

## Diasporic Crises Make Iqbal an Alien Both Home and Abroad in Adib Khan's *Seasonal Adjustments*



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**ABSTRACT:** This paper attempts to portray the psychological crises of a Bengali diaspora, Iqbal Ahmed Chuadhary settled in Australia around two decades portrayed in the *Seasonal Adjustments* written by a Bangladeshi award-winning writer Adib Khan. A long term diasporic feeling makes Iqbal unable even to integrate and to assimilate his own native culture and religion at his native land. As a Bengali migrant, Iqbal has to encounter the changes because of different cultural environment both home and abroad. As a result, he has to undergo a psychological trauma due to his failure to cope up with any culture neither his native culture nor the foreign culture. This research study intends to focus on how the long term diaspora makes changes in the attitude to the native culture and creates a cultural gap in the mind of a Bengali expatriate. To validate the theoretical concept 'Hybridity' and 'Third Space' by Homi. K. Bhabha, a complete textual analysis is required.

**KEYWORDS:** Psychological crises, diasporic feeling, native culture, Hybridity, Third Space.

### INTRODUCTION

The term 'Diaspora' is very interrelated to the change of culture and the proliferation and evolution of cultural diversity. In this regard, when the South Asian people migrate to different countries like America, Australia, England and so on they must have to undergo the cultural gap due to the overall changes of geographical and socio-political environment. In case of Bengali migrants and their descendents cultural diversity, language barrier, marriage, religion, food, dress style, diverse creed, body colour, lifestyle etc. are the common problematic phenomena. No man can change himself completely and expect someone to be changed thoroughly. As a result there is a perpetual clash, struggling life and sufferings faced by the Bengali expatriates at their several discriminatory circumstances. As an Australian- Bengali diaspora writer, Adib Khan in his first novel *Seasonal Adjustments* (1994) portrays the representation of different cultures of the native land and the adopted country. The protagonist of the novel, Iqbal, an alienated migrant, is deeply characterized by change and by a transformed identity as *Seasonal Adjustments* is inscribed. Adib Khan, the author himself went to Australia and like him, his central character, Iqbal went to Australia in 1973 as a "confused young man". He did not clarify why he left his family, the Chaudhary, an aristocratic landowners (zamindari) and even he was in a dilemma about the reason of his departure from the newly independent Bangladesh. But he was very confident about the adaptation of new home, Australia and their new culture. He wanted to be different and special by grabbing the opportunity because no Chaudhary was living in the continent before him. But ultimately the writer Adib Khan portrays a disappointing portrayal of his middle-aged protagonist, Iqbal Ahmed Chuadhary who feels alienated and has to return to his homeland from Australia after 18 years. Being frustrated equally he has got everything changed and unfamiliar. He observes his native land Bangladesh through the familiar foreign eyes. It is really a rare thing that an English book interprets several cultural insights of Bangladesh. Adib Khan through this postmodern novel brings out the problems of the immigrant character Iqbal through his struggling and traumatic life. According to Vijay Mishra (2008), all Diasporas are unhappy as it refers to people who do not feel comfortable with their non-hyphenated identities as indicated on their passport. The term 'Diaspora' stands for not only displacement but all it refers to broader sense of meaning like hybridity, alienated identity and so on. D.S. Sujaritha (2015) in her essay "A Reading of Diaspora Literature" mentions the idea of diaspora expressing notions of hybridity, heterogeneity, identity, fragmentation, double consciousness, multi-locationality and so forth. Adib Khan is a migrant writer whose exposure to multiple cultures makes his protagonist Iqbal Ahmed to struggle with the choices of culture and faith regarding his self knowledge. He says, "There are occasions, when I regret my exposure to the diversity of cultural radiation which has bleached my individuality. I think I know how a travelling performer might feel in his private moments. Effortlessly I can slip into cultural roles" (Khan, 1994). His personal crises around his feeling of displacement at Australia which was strengthened by his wife's decision of breaking their marriage, compelled him to go back to his native land for the first time along with his twelve years young daughter Nadine. He has reunited with his upper-class Chaudhary family and has to face a troublesome journey through the change of culture and faith. His continuous negligence and rejection of the traditional conventions

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and the dominating forces of cultural and religious authority is equally strong both in Bangladesh and Australia, which forces him to feel like a stranger and an alien both in home and abroad.

