

ANALYZING THE SELECTED SOUTH ASIAN FICTION IN ENGLISH: POLITICIZATION AND GLOBALIZATION

Ehsanullah Danish[–]

Director Tank Campus, Gomal University D.I Khan
ehsaanish@gmail.com

Hina Mustafa

Lecturer, Department of English, AUST Havelian Abbottabad
hinamustafa122@gmail.com

Afshan Shezadi

Lecturer, Department of English, AUST Havelian Abbottabad
afshanshezadi12@gmail.com

ABSTRACT

The present study discusses two important notions such as the element of politicization and globalization in the work of an Indian author, Arundhati Roy. Throughout history, politics and globalization have consistently served as a rich and productive subject matter for the creation of literary works, dating back to ancient times. This study aims at exploring the implications of politics and globalization in the selected work. The study is qualitative and uses Dissent Theory through which the writer's resistance against undesirable politico-global interventions are revealed. The study concludes that the writer makes severe criticism on the negative effects of globalization and thinks this notion of globalization as a sort of neo-colonialism and through this hegemonic power the country is being ruled by the foreign power. Similarly, she has discussed the second aspect of manipulation of politics where she used her characters as national allegory.

Keywords: Politicization, globalization, neo-colonialism, South Asian Fiction.

BACKGROUND TO THE PRESENT STUDY

Throughout history, politics has consistently served as a rich and productive subject matter for the creation of literary works, dating back to ancient times. Political literature encompassed several mediums, including periodicals, journals, and newspapers, through which writers, notably political activists, disseminated their ideological perspectives. The correlation between literature and politics has perpetually been a subject of contention. There exists a divergence of opinions among critics regarding the relationship between literature and politics. Some assert that these two domains are distinct, while others contest this perspective by highlighting that literature, through its utilization of language as a potent social institution, inevitably incorporates elements of politics, ideology, and personal convictions of its creators.

Politicization and its implication in South Asian Fiction in English

The perspectives of Edward Said's Orientalism and Culture and Imperialism have been increasingly contentious since their publication. According to postcolonial critics, literature is regarded as a social phenomenon that serves a political purpose. In actuality, phenomena exhibit a level of complexity and ambiguity that surpasses initial impressions. The expeditiously devised alternatives, namely the notions of art-as-end or art-as-means, do not effectively address the challenges faced by contemporary intellectuals in our tumultuous environment. In his article "Literature Pursued by Politics" (1999), Alain Robbe-Grillet offers a critical analysis of the politicization of artistic works.

[–] Corresponding Author

Writers may not inherently possess a strong aptitude for political analysis. It is undoubtedly common for the majority of individuals to confine their thinking inside the realm of concise and ambiguous ideas in this particular domain. However, what is the underlying motivation for their incessant desire to publicly articulate their opinions on a regular basis? I contend that there exists a prevailing sentiment among authors wherein they experience a profound sense of guilt and an enduring fear of potential censure. This apprehension stems from the possibility of being questioned about their motivations for writing, the use of their craft, and their societal contributions. The author experiences emotional distress, similar to the general population, in response to the unfortunate circumstances faced by other individuals. It would be disingenuous to claim that the author's purpose in writing is solely to alleviate this distress. The author lacks knowledge on the purpose he is fulfilling. Literature should not be regarded as a mere tool to advance a particular agenda. According to the source cited (p, 38). The opposing perspective, advocated by Ngugi Wa Thiongo (1981) and others, asserts that "Every writer is inherently engaged in political discourse." The primary inquiry pertains to the nature and ownership of the political ideologies under question.

