" kategorisi burada geçersiz hale gelir. Farklı olan herkesin ve her yerin kabul görmesi, bu toplumun önemli bir özelliğine vurgu yapar: olağan farklılık (everyday difference). Diğer yandan, farklılıkların olağan

kabul edilmesi, toplumda şartlar ve eşitlik açısından homojen bir yapının varlığı anlamına gelmez. Aslında milenyum sonrası kozmopolit roman etnik, ırksal, kültürel, ve daha bir çok yönden toplumsal çeşitliliğin olağanlığını vurgularken, küresel olarak pekiştirilen toplumdaki ekonomik ve sınıfsal eşitsizliklerin ve güç mekanizmalarının dikkate alınmasını gerekli görür. Yine de, farklılıkları normal kabul etmek kozmopolit bir bireyin "aidiyet" hissinden sıyrılarak, her türlü ulusal sınırlama ve bağlılıklardan kurtulup özgürleşmesi olarak düşünülemez (Robbins). Aidiyet tamamen ortadan kalkan bir his olmaktan öte aslında kozmopolit yaşamın gündelik gerçekleriyle şekillenen ve çok sayıda çeşitli bağlılıklarla sürekli değişkenlik gösteren bir durumdur.

Kuramsal çerçevenin, kozmopolitliğin çok çeşitli ve komplike hale gelmiş bağlılık, kimlik ve görüşleri temsil edebilme kabiliyetine sahip olduğunu vurgulayan son maddesi de yine yöresel kozmopolitlik anlayışını temel alır. Burada vurgulanmak istenen kozmopolitliğin tanımı yapılırken grup ve topluluk dinamiklerinden çok, birey ve kişisel bağlılıkların daha etkin bir rol oynadığıdır. Çok kültürlülükte olduğu gibi belirli kültürel topluluklar etrafında toplanan bireyler yerine burada herhangi bir topluluktan bağımsız olarak kendi seçimleri ve şartları dolayısıyla değişkenlik gösteren ve çoklu olan bağlılık ve kimlik anlayışına sahip kozmopolitler ele alınır. Çok kültürlülükte grup seviyesinde var olan bir homojenlikten bahsedilebilirken, kozmopolitlikte her bir bireyin bağımsız aidiyet ve kimlik seçimlerinden dolayı hakim olan toplumsal bir heterojenlik vardır (Shaw). Bir anlamda evrenselci kozmopolitliğin bir ideali olan tek kültür veya bir dünya toplumuna aidiyet ile kozmopolit iletişim ve işbirliği olgularına şüpheyle yaklaşılmaktadır.

Teorik çerçevede son olarak, yukarıda verilen kozmopolitlik tanımlarından yola çıkılarak oluşturulan ve kozmopolit romanlarda sıklıkla karşılaşabileceğimiz kozmopolit bir karakteri tanımlamak için kullanılan "kozmoflanör" ("*cosmoflâneur*") kavramı yer almaktadır. Walter Benjamin'in *flanör* ("*flâneur*") teriminin yirmi birinci yüzyıl kozmopolitlerini anlamak için yeniden yapılanması ile ortaya çıkan bu terim, şehirlerin "nezihleştirilen" ("gentrified") bölgelerinde ikamet eden ve kaçınılmaz olarak günlük hayatın tüketimci aktivitelerinde yer alan "yeni" orta sınıfları içine alır (Binnie ve ark. 14). İçinde yaşadıkları veya

dolaştıkları şehrin “tüketimalanları” (“consumptionspaces”) olan küreselin yerelde temellendiği glokal bölgelerde, tüketim eşyaları kadar bilgi de hızla tüketildiği ve bilgiye erişim oldukça kolay olduğu için, bu bireyler hiper-farkındalık ile karakterize edilebilir. Şehre tam erişimi olmayan çoğunlukla işçi sınıfı kozmopolitlerin deneyimlerinin, erişimi olanlarınkinden (elit kozmopolitler) oldukça fazla farklılıklar gösterdiği düşülürse, kozmoflanör kavramının da içinde barındırdığı çeşitlilik dikkate alınmalıdır. Aslında bu çeşitlilik milenyum sonrası romanda ele alınan karakterlerin yaşamlarında görünür hale gelmiştir. Kozmoflanör karakterinin bir diğer niteliği de yukarıda belirtilen kozmopolitlik özelliklerinden olan grup bağlılıklarından ayrılarak bireysel seçim ve kimlik anlayışına yönelmesidir.

