

Hybrid Identity: A Byproduct of Cross-Cultural Dynamics in *While the Gods were Sleeping*

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Abstract

This paper deals with the hybrid identity of the protagonist caused by cross-cultural dynamics in While the Gods were Sleeping. This book is a memoir by Elizabeth Enslin, an American anthropologist and PhD scholar that narrates an exciting account of her journey to Nepal and experiences of living in Nepal and navigating the complexities of culture, love, and identity. The narrative focuses on love and marriage between Elizabeth Enslin (an American) and Pramod Parajuli (a Nepalese) in the book reflecting cross-cultural dynamics. Unlike the trend of South Asian males or females doing cross-cultural marriage in the west due to migration, the book is set up against the backdrop of increasing political turmoil in Nepal and narrates how an American woman develops hybrid identity facing the challenges of cross-cultural marriage, birth and childbearing in a foreign culture. In the process of exploring the impact of cross-cultural dynamics on the new identity formation of Enslin, this paper tries to address causes of migration, the effects of migration on her identity and the impact of cross-cultural dynamics on her changing aspect of identity. The major objective of the study is to examine how her identity is transformed for shaping new cultural identities in the diaspora. For the analytical purpose, Homi K. Bhabha's theoretical concept of 'third space' is applied. Bhabha regards the hybrid third space as an ambivalent site where cultural meaning and representation have no "primordial unity or fixity" (176). Besides, Stuart Hall's concept of cultural identity is also adopted. Thus, this paper tries to explore that the narrator's cultural identity in the third space is hybridized due to cross-cultural activities.

Keywords: Cross-Cultural Dynamics, Hybrid Identity, Third Space, Cultural Identity, Memoir

Introduction

This research paper deals with how the American ethnographer, anthropologist and traveler, Elizabeth Enslin, who is the writer of this book, makes her journey to Nepal and develops hybrid identity. The narrative of her memoir work *While the Gods were Sleeping: A Journey Through Love and Rebellion in Nepal* revolves round her since she has portrayed herself as the protagonist and narrator. Her book, which appears as a memoir work as well as her autobiography, was published in 2014 by Seal Press at Berkeley in California.

Since the select text narrates her journey to Nepal from America, her settlement at Chitwan in Nepal, the impact of cross-cultural activities and her formation of new cultural identity i.e. hybrid identity, the text can be regarded as travel writing. Enslin follows the trend of developing the dissertation work done in the foreign country by foreign students in course of pursuing PhD or higher study in reputed universities because she herself receiving university grant from Stanly University set off to South Asia to conduct her PhD dissertation along with Pramod Parajuli with whom she was in love. Settling with Pramod with his extended family in Chitwan, she finally identifies her research topic about gender inequality. Her this dissertation was developed into the book which also becomes the travel writing. Travel writing narrates the experiences of the writer in course of her journey from one place to another. It reflects the culture of the writer and cultures of the places he/she visits and hence such a book does not only describe the writer's journey but also the impact of cross-cultural dynamics on his/her cultural identity.

Different cultures mix when people travel from one place to another and the hybrid culture is formed. In this sense, travelers throughout the world are under the influence of mixed culture. In *For Love & Money: Writing – Reading – Travelling 1968–1987*, Jonathan Raban states “. . . travel writing is a notoriously raffish open house where different genres are likely to end up in the same bed. It accommodates the private diary, the essay, the short story, the prose poem, the rough note and polished table talk with indiscriminate hospitality” (253–54). He means to state that different genres of writing can be regarded as travel writing. Carl Thompson's definition of travel writing is:

If all travel involves an encounter between self and other that is brought about by movement through space, all travel writing is at some level a record or product of this encounter, and of the negotiation between similarity and difference that it entailed. Sometimes the encounter will be described directly in the writing, which will accordingly offer a narration of the events that occurred during the writer's travels. (*Travel Writing*, 10)

Definitely, Elizabeth's book is on the one hand the record of her personal identity formation that goes on changing in course of her journey and on the other hand it is like an encounter between her 'self' and 'other'.