The partition of the Indian subcontinent has made a significant contribution to the notable literary creations in English from India and Pakistan. The event was a notable occurrence in which numerous writers, regardless of their religious, racial, political, and national backgrounds, presented their ideas. Manto can be regarded as a very innovative writer who extensively explores the issue of partition in numerous works. One of his most prominent works is "Toba Tek Singh," which explores the psychological impact of the partition on individuals. Partition literature or fiction refers to literary works that, in various ways, explore and depict the traumatic experiences associated with the Partition of 1947. Numerous literary works in the Sub-Continent have been dedicated to exploring the issue of the Partition of India and Pakistan. Many individuals have endeavored to ascertain the identity of the culpable party, as well as the extent to which collective thought has permeated secular institutions and sensibilities. National histories created in the initial decade following independence predominantly center on the intricate interplay of national political interests involving the British, Pakistani, and Indian entities, which were both serviced and impacted by the split. The initial research on partition exhibits a notable absence in acknowledging the plight of women and the exploitation perpetrated by British colonial governance. Nevertheless, during the early twentieth century, scholars specializing in post-colonial studies had a profound imperative to critically reassess the partition, with a specific focus on its social, political, and psychological ramifications. Pakistani women who write in English have persistently shed light on the ongoing struggle faced by women inside a culture that is predominantly male dominated. Post-colonial authors in Pakistan delve into various subjects such as independence, culture, displacement, and feminism within the context of their local surroundings. According to Ashcroft (2002), the discussion surrounding these aforementioned topics in post-Colonial literature was not a coincidental occurrence, but rather a purposeful and intentional strategy. Within this particular setting, the examination and exploration of the topic surrounding feminism in the realm of fiction holds considerable importance and merits thorough consideration.

In contemporary discourse, ideologies such as Marxism and Post-colonialism have provided a framework for analyzing the intersection between politics and the arts. The presence of politicization in Pakistani English fiction is a subject of debate, particularly in light of the tremendous advancements in globalization of culture, economy, and politics. The interplay between literature and politics is evident, particularly within the setting of Pakistan. A number of Pakistani writers have integrated robust political opposition into their works of fiction and poetry. The inclusion of political themes in literature can be attributed, in part, to the presence of authoritarian military governments and the ideological complexities inherent in Pakistani politics. In this particular context, Shahnawaz is regarded as the pioneer in portraying a political standpoint through her literary works, notably in *The Heart Divided* (1957), which effectively explores the issue of partition. Hanif's novel, *A Case of Exploding Mangoes*, provides a critical examination of the Zia government, ultimately offering a condemnation of this particular era in Pakistani history. This work addresses a tumultuous period in the history of Pakistan and presents a comprehensive and unbiased account of historical events. The aforementioned authors embarked on the

task of reevaluating the historical narrative of Islamization in Pakistan and its interconnectedness with politics. Consequently, literature within this framework becomes influenced by one's political standpoint. The portrayal of socio-political and economic reality of Pakistan can be observed as a representation, which is attributed to the volatile political situation in the country. In light of recent discourse, it is evident that the literature of each nation is influenced by its political landscape.

This holds true for Pakistan, where an unstable political environment, characterized by strong dictatorships and authoritarian democracies, plays a significant role in shaping literary works with a political perspective. The literary output of these authors mostly centered on the portrayal of the fanatical, intolerant, and corrupt aspects of Pakistan's ambitious military leaders, feudal elites, and politically corrupt individuals who hold power in the nation. The socio-political state of Pakistani society, characterized by political corruption, military dictatorship, a deteriorating social order, and a struggling economy, served as the primary motivator for creative writers to produce works that reflect their determination to address these concerns. Several writers were incarcerated for their involvement in political activism. The emergence of significant repercussions stemming from political dynamics in Pakistan can be attributed to the inherent contradiction between the establishment of Pakistan on the basis of Muslim ideology and the subsequent governance by secular administrations following independence. Nevertheless, while these literary works serve to raise understanding among Pakistani readers regarding the political history of Pakistan, there is also concern that they may reinforce prejudices about Pakistan and its people in the minds of Western readers.

Globalization and its implications

The concept of globalization is a widely debated and contested phrase. The term "it" can encompass various connotations, including but not limited to the economic, cultural, political, and technological dimensions within the global context. According to Majidi, the concept of globalization lacks a clear definition. He asserts that the phrase has rapidly gained popularity in academic discussions within the social sciences, the economic realm, and even in the popular media. The phrase is characterized by a significant level of ambiguity, resulting in a diverse range of perspectives across the global community. Currently, there exist arguments supporting the concept of globalization, while conversely, there are also counterarguments opposing the idea of globalization. According to several opponents, globalization is perceived as a form of societal progress that facilitates the advancement of humanity. In this context, globalization serves as a unifying force that transcends geographical boundaries, fostering societal and individual development by facilitating the utilization of its advantages rather than incurring any losses.