Bu tezde incelenen romanların her birinin yukarıdaki çerçevede bahsedilen kozmopolit roman özelliklerini taşıdıkları gözlenmektedir. *Cumartesi* romanının baş kahramanı olan Henry Perowne, *kozmoflanör* kavramına güzel bir örnek oluşturken romandaki mekanların her birine anlatımsal glokallik bağlamında bakılabilir. *NW Londra* romanında da yer alan anlatımsal glokallik, kozmopolitliğin ekonomik yönden gerçeklerinin günlük yerel hayatın bir parçası haline geldiğini gösterir. *Altın Ev* romanında ise *sanatlı dolaysızlık* ve *politik hiper-farkındalık* kavramlarıyla tanımlanan anlatım şekillerine başvurulduğunu görürüz. Romanların her birinde kozmopolit kimlik Beck’in “kozmopolit bakış açısı” tanımıyla uyumludur.

Ian McEwan’ın *Cumartesi* (2005) romanı, küresel yansımaları tartışmasız olan 11 Eylül saldırılarına yanıt veren bir kozmopolit romandır. Roman 15 Şubat 2003 tarihinde Amerika’nın Irak’ı işgalini protesto etmek için Londra’da Hyde Park’ta binlerce insanın toplandığı tek bir günü konu alır. Protestocuların aksine günlük hayatının rutinine devam eden baş kahraman Henry Perowne, beyaz, İngiliz, orta sınıfa mensup bir beyin cerrahıdır ve bütün bir Cumartesi gününde şehrin çeşitli yerlerinde bulunmasına rağmen gösterilere katılmayı reddeder. Henry’nin bu tutumu bir çok eleştirmen tarafından “politik mesafelilik” veya “kendini soyutlama” olarak görülür, ancak genel olarak bakıldığında romanın ve zımni yazarın tutumu baş kahramanın dünyaya kayıtsızlığına karşı kısmen eleştireldir. 11 Eylül sonrası artan küresel zorluklara dolaylı olarak da olsa

değinmesi ve aynı zamanda küreselle yerelin birbirinden ayrılmaz olduğunu vurgulayarak evrenselci ideallerden ayrılması yönüyle roman, yöresel kozmopolitlik kavramı ile ilişkilendirilebilir. Beyin cerrahının sahip olduğu mükemmel aile yaşamı ve mesleki başarısı ile gurur duyduğu kendi dünyası ile meşguliyeti, dışarıdaki dünyanın ve onun sorunlarının önüne geçer; buna rağmen, anlatıda zaman zaman Perowne'un kendini aşan dünya problemleri karşısında çaresizlik ve suçluluk hissettiğine dair ip uçları yer alır. Kahramanın yaşadığı bu tereddüt anları, kozmopolit bağlılık konusundaki belirsizliğini gözler önüne serer. Başlangıçta bu belirsiz tutumunun eleştirisinden dolayı, zımni yazar (ve anlatıcı) ile baş kahraman arasında var olan mesafe, romanın sonuna doğru yavaş yavaş kapanmaktadır çünkü Perowne artık dönüşüme uğramış ve romanın yansıttığı kozmopolit düşünceye daha yakın hale gelmiştir. Perowne'un kendi içine dönük dünyasının, dışarının ve küreselin işgalinden korunaklı olduğuna dair inancı romandaki çeşitli glokal alanların varlığıyla çürütülmüştür. Bu süreç, romanda *kozmoflanör* ve anlatımsal glokallik kavramlarıyla irdelenmektedir. Anlatımsal glokallik, romanda hem baş kahramanın hem de anlatıcının bilincinin aynı anda yansıtılması ve anlatının yakın ve uzak olan çok katmanlı perspektifleri gözeterek glokal dolaşımı ile ortaya çıkan önemli bir unsurdur.