The text indicates how Enslin's identity gets changed after she leaves America and moves to South Asia. When she settles at Chitwan, Nepal, she observes a lot of differences regarding classes, languages, castes, communities and religions of people. Her interaction with local women at Chitwan reveals how her identity gets hybridized since she has to learn Nepali language, practices different Nepali cuisines and so on. She develops her mentality to negotiate with local cultures slowly. Cultural hybridity is constantly reproduced because of the negotiation between differences. Different research questions are raised along with her crossing the national and international borders and reaching Nepal. The first question can be what the effects of her crossing the borderlands on her identity formation. The second question can be about the causes that compel her to cross the national and international borders and the third question can be how the select book reflects the impact of cross-cultural dynamics on her changing aspect of identity.

This research paper has been prepared with many objectives so that the paper becomes fully researchable for further scholars. One objective of the paper is to explore the major reasons for the traveler to travel leaving the original/ancestral homeland and settle in the foreign country. The second objective of the paper is to scrutinize the effects of the traveller's movement and settlement in the South Asian diaspora. Particularly, this research paper has been designed with a major objective of discovering how cross-cultural activities that are caused by movement of people from one place to another place transform the original identity of the traveler and the traveller's cultural identity gets hybridized.

Structurally, the select text can be divided into three parts. The first part includes the narrative of her love story that started in Stanford University (US), her scholarship for PhD, her journey to India and Nepal and her pregnancy. The second part comprises of the formation of hybrid identity due to her social status as a Nepali daughter-in-law coming from America. The final part comprises of her relationship with her mother-in-law and her involved in different social campaigns such as Nari Jagaran. In her book review, Neeti Aryal Khanal also points out "The book is divided into three parts each depicting a timeline between 1985 and 1992" (204).

Theoretical Methodology and Theoretical Framework

The qualitative research approach is adopted since the research deals with the fictional characters, ideas, emotions, feelings etc. of the characters delineated in *While the Gods were*

Sleeping. For the textual analytical purpose, the researcher adopts the third space and cultural hybridity, Bhabha's theoretical lenses which are under the broad umbrella of postcolonial theory. Bhabha regards the hybrid third space as an ambivalent site where cultural meaning and representation have no "primordial unity or fixity" (*The Location of Culture*, 176). The third space is such a physical and social space where cross-cultural activities of people from diverse cultures interact and hybrid identity is formed. According to Bhabha, two different cultures are not the cause of conflict, while they are instead the consequence of the discriminatory practices. He claims that cultures exist after hybridizing process rather than existing before and they are a part of an ongoing process. He believes that as the location of culture is spatial and temporal, hybridity and liminality do not only refer to space but also to time. He argues that majority liberal cultures in the West must view themselves through the postcolonial perspective. Besides, Hall's concept of cultural identity as flexible "Cultural identity is not a fixed essence at all" (113) is also adopted and applied for the textual analysis.

Discussion and Analysis

This paper reveals an adventure narrative of an American anthropologist, Enslin, whose experiences of transformed identity from an American unmarried lady to a married Nepali lady under the impact of cross-cultural dynamics gets reflected in the select text which is her memoir. The book, on the one hand, interweaves the narrator's desire of pursuing research as an anthropological researcher travelling to South Asia; on the other hand, the book interweaves events of her human frailty of falling in love with a Nepalese PhD scholar at Stanford University and marriage. Her journey from America, the land of multiculturalism to Nepal, the land of cultural diversity despite being a small kingdom reflects her changing identity. Stuart Hall views cultural identity as: "... identities are never unified and in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and positions. They are subject to a radical historicization, and are constantly in the process of change and transformation" (Introduction: Who Needs Identity? 4). Along with the travel from one nation to another nation, the cultural identity of people changes.

While studying at Stanford University in America, she being a white American Christian falls in love with a Brahmin Hindu Nepali man who is also studying with her in the same University. Her statement "Pramod Parajuli and I fell in love at Stanford University in 1985, a situation I soon found myself explaining to acquaintances" (20) reveals her outspoken declaration of cross-cultural love affair. As their love progresses, both of them plan to

pursue their individual PhD dissertation in India. They travel to India for this but Enslin cannot complete her study there. She writes the cause of returning to Nepal for her PhD dissertation like this:

Still in Bangalore in May, I received a forwarded letter from the Indian government. My research visa had been denied. I felt more relief than disappointment—a way out of my latest predicament. I could have switched topics or filed an appeal. But I had grown weary of India, embarrassed trying to explain a research project that had more life in my head than on the ground, ashamed at how little I understood of the language and culture, paralyzed by how I imagined people saw me: naive, ignorant. I could hear the academic version of “I told you so” from each of my dissertation committee members. (73)