### **PROBLEM STATEMENT**

Like other diasporas, Iqbal, a Muslim and Bengali diaspora, has to face the complicity to adjust with the demands of dominant religion and culture both in home and abroad. He has to bother equally to be adjusted with the new Australian culture and also to be integrated with the native culture. Though he critically responds to the several dominating agents like religion, culture, nationality and so on, he feels defeated and ultimately he feels like an alien in different cultures and spaces. Thus his search for identity is reiterated through the struggles of being outside these dominating agents in different environments of home and abroad. Adib Khan's *Seasonal Adjustments* thus traces the mid-life migrant crisis in the middle aged character, 43-year-old, Iqbal Ahmed Chaudhary, who faces more complexity than many other migrants in Australia. His Australian marriage has collapsed his confidence to stay there. Conflict started between Iqbal and his white Catholic wife Michelle along with her conservative xenophobic parents at Australia, which makes Iqbal frustrated and disappointed. He has to fight against their concept of Bengali spoken people who are regarded as "devious, unscrupulous, greedy and godless. [Their] understated philosophy ---- copulate and populate" (Khan, 1994). Regarding this concept, he has faced a challenge to prove what they believe, goes wrong with Australia. To cope up with their anti-Asian racism Iqbal has tried a lot to be assimilated into Australian culture denying his native cultural tradition. Ultimately being disappointed, he discovers that his long-term diasporic life of nearly two decades has not changed him in the deep root, and he is also surprised to realize that his long effort to be adjusted with culture of Australia is not working out. He becomes very cynical and frustrated. Finally, he has felt a strong compulsion to go back to his homeland, Bangladesh after a long period of eighteen years, which he left immediately after the liberation war with Pakistan. But there he finds himself incapable of identifying with the culture, religion, rituals of his family and his country. The members of his family receive him with cold welcome with mixed feelings since they think that they are not responsible for Iqbal's migration to Australia which is nothing but an act of greed and selfishness. He becomes shocked to see his native culture through his new Australian perspective. As a result, Iqbal has become failure too to be integrated with his native culture. He tries to go back to his own culture to get relief but become incapable of a healthy integration.

### **RATIONALE OF THE STUDY**

This study becomes very significant for the literary readers and all other people of diaspora community since a large number of people are flying abroad leaving behind native land because of several reasons. Nowadays, globally the issues of migration become very significant from the psychological to the social dimensions. This area of study has opened up a new way of reading and understanding literature. In particular, I have realized how Bengali diasporas have to struggle in order to be recognized and to get identity outside home. They are conscious about the cultural difference, religious gap, language barrier, alienated complexity and other diasporic homelessness along with painful identity crisis. The novel *Seasonal Adjustments*, published in 1994, fell in the Australian migration rules of the 1990s where the inflow of ethnic groups "gave rise to outpourings of anti-Asian racism over the arrival of 'boat people', refugees and asylum seekers" (Jayasuriya, 1997). This research study is trying to explore the different diasporic aspects which cause perpetual sense of dislocation, confusion, clashes, alienation and other issues that the Bengali expatriates deal with. The main focus of this paper is to trace the identity crisis of the character in terms of space, geography, history, culture, religion, history, trauma etc. Iqbal has to struggle to cope up with the different cultures by mixing into a global awareness about the conflict between Western and Asian, national and ethnic, modern and traditional. He constantly transcends his supposed in-betweenness of here and there, that home and abroad. He is aware about his situation; "what it is like to be a stranger and yet to be at home, to live both inside and outside of one's immediate situation, to be permanently on the move, to think of one way return journeys but to realize at the same time the impossibility of doing so" ('Footsteps' 2001). This study will become insightful as it shows very complex bondage or conflicted unity which becomes a transnational platform of human thought for extending limit of mutual understanding.

### **RESEARCH QUESTIONS**

This research study aims at finding the answers to the following question:

"Why does the long term diasporic life make middle aged protagonist, Iqbal stranger both in Australia and in his former home; and what are the issues with he feels himself stranger and Other both home and abroad; and how could he adjust himself to the change of integration of endless challenges by mitigating crises?"

### **RESEARCH OBJECTIVES**

This study aims to analyse the inevitable psychological trauma suffered by a Bengali Australian diaspora, a 43 year old Iqbal Ahmed Chaudhary who becomes a completely shattered ego to find that settling in Australia for a long time has not altered him completely. He also becomes shocked to see that he is not befitted with the Australian culture as well as with his native culture when he returns home. It seems that he is the representation of all Bengali diasporas who never establish a superior status in the settling country.