Perowne, kozmopolit romanda tipik bir *kozmoflanör* karakterine örnek teşkil etmektedir. Benjamin'in flanörü gibi bir şehir gezgini olmasına karşın onun tanımından bir çok yönden ayrılır. Benjamin'e göre flanör, kökünden sökülmüştür, ne sınıfına ne de yurduna ait hisseder kendini. Yalnızca kalabalıklara aittir. Perowne gibi bir *kozmoflanör* ise kalabalıkla özdeşleşmekten kaçınır. Doktor, şehir gezisi boyunca bir kez bile protestocuların arasında yer almazken, onun Mercedes aracında aralarından geçip gittiğini görürüz. Ayrıca flanörün tersine, kendi sınıfında, yani mensup olduğu üst-orta sınıfta, oldukça mutludur; aslında Calhoun'ın kozmopolitliği sınıf bilinci olarak tanımlamasıyla uyumlu bir yaklaşımdır bu. Sanata son derece düşkün bir bohem olan flanörden farklı olarak, beyin cerrahının sanatla özellikle de edebiyatla arası pek iyi değildir. Şair olan kızı onun edebiyat konusundaki zayıflığını ve duyarsızlığını eleştirir. Flanör, modern şehirlerin tüketim odaklı tasarımının desteklediği tüketimcilik ve nesneleştirme

karşısında bir tavır sergilerken, Perowne şehirdeki kapitalist tüketim alışkanlıklarının merkezindedir ve bu haliyle şehri yüceltmektedir.

15 Şubat Cumartesi günü Perowne'un yaşadıkları başına gelen bir kaç beklenmedik olay dışında aslında olağan ve günlük hayatından bir kesittir. Sabaha karşı bir saatte tüm ailesi uykudayken beklenmedik bir şekilde uyanan ve pencereden dışarıyı izleyen doktor, gökyüzünde parlayan ve düşmekte olan bir cisim görür. Bunun ne olduğunu anlamaya çalıştığı sırada, zihninden sayısız düşünceler geçmektedir. Düşen uçağın görüntüsü romanın daha ilk sayfalarında çağdaş okuyucunun aklına ikiz kulelere çarpan uçağı getirir. Zihnini küreselden arındıramasa da, Perowne'un yatak odası penceresinin panjurlarını dışarıya karşı tamamen kapaması evinin korunaklılığını artırma arzusunu gösterir. Perowne'un başarılı bir Jazz şarkıcısı olan oğlu Theo'nun performanstan döndüğü o saatlerde, baba oğul mutfakta kahve içerken sohbet ederler ve düşen uçağın olası bir terör saldırısı olup olmadığıyla ilgili görüşlerini bildirirler. Olayın detaylarını öğrenebilmek umuduyla açtıkları radyo haberlerinde, BM silah denetçisi Hans Blix'in Irak savaşı ile ilgili konuşması, yalnızca yerel olaya odaklanan doktorun ilgi alanı dışında kalır ve radyoyu kapatır. Bu kapatma eyleminin, gün boyunca Perowne'un karşılaştığı haberlere olan ilgisizliğinde tekrarlandığını görürüz. Aslında her ne kadar kendi özel alanını, evinin mutfağını, dıştan gelenle, küreselin düşüncesiyle meşgul etmek istemese de doktor ve oğlunun küresel meseleler – Irak, Amerika, kitle imha silahları, nükleer yakıt, nanoteknoloji, İslam, İsrail, Filistin ve diğer konular – hakkındaki sohbeti ailenin mutfak masasını bir glokal alana çevirir. Anlatıcının da dediği gibi, bunlar mutfak masasındaki yirmi-birinci yüz yıl başı menüsüdür, günün spesyalleridir. Gün boyunca hemen hemen gittiği her yerde dış dünyanın haberlerine maruz kalır. Meslektaşı ile bir Cumartesi aktivitesi olarak oynadığı squash maçı sırasında bile, kendi deyimiyle bir saatliğine de olsa kamu olanın istilasından, bulaşmasından korunmak mümkün olamamaktadır.