The South Asian region has been grappling with the challenges of political unrest, socioeconomic inequality, and several other forms of insecurity during the past few decades. The impact of globalization is evident in South Asian English novels, particularly those originating from India, Pakistan, and Afghanistan. This can be attributed to the fact that South Asia, given its geopolitical position, is often a primary focus and subject of consideration within the global context. In a same vein, this region has a rich diversity of cultures and ethnicities, thereby compelling creative writers to produce works that transcend mere amusement and instead serve as a means of societal critique.

Globalization is often perceived as a force that is utilized for domination, although Foucault presents an alternate understanding of power, asserting that "Power is omnipresent" according to his perspective. The author posits that power, contrary to popular belief, does not always yield harmful outcomes, but rather engenders the production of discourse and knowledge. Prominent literary figures, including Gosh, Amitav, Hanif, and Hosseini, have endeavored to surpass national, cultural, and geographical limitations in order to advocate for the advancement of globalization. The aforementioned authors disregard the concept of limits, hence facilitating the process of globalization. These authors also appear to endorse and argue that the concept of globalization serves as a means to foster interconnectedness among individuals across the global community, rather than seeking to establish supremacy.

In relation to this matter, it is noteworthy to consider Foucault's Theory: Power and Knowledge. According to Foucault's thesis, South Asian English writers employ their creative prowess to construct a realm characterized by harmony, whereby individuals transcend societal, cultural, and religious divisions

to become genuine allies with one another. The individual in question exhibits a lack of appreciation for the notion of nationalism, instead expressing a preference for globalization over nationalistic ideals.

On one hand, certain authors present a critical perspective on the notion of globalization, perceiving it as a harsh reality with detrimental consequences. Neo-colonialism is observed to be operational in the Eastern World, particularly in developed regions, whereas the Muslim World holds significant importance for the Jewish community. The current state of affairs prioritizes personal goals over the advancement of humanity. Since approximately the mid-20th century, there has been a notable increase in the number of writers originating from former colonies. This surge can be attributed to various factors, including the decline of colonial empires, the emergence of globalization and its interconnected social, cultural, and economic framework, as well as advancements in migration, travel, and communication capabilities. These developments have facilitated the production of literary works by writers hailing from diverse colonial backgrounds, who aim to articulate and communicate their unique experiences. Numerous noteworthy Post-Colonial literary works have endeavored to interrogate and unveil the fundamental presumptions of the prevailing order through diverse means, thereby illuminating different facets of human existence and interaction. Additionally, a substantial corpus of comparatively analogous and standardized literature exists.

ANALYSIS AND DISCUSSION

The present discourse aims to examine the concept of empire and political thinking as portrayed in the literary works of Roy, encompassing both her writings.

Political satire is a method employed by writers to offer critical commentary on the political system within a given society. Various authors have employed the literary device of allegory to express their discontentment with the prevailing political structure. Certain writers have employed the literary technique of magical realism inside their allegorical compositions as a means of unveiling instances of governmental corruption and inequitable decision-making. Within the framework of the aforementioned discourse, it is noteworthy that Pakistani writers, namely those engaged in the realm of fiction, have embraced a political position.

Arundhati Roy, a writer hailing from the Third World, is recognized for her role as a vocal political activist and a critical commentator on social and cultural matters. Within the realm of modern Indian postcolonial literature in the English language, Roy is often regarded as a key author who articulates dissenting viewpoints. She is recognized for her political involvement, representing the contemporary cohort of Indian writers who compose in English. The author is widely recognized for her literary work titled *The God of Small Things*. A significant portion of her written work focuses on the socio-political dimensions of Indian society. In addition to her fictional works, the author also contributed to the field of non-fiction with notable publications like *Power Politics* (2001), *The End of Imagination*, *The Algebra of Infinite Justice* (2001), *Monuments of Modern Civilization*, and *The Ordinary Person's Guide to Empire* (2004). Within this collection of political writings, the author engages in a critical examination of several topics pertaining to globalization, imperialism, neo-capitalism, and the political landscape of India.