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Thus this study would be able to provide the message of awareness for the people of migration in the world of Globalization. This research embarks on the following objectives:

- To find out the issues of change felt by the Bengali Muslim diasporas.
- To assemble the issues of dislocated problematic hybrid identity along with the spirit of compromise in the soil of abroad like Australia.
- Finally to develop a consciousness in the mind of modern people who want to settle abroad permanently, and to show how to reduce the inevitable gap between an immigrant and a native.

### LITERATURE REVIEW

There are many diaspora literature dealt with an identity crisis represented by a diaspora in the context of postcolonialism. Adib Khan portrays a migrant antihero in his *Seasonal Adjustments*, which deserves a critical discourse. The condition of migrancy is frequently discussed in the light of postcolonial discourse and the status of a migrant is similar to the Third World intellectuals. Homi .K. Bhabha (1994) in his writing, "How Newness Enters the World" states that in case of "a transnational migrant" global knowledge of the cosmopolitan world is very essential. Observing the migrant's survival depends on "how newness enters the world" Salman Rushdie (1991) states that the focus is on making the linkages through the unstable elements of literature and life-- the dangerous tryst with the untranslatable—rather than arriving at ready-made names. Rushdie is a writer who motivates the positive assessments of diaspora by his works on the in-betweenness of cultures and literatures. In his reading, migrants are regarded specially as hybrants as per their tendency of hybridity, and this hybrant are the cast agents of innovation and translation. Most of the cases the role of hybrant is like a mediator between the cultures and their creative inventors. As Edward Said (1990) suggested: "Much of the exile's life is taken up with compensating for disorienting loss by creating a new world to rule" (Said, 1990). He also said that "The exile's new world, logically enough, is unnatural and its unreality resembles fiction" (Said, 1990). As Terry Eagleton writes in *The Idea of Culture* (2000) that the very word 'culture' contains a tension between making and being made most Diaspora writers concentrate on generational differences in exploring how new and old Diasporas relate to their land of origin and the host culture. Ballard (1994) explains that Cultures are the codes which individuals use to express themselves in a given context; therefore as the cultural context changes so does the code. Sometimes the critics show their concern on the split and lively nature of separate diasporic identities. Jamaican-born British Marxist sociologist Stuart Mc Phail Hall (1994), in one of his articles "Cultural identity and Diaspora" stated about the continuous transformation of the Diaspora identities. In the article "Cultural Identity and Diaspora" he stated that diaspora identities are those which are constantly producing and reproducing themselves a new, through transformation and differences. He illustrates, "There are at least two different ways of thinking about 'cultural identity'. One is in terms of shared culture, a sort of collective... the second one is what we really are, or rather --- since history has intervened--- what we have become... Cultural identity in this sense is a matter of becoming as well as of being. It belongs to the future as much as to the past. Cultural identities... undergo constant transformation" (Dodiya, 2006). He argues that national identities are not things we are born with but are formed and transformed within and in relation to representation. To clarify this concept he also used the term "essentialization" which means to impose the essential attributes on the separate cultural groups based on gender, ethnic, racial, age, socioeconomic, linguistic and so on. During this essentialization we must accept the difference in the group due to the inherent, biological and natural characteristics. In the postcolonial period, the Diasporic life was threatened to be cornered and uprooted, and for that reason they felt the huge gap of cultural identity. Gayatri Chakravorty Spivak (1996) regards that all alienated and marginalized diasporas are the subaltern as they are to be dominated by the Colonizer on the Westerns regarding language, culture, religion and social status. Spivak states that Diasporas are always suppressed and the worst victim of colonizers like the subalterns. In the Western world class is everywhere where people have to be divided into white and non-white, into hosts and immigrants. All immigrants are treated as working class irrespectively their education or background. Because these immigrants are regarded as the "other" and since they do not belong to white class of people, they must be non-white In some cases though the migrants of the third world countries are strong in linguistics and establishment in foreign land, yet they are automatically otherised and subalternised by the dominating power of their powerful Western host countries. Spivak gives emphasis on the female subalterns who are always exploited and dominated in all society. Their status is worsened when they become migrants. The voices of these subalterns have been ignored because in the diasporic experience subalterns are always supposed to be like mute spectators. Because most of the cases they are unable to speak with proper authority and audibility even though they are offered to speak. Women are unable to reach the wider audience. In "Can the Subaltern Speak" Spivak claims that between eliticism and imperialism, there was no space is given for the subalterns from where they can express themselves, they can speak. As Ashcroft, Griffiths, and Tiffin deal with colonial identity in *The Empire Writes Back* (1989), postcolonial culture is essentially a hybrid culture as it bridges between European grafted culture and the indigenous inborn culture. The focus is to create or recreate an independent identity. Many intellectuals wrote about colonized experience just to spread light on the third-world countries. According to McLeod (2000), all the postcolonial texts are written with the history, tradition, culture of colonialism both of past and present. They also deal with the history of migration extracted from the migrated families faced the diasporic experiences and its consequences. Salman