Perowne'ların evinin çift katlı olan ön kapısı aşırı korumalı güvenlik sistemi ve ekipmanlarına sahip olmasına rağmen yine de bir yerel alan olarak evin içini dışarının işgalinden korumada yetersiz kalır. Tıpkı mutfağı gibi, evin en özel alanlarından olan yatak odası da küreselin etkisinde kalır. Perowne'un

düşüncelerinin hemen yakın çevresinde bizzat deneyimledikleriyle başlayıp gittikçe genişlemesi ve küresele doğru yol alması anlatı boyunca karşılaştığımız bir durumdur. Odasına dönüp eşi Rosalind'in yanına uzandığında hissettiği oldukça bireysel arzu bir anda ona despotik kralların hissettiği daha büyük arzuları hatırlatır. Odanın penceresinden, yavaş yavaş dolmaya başlayan şehir meydanını izlerken kendini Bağdat'ta bir bakanlık balkonundan halkına memnuniyetle bakan Saddam'a benzetir. Meydanın genişliği de ona geniş bir Irak çölü gibi gelir. Bu analoji, anlatımsal glokallik yoluyla anlatıdaki görüş ve bakış açılarının genişlemesine ve Perowne'un yaklaşan Irak savaşı karşısında neden tepkisiz kaldığına bir açıklama getirmeye yarar. Saddam'ın yerine geçerek Irak için yaklaşan felaketi düşünen doktor, Saddam'ın yaptığı yanlışlardan pişman olduğu anı hayal eder. Iraklı bir akademisyen olan hastası Miri Taleb'in ülkesindeyken yaşadıkları, Saddam'ın askerleri tarafından nedenini bilmeden tutuklanması, işkence görmesi ve kendisi gibi deneyimler yaşayan binlerce insanın olması ile ilgili anlattıkları Perowne'un savaş-yanlısı gibi görünmesine yol açan tutumunu belirlemede önemli rol oynar. Perowne yine de tereddütlü bir görüş sergiler. Anestezi uzmanı Amerikalı meslektaşının savaş hakkındaki görüşleri buna yol açar. Jay Strauss, Irak'ın çürümüş bir devlet ve teröristlerin doğal bir müttefiki olduğunu, Afganistan'daki başarısından sonra Amerika'nın burayı da "özgürleştirmesi" ve "demokratikleştirmesi" gerektiğini savunur. Bu görüş Taleb'in gerekçelerinden oldukça farklıdır ve Perowne'un kararsızlığına ve fikir değiştirip savaş-karşıtı bir pozisyon almasına neden olur. Perowne'un savaşla ilgili kafasını karıştıran başka bir olay da gün boyu karşısına çıkan protestocuların içinde bulundukları "mutluluk" halidir ve bu his toplanmanın asıl nedeniyle hiç de uyumlu görünmez ona ve bu topluluk ruhuna daha da şüpheyle bakmasına yol açar. Ona göre protestocular Irak halkından çok, kendi güvenliklerini düşündükleri için bir araya gelmişlerdir. McDonalds ve kola gibi kapitalist ürünleri tüketen ve toplandıkları şehir alanlarını bunların çöpleriyle kirleten protestocular Perowne'un eleştirel bakışı altındadır. Schoene'nin deyimiyle "işlemeyen" ("inoperative") topluluk olarak adlandırılabilecek kalabalık, küresel anlamda iyi bir amaca hizmet etmekten çok aslında yerel çevrenin kirliliğine ve yerel insanların, özellikle de "en şanssız" olanların – fazladan mesai yapmak zorunda kalan şehrin temizlik işçisi

gibi – uğradığı adaletsizliğe katkı sağladıklarına inanmaktadır. Baş kahramanının belirsiz tutumuna rağmen, McEwan'ın milenyum sonrası kozmopolit romanı hiper-farkındalık yönüyle ve anlatımsal glokallik yoluyla kozmopolitliğin evrenselci ütopyan tarafından uzaklaşıp, yöresel kozmopolitliği benimsemiştir. Günün sonunda daha önce gördüğü temizlik işçisiyle yeniden karşılaşıp onunla göz göze gelmesi ve bu şekilde kalabalık yerine bu lokal karakterle anlık da olsa özdeşleşmesi Perowne'un kendi kapalı dünyasından çıkıp yöresel kozmopolitlik ile ilişkilendirilebilecek "küçük adımlar" ile yerel çevresine bağlanması olarak değerlendirilebilir. Benzer şekilde, en sonda uğradığı büyük değişim ile yukarıdan bir pencereden sadece "tanı" koymak amacıyla çevresindeki insanlara bakmak yerine artık onlarla gerçekten etkileşime geçmeyi başarır. Gün içinde karıştığı ufak bir trafik kazası sonrasında diğer aracın sürücüsü olan sokak kabadayısı Baxter'a huntington hastalığı tanısı koymuş ve onu arkadaşlarının önünde küçük düşürmüştü. İntikam almak amacıyla ilerleyen saatlerde Perowne'un evine baskın yapan Baxter, orada merdivenlerden düşüp yaralanmış, yine aynı gece Perowne'un hastanesine kaldırılıp orada Perowne tarafından ameliyat edilmiş ve hayata döndürülmüştür. Doktor tüm ailesini, kalan kısacık ömrünü hapishanede geçirmemesi için Baxter'dan şikayetçi olmaktan vazgeçirmeyi başarmış, hastanede ameliyat sonrası henüz uyanmamış olan adamla kurduğu "küçük" iletişim, Perowne'un gününü başladığı noktada, yatak odasında, ancak daha memnun bir şekilde sona erdirmesini sağlamıştır.