Enslin even feels and realizes that pursuing PhD dissertation in India is complicated due to the visa case. Besides, her interest in India has been changed too. She starts getting transformed from what she was before she left America. She further narrates “Pramod and I talked for days, weighed the options, and tried to figure out how best to advance both our careers and support my health and the baby’s. Together, we reached a decision. We would split up for our research. . . We decided I would fare better in Nepal” (73). Her rebuilding herself changing the identity from American young lady to a would-be Nepali mother gets reflected from “Being pregnant and giving birth in Nepal while learning another language and finding a new research project could be my own test of skill and endurance. If I successfully pinned my body to a rustic life in Nepal, I could rebuild some of my confidence” (74). In the book review, Khanal argues:

Her retrospective autobiography tells us how this reluctant decision turns out to be a blessing in disguise. Enslin not only finds herself in the midst of a local feminist movement but also becomes an important part of it. Enslin’s passionate description of Nari Jagaran Sangh’s struggle for meeting spaces and power politics between high caste and low caste individuals/groups in Gunjanagar, Chitwan is a must read to understand the inequalities within the women’s movement in Nepal. (206)

Khanal explains how Chitwan becomes the meeting place or the third space for her to be influenced by cross-cultural activities.

Even her mind not only India or Nepal only itself becomes the third space (Bhabha) where her identity gets hybridized. Her acceptance of giving birth to her child in Nepal reveals her adaptation of Nepali culture along with her American culture. Bhabha concept of third space “But for me the importance of hybridity is not to be able to trace two original moments from

which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge" (Interview with Homi Bhabha: *The Third Space*, 211) becomes applicable here. Besides, her flexible nature of identity gets reflected, about which Zygmunt Bauman's argument "Identity is a name given to the escape sought from that uncertainty" (19) supports. She even becomes pregnant despite their unwillingness for such a state in India, which causes them to come to Nepal. She states:

I had become pregnant while traveling in India—a country out-ranking most for percentages of women dying in childbirth every year—and then decided to wait for my due date in Nepal, ranked even higher. There in our village, I studied the lives of landless, agricultural laborers among whom maternal mortality rates surged higher still. Throughout pregnancy, I had felt fear—fear of my changing body, fear of not knowing how to be a mother, fear of giving birth far from my maiti. But I didn't think much about dying until I waved goodbye from the tempu. (17)

Her journey of cross-cultural marriage in America, journey to India, pregnancy in India and travel to Nepal reflect her growth of cross-cultural activities. About her experiences of transforming identity, Toya Nath Upadhyaya's arguments "Elizabeth Enslin's *While the Gods Were Sleeping* (2014) records the process of transculturation acutely. It presents the complexities and connections of transculturation that the author of a Christian background experiences after she marries to a Brahman of Hindu culture" (41) regard it as the process of her transculturation. For Homi K. Bhabha, the third space is fixed. It can be created any part of the world where people from different cultural backgrounds develop mixed cultural practices and their identity gets hybridized. Bhabha's concept ". . . cultural enunciation in the act of hybridity, in the process of translating and transvaluing cultural differences" (*The Location of Culture*, 252) indicates that hybridity is formed by translating and transvaluing cultural differences.

Enslin's journey to India and finally to Nepal is due to her pursuing PhD dissertation of Stanford University where she with Pramod are students of PhD program, which leads her towards new identity. Being an American student of anthropology of Stanford University, she longs to do PhD dissertation on gender inequality especially in India which is later replaced by Nepal. Her selection of the topic for PhD dissertation reflects her quest for new identity, too. She questions herself a lot before selecting the topic and moving to South Asia. Her study and movement are entirely related to her identity formation, which can be understood from Hall's views of identities ". . . actually identities are about questions of using the resources of history, language and culture in the process of becoming rather than

being: not who we are or where we came from, so much as what we might become, how we have been represented and how we might represent ourselves. Identities are therefore constituted within, not outside representation” (4).