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Rushdie(1991), in 'Imaginary Homelands' mentions that the Diaspora characters are compelled to live in the pieces of a broken mirrors where some of the pieces have been lost forever.

There are many research works done on post colonial diaspora and the nature of diaspora by many writers and researchers since it is a vast global term and a popular concept. Keeping all the previous works and findings of the previous writers and researchers in focus, this research study intends to discover new vistas and avenues to give a broader view of the research on Bengali Diaspora. This study attempts to look into the cultural crisis and traumatic identity faced by a Banladeshi Muslim Diaspora in the host land, Australia. To acculturate with the new cultures at Australia the Bengali migrant, Iqbal has to negotiate the imbalanced situation of their identities. All Bengali Diasporas always struggle to assimilate themselves and to be integrated with the native culture after a long term diaspora. But in reality they feel themselves marginalized undergoing several difficult experience like anxiety, confusions, desire, and dissatisfaction and so on. Even after a long period of diasporic life they have to struggle with the long gap to be integrated at the native culture too. Thus this paper tries to focus on what issues make the Bengali migrant Iqbal feel alien and strange both home and abroad.

### **THEORETICAL FRAMEWORK**

Homi K. Bhabha's concept of 'third space' (diasporas negotiate between two different identities) as the common ground of negotiation and transformation, which is neither assimilation nor otherness but represents the history of coalition building and the transnational and cultural diasporic connection. Homi K. Bhabha (1994) has given the idea of cultural difference in his book *Location of Culture* which provides the conceptual term of "Hybridity" and the concept of "Third Space". Bhabha gives his thought on the migrant's position in the context of cultural limitation : "The migrant culture of the 'in-between', the minority position, dramatizes the activity of culture's untranslatability, and in so doing, it moves the question of culture's appropriation beyond the assimilationist's dream, or the racist's nightmare, of a full transmissal of subject- matter; and towards an encounter with the ambivalent process of splitting and hybridity that marks the identification with culture's difference"( Bhabha, 1994).

In the colonial perspective, hybridity is treated in negative way like abusing those who are brought up in different races.. Bhabha's concept of hybridity developed from the literary and cultural theory refers to the structure and condition of culture and identity. Hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized within a single universal framework. According to him, Hybridity refers to the form of in-between space where the cutting edge of translation and negotiation occurs, which he terms "Third Space". So hybridity is not meant to trace two original moments from which the third emerges, rather it is the third space. Bhabha locates the post-colonial migrants in a Third Space of proclamation, that is structured in: "It is significant that the productive capacities of this Third Space have a colonial and postcolonial provenance. For a willingness to descend into that alien territory --- where I have led you --- may reveal that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing and international culture based not on the exoticism of multiculturalism or the diversity of cultures but on the inscription and articulation of culture's hybridity"(Bhabha,1994).

To be adjusted with the new culture Bengali diaspora, Iqbal is forced to negotiate a third space where there is a mingling of new culture. When the Bengali Diasporas migrate to a new land, they carry their homeland, culture, religion in their mind and they have to negotiate a third space for their establishment. It is to assemble the issues of dislocated problematic hybrid identity along with the spirit of compromise and an effort to recover the cultural crises and delineate diverse racial identities in the soil of abroad like Australia by exploring and creating the 'third space' where he creates his identity a transnational. He has tried a lot to be settled there, to be adjusted with his Australian Catholic wife. Creating new space he is observed as a failure and frustrated. Homi K Bhabha also acknowledges the crises and insecurities felt by the migrants, admits that a migrant has innovative change. He writes that "Migrants are thus cast as agents of innovation and translation, mediators between the cultures." Bhabha argues in his book about how the location shapes the identity of a person. Thus the "Third Space" appears as the immigrants' vision of their "imaginary homeland".