Perowne hakkında politik mesafelilik ve kendini dünyada olup bitenden soyutlama suçlamaları olsa da aslında baş kahraman oldukça günlük kişisel aktiviteleri yaparken bile küresele kafa yormaktan ve dünya meselelerini düşünmekten kendini alıkoyamaz. Bir bakıma uygulanmakta olan çözüm yollarını ve "işlemeyen" toplumsal yapıyı sorguladığı açıktır. Kendi çözüm yolu ise en yakından işe başlamak, kendi çevresinde günlük hayatta karşılaşabileceği elit olmayan kozmopolitleri ve yine başta yaşadığı şehrin çevresel sorunlarını göz önünde bulundurmaktır. Belki de herkesin kendi yakın çevresinde atacağı küçük adımlar ile dünya daha iyi bir yer haline gelecektir. Çünkü tüm dünyanın sorunları aslında tüm somutluklarıyla "burada ve şimdi" olan (Beck "Manifesto" 226), şehrimizde, günlük hayatımızda karşılaştıklarımızdır.

Burada ve şimdi haliyle yöresel kozmopolitlik Zadie Smith'in *NW Londra* (2012) romanında daha da ön plana çıkmaktadır. Gündelik yaşamlarında ve yerel çevrelerinde, çoğunluğu sınıfsal ve ekonomik zorluklardan kaynaklanan bir takım sorunlarla baş etmek zorunda olan dört ana karakter, yazarın günümüz kozmopolitleriyle ilgili kendi düşüncelerini yansıtmaktadır: Smith'e göre yirmi birinci yüzyılda süregelen insan problemleri artık ırk veya kültürel eğilimlerden değil, sınıf ve para konularından kaynaklanmaktadır. Bu yönüyle de roman, yazarın ilk romanı olan *İnci Gibi Dişler* (2000)'de öne çıkan kültür, ırk, köken gibi konulardan sıyrılıp, bu tezde de vurgulandığı gibi, 2008 sonrası kozmopolit romanların çoğunda olduğu gibi küresel ekonomik krize yanıt verme eğilimi gösterir. Romanda odak merkezi olan Londra'nın kuzeybatı bölgesinde yaşayan şehir sakinlerinin sorunları benzer olsa da kolektiften çok bireyseldir ve çoğunlukla günlük yaşamın ekonomik zorlukları ve her birinin daha refah bir gelecek inşa etme arzusuyla ilişkilidir. Romanda bahsedilen, Thatcher'ın İngiliz vatandaşları için koyduğu hedefe ulaşmak, onlar için zor olmanın yanı sıra aslında bir hayal kırıklığı kaynağı olmuştur: "Otobüse binen otuz yaşın üzerindeki herkes kendini başarısız olarak kabul edebilir". Çok kültürlülüğün grup bazında yaşanan problemleri burada yerini, kozmopolit dünyanın bireyler üzerinde yarattığı kişisel ve yerel zorluklara bırakır. Kozmopolit roman, "köken topluluklarının" kutsanışından kararlı bir şekilde ayrılırken, kimlik ve aidiyet konusunda bireysel seçim ve çoklu bağlılıklara yönelir (Vertovec ve Cohen 18).