Roy is a prominent character within the realm of Third World women writers, known for her significant contributions as a political figure, as well as a critic of social and cultural aspects. The individual in question authored a series of political writings that addressed significant topics including globalization, imperialism, transnational politics, and neo-liberal capitalism, with a special focus on their relevance to India. In her literary endeavors, Roy frequently use the language of imperialism as a means to articulate her perspectives, while simultaneously constructing a narrative that challenges and opposes colonial ideologies. According to Manerjee, the individual in question does not only replicate historical events, but instead proposes novel ideas in the formation of cultural identity. Manerjee asserts that history cannot be undone, but can only be reexamined and reinterpreted. According to Cohn, the cultural impacts of colonialism have frequently been disregarded or attributed solely to the unavoidable progression of modernization and global capitalism. The creation of postcolonial literature in the English language is regarded as a political and cultural occurrence, as mentioned in *The Empire Writes Back-2*. Moreover, it

serves as a catalyst for the advancement of postcolonial literatures, as it necessitates a critical examination of the foundational assumptions underlying the study of English.

In the present context, Roy can be seen as a hybrid, meaning that he possesses characteristics or qualities derived from two distinct sources or categories. The concept of the "third space" as proposed by Bhabha. According to Huggan, postcolonial writing can be understood as a transnational diasporic phenomenon resulting from intricate interactions between Eastern and Western cultures (Huggan, p. 66). According to Huggan, postcolonial writing in English can be seen as a kind of resistance, as it seeks to challenge and reframe the period of imperial control.

In her essay titled "Power Politics" (2001), Roy asserts that she possesses the prerogative to express her personal opinions and thoughts as a writer. Furthermore, as a free citizen of India, she claims her involvement in any nonviolent acts of dharma, demonstrations, or protest marches (p. 103).

The speaker addresses topics including the globalized nature of the international economy, the privatization of India's electricity supply by American energy companies, and the construction of large dams that will result in the displacement of several Indian individuals. The author raises a query regarding whether globalization will diminish disparities between the rich and the impoverished, the upper castes and the lower castes, or the educated and the ignorant. From a pessimistic perspective, globalization can be seen as a form of neo-colonialism, rather than a solution to global poverty. This view suggests that globalization is influenced by an unseen empire, resulting in a mutated version of colonial control (p. 14).

There exists a historical continuum linking colonialism with the concept of globalization. Numerous contemporary South Asian novels written in the English language have directed their attention towards the economic influences exerted by globalization. There exists a divergence of opinions among theorists regarding the nature of globalization. While certain scholars contend that globalization is predominantly a modern occurrence, others, such as Roland Robertson and Malcolm Waters, posit that its roots can be traced back to the advent of modernity. These scholars argue that various historical developments, including transcontinental trade, military conquest, colonization, the establishment of nation states, and advancements in travel and mass communication technologies, all contribute to the historical trajectory of globalization.

Based on the findings of this investigation, it is evident that globalization saw a notable acceleration throughout the latter half of the twentieth century. Furthermore, scholars such as Masao Miyoshi, H.D. Harootunian, and various others have posited the notion that globalization should not be perceived as a distinct occurrence following the era of colonialism, but rather as a continuation or expansion of colonial practices. Miyoshi has consistently posited that the phenomenon commonly referred to as the globalized economy might be understood as an extension or perpetuation of colonialism (Miyoshi 247). In alternative terms, globalization can be interpreted as the manifestation of Western capitalist dominance, leading to its characterization as a contemporary form of colonial subjugation.

Arundhati Roy, as a Third World woman writer, assumes a prominent role as a political figure. In her collection of political essays, she engages in critical discussions surrounding many topics such as globalization, imperialism, neoliberal capitalism, and transnational politics. At first glance, she may not be readily identified as a political activist. However, upon conducting a more thorough analysis of her written works, it becomes evident that her primary emphasis lies in advocating against war.

On the surface, she presents herself as a spokesperson for her compatriots and actively engages in political activism. However, beneath this facade, she harbors doubts on the capacity of Indians to effectuate meaningful transformation and progress. The author offers a critique of the large-scale dam project in India, highlighting its disregard for the well-being of lakhs of individuals. Currently, there exists widespread discourse and rhetoric surrounding the concepts of free market and deregulation, which are often accompanied by popular discussions and slogans. However, upon closer examination, it becomes evident that the prevailing reality is characterized by a pervasive presence of corruption, rather than the promised ideals of these economic principles.