### **RESEARCH METHODOLOGY**

The research study can be considered as a qualitative study. It requires an in-depth study of textual analysis of a South Asian text, Adib Khan's *Seasonal Adjustments*. Both the primary and secondary data are collected from selected books, theoretical essays and journal articles on the issues of diasporic identity and traumatic cultural dislocation. So the selected text and theories are the main tool of conducting the research. A complete thematic analysis of the book *Seasonal Adjustment* along with character analysis has been done to get the results of this study. Different types of themes like dilemma, assimilation, loneliness, home, exile, dual identity, rootlessness and so on around the migrated characters are also related to interpretative group of methods that are focused on an understanding phenomenon in a comprehensive and holistic way; yet realistic case studies and real life circumstances are subject to critical analysis. Thus this study intends an in-depth study of primary sources (textual analysis) and exploratory and descriptive data analysis for conducting the research. Different perceptions of different writers and theorists regarding diasporic experiences of the migrated characters are accumulated in one study are related to an interpretative group of methods.



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### DISCUSSIONS AND FINDINGS

Adib Khan's *Seasonal Adjustments* portrays a postcolonial diaspora as visualised by Bhabha. Khan considers all diasporas are more concerned about the forms of racism and changes than anybody else. During their confrontation with the new culture, they achieve deep insights on the similarities of different cultures playing different functional role on different societies. They must have to face a spiritual crisis almost like a psychological trauma. They feel compelled to adjust themselves within the narrowness imposed by the majority. They think themselves marginalized. Iqbal Chaudhary who is the alter ego of Adib Khan, seems to be a front line migrant who has the problems of communication with his former house, his homeland, forcing him to go through endless individual struggle. It seems Iqbal is considered mostly as an unable to acculturate the new culture and to allow himself to be confined in a single and conservative social boundary. Living permanently in Australia, Iqbal is becoming a confused young man as he had no specific reason to leave newly independent Bangladesh. He admits- "I am a variable without a constant to measure myself against; a changing shadow whose exact composition cannot be determined. I should be grateful for the stability in my life, people tell me" (Khan, 1994). A feeling of dislocation and alienation is felt by him even after a long duration of eighteen years staying at Australia. We get his doubtful and confused perception: "How secure would I be in a third- world country? I have a house. A job, a country... let's say I possess a passport. What I lack is the weight of emotional anchors. There is nothing which binds me to a place" (Khan, 1994).

Leaving the Zamindar Chaudhary family at Shopnoganj in Bangladesh, Iqbal tried to settle down with the new culture at Australia. He has married an Australian Catholic lady, Michelle and got a daughter Nadine. Living in a 'third space' which refers the place where different cultures come together and mingle, resulting in hybridity, Iqbal has to undergo different types of confusing and traumatic situations. He said, "I am buffeted by a cross-current of conflicting emotions--- regret, relief, nostalgia, anger, gladness. Through the confusion a faceless voice persists. It has troubled me before. It mocks and provokes" (Khan, 1994). In Australia, his disappointment and frustration with the country and country people's wrong racial concept regarding Asian people, with his school teaching profession, his Australian wife Michelle and his conservative Catholic xenophobic in-laws regrets him a lot and compels him to struggle and to transcend. Iqbal confesses that: "When I first arrived in Australia, I thought it was an ideal sanctuary, prosperous and inexperienced in suffering. I knew nothing about the Aborigines then... I suppose if you get to know anything well enough you discover of its flaws. It was my mistake to think that Australia was nearly perfect..." (Khan, 1994). He always rejects the expectations what Catholicism demands and takes a strong opposite position against his daughter being baptized. He expects that his daughter, Nadine will be matured independent thinker and also be able to mingle the world religion and culture. Iqbal rejects the blind adherence to any religion of her cultural identity. But his Orthodox Catholic in-laws never allow this. They can't imagine even that their niece would grow up without a clear idea about the Catholicism or about the Christianity. According to them, Nadine should have a better understanding about the specific community. Iqbal wants to keep her free from religious instruction while his in-laws do not want that. Rather they want her to be confined within one ritual and religion. He strongly refused the ritual of baptism which his wife and his in-laws think essential to be a descent Australian. He desires to give his daughter a freedom to choose the best culture and religion keeping her an excellent specimen of hybrid culture. He argues with his father-in-law, Keith who is concerned about the security of his granddaughter, while strongly ignored the ritual of Christian baptism: "Nadine will be among a slowly growing minority which will learn how to combine traditions. It won't be easy.... By the time she is an adult, the narrowness of life within a single tradition may become a handicap" (Khan, 1994). His fighting against in-laws also reminds him how his position is insecure and uncertain as a first generation migrant. He felt the racist antagonism as he was addressed as "a fringe dweller", "devious, unscrupulous, greedy and godless", with the philosophy of "copulate and populate". His position becomes alienated from the foreign culture and makes him alien.