Kozmopolit iletişim ve kimlik bu romanda öne çıkan konulardır. İlk bölüm, "ziyaret", Leah Hanwell'e ve yerel düzeyde kozmopolit iletişim kavramına odaklanır. Toplumsal iletişim evrenselci kozmopolit idealinin aksine sınıfsal ayrımlarla şekillenir; Leah ve eşinin sık sık tekrarladığı gibi bu herkes "partiye" davetli değildir, en azından yüz yılda. Diğer bir çok karakterden farklı olarak Leah, yerel iletişimi ve bağlılığı önemser ve yaşamına çoğunlukla yerel kozmopolit duygular doğrultusunda yön vermeye çalışır. Tıpkı Perowne gibi, insanın içinde yaşadığı en yakın çevreye az ya da çok bir faydasının dokunmasının aslında topluma genel bir katkı sağlayacağını düşünür. Bu doğrultuda, kapısına gelen lokal bir kadının (Shar) maddi yardım talebini geri çevirmez. Sonradan bu kadının bir uyuşturucu bağımlısı ve para istemek için anlattığı hikayenin de yalan olduğu

ortaya çıksa da ona yardım edebilmek için onunla iletişim kurmaya çabalar. Aslında istediği Perowne gibi attığı “küçük adımlar” ile toplumun iyileşmesine katkı sağlamaktır. Leah’nın aksine, okul yıllarından ve yaşadığı mahalleden en iyi çocukluk arkadaşı olan Keisha Blake artık değişmiş, çevresindeki bir çok insanın sınıf atlama ve daha iyi şartlarda yaşama arzusunu kendisi gerçekleştirmiş ve hayatının geri kalanına Natalie De Angelis olarak devam etmektedir. Natalie’nin yaşamı her yönden diğerleri için örnek teşkil etmektedir; kariyer açısından dava vekili olarak iyi bir yere gelmiş, zengin bir bankacı eşe ve sevimli çocuklara sahiptir ve kendileri gibi iyi mevkilerdeki dostlarıyla evinde düzenlediği partilerde sık sık bir araya gelir. Leah ve eşi Michel bu partilere her ne kadar davetli olsalar da topluluğa yerel bir renk katmadan öteye giden bir iletişim gerçekleştiremezler. Natalie’nin bireysel kimlik oluşumu, Beck’in, birinin küresel olarak ulaşılabilir bir Lego seti içerisine girip oradan kendine aşamalı olarak daha kapsayıcı hale gelen bir kendi-imajı inşa etmesi süreci olarak tarif ettiği “kozmopolit bakış açısı” düşüncesini yansıtmaktadır. Yine de Smith’in bu romanda özgürleştirici bir kimlik anlayışından uzaklaştığı görülmektedir. Natalie her şeye sahip gibi görünür ama en sonunda her şeyi geride bırakıp yer ve zamandan soyutlandığı, “hiç bir yere” yöneldiği, belirsiz bir “yürüme” aktivitesiyle son bulur.

Felix Cooper, “misafir” bölümünün odağındaki başka bir yerel karakterdir ve yaşadığı son, kozmopolit düşüncenin içindeki iyimserliği ortadan kaldırır. Metroda hamile bir kadına yer vermeleri için uyardığı iki siyahi genç indiği istasyonda önce onu soyup sonra da öldürürler. Perowne’un temizlik işçisiyle anlık göz teması, metroda yaşanan gerginlik anında özellikle kaçınılan bir iletişim şekli haline gelmiştir. Diğer tüm yolcular Felix’in insancıl tavrını onaylasalar da ona destek olmak bir yana yalnızca kaçamak bakışlar ile olayın dışında kalmayı tercih ederler. Butler’ın öne sürdüğü, orta sınıf bir Londralının başkalarının mevcudiyetine değer verdiği, ancak onlarla etkileşimde bulunmamayı tercih ettiği görüşü bu sahnede yansıtılır.