Engaging in activism is not a straightforward endeavor; rather, it entails inherent risks and challenges, which is why numerous creative artists are hesitant to openly accept such a role. However, Roy provides a rationale for her activism and demonstrates her preparedness to confront the obstacles she

encounters through her written works. The individual in question displays a lack of concern towards the obstacles impeding her progress, fearlessly addressing the societal challenges she encounters. This is evident in her non-fiction literary work, entitled "The Algebra of Infinite Justice." Due to her strong dedication to social causes, she has emerged as a prominent figure in socio-political activism. She serves as a legal professional mediating between the dominant party and the marginalized individuals.

Roy's literary works encompass both fiction and nonfiction genres, whereby she fervently promotes the significance of political activism. She is an ardent advocate in addition to being a writer. The individual in question assumes the role of a spokesperson for the anti-globalization movement, offering critical perspectives on neo-imperialism as well as the global policies pursued by the United States. The individual in question has actively advocated against the nuclear weaponization efforts of India, the United States, as well as the Narmada Dam project.

A significant portion of her body of work consists of critical analysis pertaining to events with anti-humanist implications, including the 2001 Indian Parliament attack, the November 2008 Mumbai attacks, the 2006 Lebanon War, and the 2009 armed operations conducted by the government against the Naxalite-Maoist militants in India. Regarding global international issues, the source of her discontent lies in President George Bush's political policies on terrorism. In a notable statement, former President Bush expressed the dichotomy of alignment by stating "you are either with us or against us." This statement implies that Bush, in pursuit of justice and the elimination of terrorism, sought to forge global alliances through the declaration of war, thereby contributing to the proliferation of terrorism. A significant number of female writers from South Asia, including India, Bangladesh, and Pakistan, have made noteworthy contributions towards addressing women's issues. An example of a writer who has made important contributions to the representation of Indian women is Deshpande, a female writer from India. The author asserts that women have experienced significant suppression and oppression, with a substantial portion of Indian women now enduring such circumstances, as evidenced by Swain's research in 2005. Likewise, Shobha De and Kamala Das, among other Indian women writers, made significant contributions to the exploration of women's identities.

Roy's Critique of Neo-Imperialism

Neo-imperialism refers to the phenomenon when one nation exercises dominance or control over another nation through an imbalanced economic structure. Alternatively, it can be characterized by a situation in which one nation becomes reliant on another. Neo-imperialism can be distinguished from traditional imperialism, as it does not include the direct imposition of political authority by one nation over another. Instead, it operates through several mechanisms, with the most significant being the influence exerted by financial resources such as IMF loans, the World Bank, and foreign policies of sponsoring. At first glance, these operational establishments appear to offer advantageous foreign policies and welfare provisions for global populations. However, beneath the surface, they assume a neo-imperialistic nature, since they foster increased dependency and diminished strength inside other nations. In this regard, Roy emerges as a significant personality within the anti-globalization movement, demonstrating a steadfast opposition to imperialism. She vehemently critiques the United States for its role as a proponent of neo-imperialism, mostly stemming from its quick advancements in the global corporate arena, particularly as exemplified by its influence inside the World Trade Bank and International Monetary Fund. Furthermore, she expresses disdain towards the Indian national leaders for their complicity in granting the military authority to seize both land and resources from the populace in order to facilitate the development of large-scale corporate enterprises. Furthermore, in 2003, she presented a discourse entitled "Instant Mix Imperial Democracy," whereby she posited that the United States functions as a worldwide empire, capable of deploying military force against any of its constituents at any given moment.

The utilization of artistic literary form as a means of engaging in political engagement. In contemporary times, speech genres such as literary writing, talk storytelling, and spoken poetry have become prevalent means of articulating political realities. In the present setting, Roy's body of work, encompassing her fiction, non-fiction, and speeches, serves as a significant tool for media manipulation, propaganda dissemination, and political objectives. Her writing is frequently interpreted as political essays. The individual discusses the intersection of political performance and the influence of

transnational global capital on local grassroots movements. According to Rao (2008), Roy's nonfiction writing serves as a means of revitalizing the overlooked genre of the essay through the utilization of subversive political vocabulary and radical cosmopolitanism.