But as soon as she reaches her husband’s home at Gunjanagar in Chitwan in Nepal, she discovers the Nepali culture quite different from the one she is habituated to. Her journey to Nepal not only reveals the migration of the scholars from western nations to South Asian nations but it also reveals her journey from home culture to the host culture. In *Notes Towards the Definition of Culture*, T. S. Eliot views cultural issue as Enslin expresses:

In the migrations of modern times, the emigrants have come from countries already highly civilised. They came from countries where the development of social organisation was already complex. The people who migrated have never represented the whole of the culture of the country from which they came, or they have represented it in quite different proportions. They have transplanted themselves according to some social, religious, economic or political determination, or some peculiar mixture of these. There has therefore been something in the removals analogous in nature to religious schism. The people have taken with them only a part of the total culture in which, so long as they remained at home, they participated. The culture which develops on the new soil must therefore be bafflingly alike and different from the parent culture: it will be complicated sometimes by whatever relations are established with some native race, and further by immigration from other than the original source. (63-64)

Her migration indicates crossing the national and international borderlands. Due to the crossing of the borderlands, her culture gets contaminated or mixed with the culture of the host country and hence there is a culture-clash, which means that the culture is in-between. In “Culture’s In-Between,” Bhabha claims “This part culture, this partial culture, is the contaminated yet connective tissue between cultures- at once the impossibility of culture’s containedness and the boundary between. It is indeed something like culture’s in-between, bafflingly both alike and different” (54) indicates that culture is not totality at all. It is partial, lacks inclusiveness and goes on including different aspects in it along with the travel or movement of its carrier wherever the person travels.

The paper on the one hand deals with her changing identity or role of her position as a daughter-in-law in Nepal; on the other hand, it reflects the impact of cross-cultural dynamics on her identity. The reviewer, Khanal states “The most important part of the book is Enslin’s reflections on her position as a Brahmin daughter-in-law and an anthropologist in the field”

(206). As a daughter-in-law, firstly she sensed a difference between America as her maiti (mother's house) and Nepal as ghar (her own house), about which she writes "My maiti was Seattle. When homesick, I most longed for the driftwood strewn beaches of Puget Sound where I'd grown up snorkeling, digging clams, and collecting shells. My ghar was landlocked in Chitwan Valley, a wide basin in Nepal's tarai" (12). Pramod firstly introduces her to his mother reminding her that she is her daughter-in-law "'My mother,' Pramod said. 'You can call her Aama.'" (43). Pramod starts telling her about his family and Nepali Brahman's family "I'd heard a lot about Sakuntala, how she and Pramod's mother had never gotten along. Pramod sometimes suggested I think about studying that—the conflict in Nepali culture between sasur (mother-in-law) and buhar (daughter-in-law). No thanks, I said, mortaring yet another brick in my wall against becoming an anthropologist of Nepal" (43). Explicitly, he wants her to develop a very good relationship with his family as a daughter-in-law since their marriage is cross-cultural. He reminds her how she as a daughter-in-law becomes like the mother of his brother's children, which is a cultural shock for her. He states :

Our children. Pramod had reminded me many times that if we married, these five—Siddhi and Sakuntala's children—would be considered our own children: chora-chori. (Literally, it means "son-daughter," but in the ghar, it includes all the children of brothers and their wives.) Tirtha and Sarada had four more: three daughters—Anubha, Anjita, Archana—and a son—Anjan. We would be expected to love them all as our own and help raise and educate them. I had little experience around children, so talk of automatically inheriting nine unnerved me. I wasn't sure I wanted to bear children of my own. (44)

Enslin in her home at Seattle was with her mother and step-father, but here she has to live as a daughter-in-law in a joint family, which is contrary to American family culture. She, as a non-Brahman, non-Hindu and a white American, has to prove herself the best daughter-in-law, which is challenging. She faces and welcomes the demands of her new role as a daughter-in-law, the expectations of her in-laws, and the challenges of communication in a foreign language. In spite of these hurdles, the women of the village welcome her into their lives and traditions. She starts adapting and adopting Nepali culture which is the process of hybridization. According to Bhabha, cultures are changing and ongoing processes. For Bhabha hybridity is a form of liminal space, where "cutting edge of translation and negotiation" (89) occurs, which he names as the "Third Space" (211). The liminal space or hybridity or third space is where multiple cultures mix. In the select text, Chitwan appears to be the third space as Enslin interacts with different cultural practices of foreign culture for her.