Cumartesi romanında, anlatıcının bakış açısını genişletmesi ve daha kapsayıcı olması yoluyla ortaya çıkan anlatımsal glokallik, burada da benzer şekillerde kullanılmıştır. Schoene’nin kompozitlik tanımında olduğu gibi, sinematik bir teknik olarak kameraların sürekli odak değiştirmesine benzer şekilde,

şehre ait farklı farklı resimler, önce yakın çevreden başlanarak daha sonra uzaktakileri de içerecek şekilde yansıtılır. İlk olarak Londra'nın kuzeybatı bölgesini bir tüketim alanı olarak gösteren fotoğrafik imgelerle karşılaşırız; olağan çeşitlilik günlük tüketim maddesi olarak karşımıza çıkan her şeyde yer alır: gazeteler (Polonya, Türk, Arap, Fransız, İspanyol, vb.), bankalar (Irak, Mısır, Libya), kokular (nargile, kuskus, kebap, egzoz dumanları). Dahası İngiliz dili ve kültürü, gündelik tüketim ürünlerinin arasında yerini alır. Anlatıcı, satın alınabilecek ürünleri tek tek sıralarken (piller, çakmaklar, parfümler, güneş gözlükleri, altın kaplama musluklar, vb) araya "İngilizce öğren" ve "ikinci dil olarak İngilizce" gibi ilanları da sıkıştırır. Şehrin bu bölgesinin sıradan bir gündeki resminin, gazetelerde ve parlamentoda tartışılanlarla yakından uzaktan hiç bir ilişkisi yoktur. Aslında anlatıcının bu ifadesi, evrenselci kozmopolitliğin, şehrin buna benzer bölgelerindeki olağan ve yerel kozmopolit yaşamı dikkate almada eksik kaldığını kanıtlar. Anlatıdaki kompozitlik, buranın ardından şehrin doğuya gittiğimizde karşımıza çıkacak olan başka bir bölgesini, "uyumlu" kozmopolitlerin (Arap, İsrailli, Rus ve Amerikalı) bir arada bulunduğu özel bir kliniğe şöyle bir göz atabilmemizi sağlar. Benzer şekilde, Londra'da "başka bir yerde" büyük çok uluslu şirketlerin ofislerini görebiliriz: açık plan, yerden tavana cam, ışıl ışıl sinerji alanları olan bu yerlerin yukarıdaki Londra caddesindeki imgelerle uyuşmadığını görürüz. Bu elit kozmopolitler ve yerler, romandaki kahramanlarımızın kuzeybatı Londra'daki yaşamlarına tezatlık oluşturmaktadırlar. Romanın geçtiği kuzeybatı Londra bölgeleri –Kilburn and Willesden – bu ofislerin aksine, anlatıcının ifadesiyle "nezihleştirilmemiş, nezihleştirilemez" (48). Buna ek olarak, romanda, klasik kozmopolit düşüncede tekrarlanan anahtar sözcüklerin ("herkes", "empati", "lokal", vb.) kullanımı yoluyla okuyucunun ilgisinin bu sözcüklere yoğunlaşması ve yüzey seviyesinin ötesine geçilerek, bunların anlamlarının tartışmaya açılması sağlanır. Bu sözcükler gibi, evrenselci kozmopolitliğin önemli bir unsuru olarak görülen "etik" kavramı da irdelenir. Ekonomik zorluklar içindeki çift, Leah ve Michel, günlük alışverişleri ile ilgili anlatıcı tarafından öncelikle hafiften eleştirilirler; yerel bakkal yerine süpermarketi tercih ettikleri, aldıklarını kullanılmış çantalar yerine yeni poşetlere koymaları gibi nedenlerle. Sonrasında ise anlatıcı bakış açısını değiştirip onların tarafında yer alır; "etik şeyler satın almazlar

çünkü buna güçleri yetmez" (82). Etik olmanın maddi imkanlarla ilgisi ilginç görünse de yöresel kozmopolitliğin ele aldığı konularla bu yorum daha anlaşılır hale gelmektedir. Küresel ile yerel, Perowne'ların mutfak masasında olduğu gibi burada da iç içe geçmiştir. Natalie'nin elit davetlilerinin yemek masasında ele aldıkları konular (su kıtlığı, gıda savaşları, H5N1 virüsü, çevresel problemler ve uluslararası çatışmalar) yemekteki günlük konuşmalardan ayırt edilemez. Üst-orta sınıf Perowne'ların yaptığı gibi, tüm bu sorunların elit kozmopolitler tarafından belirli bir uzaklıktan, evlerinin güvenli mesafesinden ele alınması ve sunulan çözümlerin yetersiz ve çelişkili olması anlatıcının dikkatinden kaçmaz.