Dissent can be understood as a philosophical and political philosophy or doctrine that encompasses dissent, disagreement, or deviation from established norms within a certain context. According to the New Shorter Oxford Dictionary on Historical Principles, the term 'dissent' is defined as the act of withholding agreement or consent from a proposal, or expressing opposition. Dissent has consistently been a fundamental component of human attitudes, thoughts, and behaviors. This phenomenon is commonly recognized as a component of an individual's disposition. An individual who expresses disagreement or opposition towards the prevailing societal norms is commonly referred to as a dissident.

A dissident is an individual who is typically attributed with characteristics such as a tendency to dissent and deviate from the commonly accepted viewpoint. The dissent strategy, when employed as a means of terminating a discussion, has several distinct features. These include a firm adherence to personal beliefs, serving as the most extreme form of opposition, displaying expressive and outspoken qualities, and manifesting a rebellious stance against established standards. The examination of Roy's literature through the lens of dissent theory is a fruitful avenue of inquiry. This can be achieved by employing a close reading approach. Roy is often regarded as a significant dissident character in the context of Indian postcolonial literature written in English. According to Ghosh, Roy has a robust inclination towards political dissidence in her creative endeavors, while her non-fiction works offer a comprehensive analysis of the mathematics of justice. This analytical framework serves as a significant tool in countering the potential ramifications of globalization (p. 145). As a member of the contemporary cohort of Indian writers in the English language, she has gained recognition for her activism and her fearless critique of India's nuclear policy. Her writings exhibit notable characteristics of dissidence, including a firm personal conviction, a penchant for expressing her views boldly, a rebellious spirit, and a clear articulation of her personal opinions.

The author's written voice is perceived as one that challenges the prevailing societal conventions, with her work prominently highlighting the presence of dissent. The dissent expressed by the individual in question primarily pertains to political matters and manifests itself through the utilization of stinging criticism, characterized by a brave and unabashed assertion of their viewpoints. A dissenting individual possesses the ability to engage in both creative and critical modes of expression, hence allowing for the coexistence of non-fictional literary texts and counterarguments. Chomsky's principle pertains to the examination of philosophical and political dissent. It is particularly relevant to comprehend literary and cultural dissent within the political landscape of South Asia, which is characterized by a multifaceted cultural fabric and the coexistence of diverse ideologies. In the context of post-colonial India, Arundhati Roy emerges as a prominent figure of dissent, as Ghosh argues in his work on political dissent (128). In a similar vein, the author asserts that Roy's nonfiction works provide readers with a comprehensive understanding of the principles of justice, serving as important tools to counteract the potential negative consequences of globalization (145).

Chomsky's written works mostly center on political theory, specifically examining topics like as Israel and the American intervention in Vietnam, with a focus on intellectual opposition. On the other hand, Roy's literary contributions engage in discussions surrounding present political challenges in India and explore various manifestations of resistance. She is an active participant in various Indian social and political movements, including Rormada Bachao and the anti-corruption campaign. In her essay titled "The End of Imagination," the author discusses the nuclear test conducted by India in May 1998, providing relevant contextual information. In this essay, the author posits that the general populace lacks familiarity with the inherent characteristics of nuclear weapons, as well as a comprehensive understanding of the potential ramifications associated with their use. She also argues against the notion that nuclear weapons can effectively avert conflicts and foster peaceful relations. In her essay entitled "End of Imagination," the author posits that the nuclear bomb, rather than serving as a catalyst for peace, is inherently antithetical to democratic principles. The utilization of words by Roy also demonstrates a form