While returning home in Bangladesh, similarly Iqbal has to face same conservativeness among his family members who demand of pushing the Islamic values in his daughter. They also compel little Nadine to learn all the so called family traditions influenced by the patriarchal male dominance. Vera Alexander (1994) says, "After years of living as a visible Other in Australia, Iqbal now finds himself regarded as a stranger in his former home" (Alexander, 1994). His relatives have not welcomed him warmly as Iqbal like a selfish and traitor deserted them and their family at the crucial crises during the Liberation war. Besides, his marriage of Australian Catholic Michelle let him down and his relatives suppose him to betray both the religion and nation as well. Even by profession he is not a successful migrant figure in Australia. He has no other option but to join the job of a school teacher at a meager salary which is not a successful status for which an expatriate relative might regard him as a social asset. As a result, his return visit to Bangladesh has not made him happy to be integrated to his native culture. He has felt the feelings of displacement and the narrowness of religion imposed upon him by his family. To prevent Christianity and to found the basics of Islam, Iqbal is forced to learn under the supervision of a Koran instructor. His feelings of displacement in Australia, maladjustment with his wife ultimately compels him to go back to his origin where he thinks that nothing has changed. But he himself has been changed which frightens him to face the difference, and ultimately he started feeling like an alien on his arrival in Bangladesh. His migration to Australia has the effect of dislocating himself from his home culture. He said, "I feel trapped between polarized worlds of disenchantment when I consider the circumstances which have brought me back" (Khan, 1994). His consciousness of change is deeply attached with the representation of a foreign culture, which now in Bangladesh helps him to discover the difference and change in his Bengali peers.

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He has to confront Iftiqar (his old friend), Hashim (his elder brother), Nafisa (his sister) who are not detached from their tradition. He reacts strongly on the comment of Iftiqar who has tried to condense his diasporic crises. He says, "Tradition has to do with a sense of belonging. ... There is a lingering foreignness about Australia that I find disturbing. I don't have anything to hang on to with conviction, nothing I can really call my own. I don't feel passionately for anything that happens there" (Khan, 1994). The feeling of cultural fragmentation makes Iqbal a free thinker and also appreciates the variety of people and the cultures in mass common people. His sense of religion has been hybridized. He has transcended all types of narrowness of religion which makes him alienated.

Adib Khan's *Seasonal Adjustments* portrays the dislocated protagonist, Iqbal who struggles a lot in search for his identity both in the foreign culture and in native culture. But neither Bangladesh nor Australia represents home to him. He is not satisfied with the fragmented culture, conservativeness and narrowness of culture and overall the poverty, violence and aggressiveness of family members both in Australia and in Bangladesh. His quest for home makes him look back to his past, to his native. Getting refreshed he sometimes becomes nostalgic and the memories of 'lost home' haunt him. It seems that he is trying to seek atonement for a troubled soul, frequently haunted by the memories of his joint family; "I sensed a terrible loss when a sizeable part of the original building had to be demolished and replaced by a number of characterless rooms and ostentatious verandahs" (Khan, 1994). He also admits that "Time and change had no bearing on my life as I drifted through my early years without ever suspecting the cruel finiteness of innocence" (Khan, 1994). Ultimately Iqbal becomes aware that he is failure to identify himself with a single motion of culture or the place since the human beings in the world are measured predominantly by the domination of culture. All diasporas are ranked through unequal and unhealthy competition of domination. He cannot see the life from a stationary position that makes him alienated from his own society and the society of his host.

### RECOMMENDATION

The study will analyze diasporic psychology and consciousness and make some generalized observations and knowledge which will help people of literature to realize the multidimensional culture and to break the cultural obstacles of different countries in the era of globalization. This research is going to offer some important knowledge for the people of migration in this 21<sup>st</sup> century world of Globalization. It will establish practical theory regarding South Asian Bengali Diaspora and their perpetual crises regarding their native culture and religion. Through a realistic discovery, this proposed research envisions an enlightening approach to the life of immigrants in a new country. Towards making this vision a reality, this research will offer recommendations for them to cope up with the new culture and to compromise with the diverse barriers to establish in the foreign land. Even this study might open the window for the readers who have to be integrated with the native culture after a long term diasporic life.

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