Salman Rushdie *Altın Ev* (2017) romanıyla, tıpkı Smith gibi, önceki romanlarından içerik ve estetik açısından ayrılarak, yirmi birinci yüz yılın oldukça materyal meselelerine odaklanmak için yayıncısının da vurguladığı gibi "realizme dönüş" yapar. Tam anlamıyla birer "elit" kozmopolit olan Golden ailesinin Amerika'da başlayan ayrıcalıklı yaşamlarını konu alan bu romanda evrenselci kozmopolitlik eleştirisi daha da belirgin hale gelmektedir. İsimlerini değiştirmeleri ve "isimsiz" bir ülkeden, "hiç bir yerden veya her yerden" geldiklerini söyleyerek kökenlerini sır gibi saklamaları, mükemmel Oxbridge İngilizceleri ve New York'un en gözde bölgelerinden birinde yer alan Bahçeler'deki çevrelerine sorunsuzca uyum sağlamaları aileyi, yerel bağlarını hiçe saymalarının doğurduğu sonuçtan kurtaramaz. Amerikan kimlik anlayışının "gizli kimlik" fikrini desteklediği gibi, aile de kendileri ve geçmişleriyle ilgili önemli gerçekleri açığa vermekten kaçınır. Aslında Amerika'da var olan "adlandırma egzotizmi" (sayısız farklı kökene ait isimlerin varlığı) dikkate alındığında, ülkedeki çeşitlilik olgusunun sıradan ve gündelik olduğu görülmektedir. Kimlik kavramı, *NW Londra* romanındaki gibi, "kozmopolit bakış açısı" ve bireysel "seçim" görüşleriyle yakından ilişkilidir.

Hikayede diğer yandan ele alınan konu, hem fiziksel hem de karakter olarak kurgusal bir karakter olan Joker'e benzetildiği için Joker adıyla anılmakta olan emlak sektörünün önde gelen iş insanı Gary "Green" Gwynplaine'in (Trump'a gönderme yapılmaktadır) 2016 yılında başkan seçilmesi ile ailenin ve ülkenin kaderindeki benzerliklerdir. Smith'in bazı sözcüklere yüklenen anlamları gözden geçirdiği gibi, Rushdie'nin hedefinde "elit" sözcüğü ve günümüzdeki çağrışımları

yer almaktadır; bir röportajında yazar, "üniversite hocaları, gazeteciler ve yazarlar nasıl elit oldular? Tam da bu sırada Amerikan tarihinde hiç olmadığı kadar milyonere sahip bir hükümet varken. Bu şaşırtıcı bir şekilde anlamı tersine çevirmedir" (Tuttle 2017) sözleriyle "elit" kelimesini irdeleyeceğinin sinyallerini verir. Sanatlı dolaysızlık ve politik hiper-farkındalık kavramları ile romanda etkin olan sosyopolitik eleştirel yön açıkça görünür hale gelmektedir. Golden'ların benimsediği evrenselci kozmopolitlik prensipleri, aile bireylerinin tek tek trajik bir son yaşamalarıyla birlikte ortadan kalkmıştır. Roman en saf haliyle benimsenen sevgi gibi bir yöresel hissin peşinden giden karakterlerin mutluluğuyla sona erer.

Yirmi birinci yüz yılda öne çıkan mevcut küresel konuların yanı sıra günümüz meselelerine paralel olarak gelecekte ortaya çıkabilecek olan yeni roman konuları ve alt-türleri (Brexit ve Covid-19 pandemisi gibi) bu çalışmada yöresel kozmopolitlik başlığı altında toplanmış düşünceler ve teorik çerçeveye başvurarak ele alınabilir. Bir takım tarihsel olaylar, kozmopolit romanın tanımında belirli paradigma değişimlerine yol açmıştır; 2001'deki 11 Eylül saldırısı sonrası endişeler *Cumartesi* romanını etkisi altına alırken, 2008 yılındaki küresel ekonomik krizin yansımaları *NW Londra* ve *Altın Ev* romanlarında görülebilir. 2020 koronavirüs salgınının etkileri ile gelecek kozmopolit romanlarda karşımıza çıkabilecek biyolojik savaşlar, insanüstü teknolojiler, doğal güçlerin kötüye kullanımı ve uzay seyahati gibi olası konulara yöresel kozmopolitlik kavramı ışık tutabilecektir.

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