of opposition. The author has employed a selection of robust terminology to fortify the cogency of her ideas. The individual in question is engaging in introspection over her identity as an artist, as well as critically examining a deeply entrenched social hierarchy that has persisted for centuries. The aforementioned injustices are experienced firsthand, as she provides evidence of them. This is not a coincidental occurrence, but rather a deliberate choice to expose herself to the societal afflictions within her reach. She refrains from suppressing them for personal gain. She demonstrates a willingness to confront difficult realities and does not shy away from acknowledging the profound impact on individuals, even when addressing an audience with a higher level of education. The author's writing evokes both a sharp and melodic quality. The individual admits their complicity in acts of injustice through a sincere expression of concern, and commits themselves to advocating for the welfare of impoverished individuals and the preservation of the environment by exposing and dismantling instances of hypocrisy. She emphasizes that the economic benefits of hydroelectric development projects in India cannot be found in any written documentation. She is gesturing with imaginary documents in the atmosphere and quantifying the number of individuals who have been displaced, all of them belong to the lowest socioeconomic class, which has essentially vanished as a collective of individuals with shared concerns. The commitments made regarding resettlement were not upheld, resulting in the displacement of individuals who relied on small-scale agriculture for their livelihoods. These individuals now find themselves in a state of indefinite uncertainty and lack of assistance, since their fields have been submerged by a reservoir.

The author asserts that the hydroelectric dams in Brazil, which are assured to investors, have led to comparable indigenous conflicts. This is due to the questionable societal advantages they offer, given the assured destruction and pollution of the rainforest and its watersheds. The purported social advantages of the prevalent developmental trend observed in "developing countries" have consistently been debunked. Similarly, Turkey, the country in which I presently reside, is also characterized by its debt-fueled megaprojects.

Language serves as a manifestation of an individual's cognitive processes, and in light of this, Wittgenstein (1977) posited that the pursuit of a unique, fundamental interpretation of language diminishes its comprehension within a social framework. Subsequently, he presented the following argument:

There exists a lack of autonomous or impartial sources of support beyond the realm of human cognition and human behavior. The absence of a universally accepted or objective reality poses challenges when attempting to evaluate or gauge the validity of a discourse universe. We lack external entities or phenomena beyond our linguistic constructs and behaviors that can serve as grounds for justifying the truthfulness or falsity of statements, for instance. The sole admissible rationale resides inside the linguistic practices that include them: the cognitive and verbal patterns as well as the way individuals lead their lives. According to Phillips (30).

CONCLUSION

In the study, Roy seems to be a political activist as she criticizes the element of globalization and domestic politics in her writing. Secondly, she uses literature as a social weapon, by exercising the techniques of different agencies in order to highlight the issues of society. The study concludes that the writer makes severe criticism on the negative effects of globalization and thinks this notion of globalization as a sort of neo-colonialism and through this hegemonic power the country is being ruled by the foreign power. Similarly, she has discussed the second aspect of manipulation of politics where she used her characters as national allegory. The novelist makes satiric target in the novel about neo-colonialism where the economy of Pakistan is controlled by multi-national companies. The present study has particularly analyzed elements of globalization and politicization in the selected work from the global and domestic or national perspectives.

REFERENCES

Ashcroft, B. (2002). Excess: Post-colonialism and the Verandahs of Meaning. In *De-scribing Empire* (pp. 45-56). Routledge.

- Bhandari, N. B. (2022). Homi K. Bhabha's Third Space Theory and Cultural Identity Today: A Critical Review. *Prithvi Academic Journal*, 171-181.
- Huggan, G. (2002). *The postcolonial exotic: Marketing the margins*. Routledge.
- Jajja, M. A. (2012). The Heart Divided: A Post Colonial Perspective on Partition. *Pakistan Journal of Social Sciences*, 32(2), 297-307.
- Jokinen, T., & Assadullah, S. (2022). Saadat Hasan Manto, Partition, and Mental Illness through the Lens of Toba Tek Singh. *Journal of Medical Humanities*, 43(1), 89-94.
- Rais, F. R. (2004). The Ordinary Person's Guide to Empire.
- Robbe-Grillet, A. (1999). Literature Pursued by Politics. *The Review of Contemporary Fiction*, 19(3), 38.
- Roy, A. (1999). The end of imagination. *Bulletin of Concerned Asian Scholars*, 31(2), 35-53.
- Roy, A. (2015). The algebra of infinite justice. In *Contesting Empire, Globalizing Dissent* (pp. 23-32). Routledge.
- Said, E. W. (2023). Orientalism. In *Social Theory Re-Wired* (pp. 362-374). Routledge.
- Wa Thiong'o, N. (1981). *Writers in politics: Essays*. East African Publishers.
- Yoda, T., & Harootunian, H. (Eds.). (2006). *Japan after Japan: Social and cultural life from the recessionary 1990s to the present*. Duke University Press.