Enslin's family system in America which reflects the divorce and remarriage culture is entirely different from Pramod's joint family system without divorce based. She states about her American family system "I could have gone on to say that my father and step mother had divorced and my father lived with his girlfriend, but I figured I had already said enough. Sharmila and others might think I came from a bad family. . . I come from several generations of single mothers. . ." (60). She regards her family lineage in America is a disgrace in Nepal, which she does not want to disclose to her new in-laws in Nepal as she is interested in adapting new culture in Nepal. She writes how her changing status which includes her role of Amalesh's aama (mother), Pramod's wife, daughter-in-law, sister-in-law, maternal aunt, paternal aunt and so on. In the book review, Don Messerschmidt states "She soon discovered, however, that as immersed as she was into family life, she would never totally, because, after all, she was not a Brahman. Nonetheless, she figured out how to be the good daughter-in-law, while learning Nepali, raising an infant child, teaching literacy, and conducting in-depth research on women's concerns" (2). Besides, Enslins starts adapting the Hindu festivals such as Dashain. She describes:

For nine nights, families worship the warrior goddess, Durga—often pictured in her form as Kali, with bared fangs, weapons, and severed heads in hand. The part I remember best came on the tenth day—Tika day. Durga had conquered her demons. . . Dressed in a green, handspun cotton sari I'd bought in Kathmandu, I took my place to receive tika from Pandit Kedarnath; Aama; Pramod's brothers, Siddhi and Tirtha, and their wives; and Pramod himself. Then I sat in the superior spot and gave tika to nieces and nephews. Afterward, we walked for miles to the homes of uncles and aunts—anyone remotely related—for more tika exchanges and snacks. (68)

Thus, her learning Nepali language and celebrating Dashain indicates her assimilation and adoption of foreign culture. Bhabha takes the hybrid third space as an ambivalent site where cultural meaning and representation have no "primordial unity or fixity" (176). Bhabha's concept of hybridity is applicable in case of Enslin's cultural hybridity. Unlike Bhabha who focuses on cultural hybridity, Mikhail Bakhtin focuses on linguistic hybridity as: "Hybridization is the mixing of two languages within the boundaries of a single utterance . . . that is deliberate" (*The Dialogic Imagination: Four essays*, 358). However, Paul Gilroy defines hybridity as impurity of mixed cultures in *The Black Atlantic: Modernity and Double Consciousness*: "the idea of hybridity, of intermixture . . . I think there isn't any purity, there isn't any anterior purity . . . that's why I try not to use the word hybrid. . . . Cultural production is not like mixing cocktails" (54-55). Any way, Enslin's acculturation

and adoption of Nepali culture reveals the impact of cross-cultural dynamics on her hybrid identity.

The most important part of Enslin's life in Chitwan is her successful relationship with her mother-in-law, which is a great challenge in context of not only Nepali society but also an entire South Asian society, where the mother-daughter relationship is full of rivalry, enmity and complexities. She shares her experience "Aama had recently renamed herself Parvati after "a goddess of both virtue and power." But like most Brahman women in Nepal, she was hardly ever called by her new or previous name. She was always Aama, Hazuraama, Bhauju (Mother, Grandmother, Ma'am). Although most daughters-in-law called their mothers-in-law Sasu—often in a derisive tone—I always called mine Aama" (68). Likewise, even her mother-in-law called her as nani in stead of good for nothing word 'buhari'. She fully assimilates in Nepali culture and immerses herself in the village getting involved in lives of the village women. She takes part in their activities participating in their rituals and listening to their stories. As a result, she starts navigating the interplay of power and authority of women and the complexities of gender dynamics. However, despite patriarchy in Nepali society, she finds women as active agents who take part in Nari Jagaran for the creating awareness among women regarding their empowerment. Her living as a Nepali life reflects her reshaping her American culture under the influence of Nepali culture, which according to Bhabha is hybridization. Although Bhabha's hybridization takes place in the third space due to the dominance of colonizer's dominant culture on the colonizer's culture, in case of Enslin, her American culture is under the influence of Nepali culture. However, Bhabha believes in the ongoing process of cultural hybridization. Regarding Enslin's hybrid identity, P. Werbner view "all cultures are always hybrid . . . culture as an analytic concept is always hybrid" (15) suggests that hybridity is interruptive, culturally important, commonplace and pervasive. Fatih Fuat Tuncer's concept of hybridity "Cultural hybridization can be defined as a phenomenon that emerges as a result of interaction between different cultures. This process has gained momentum with the increasing global transportation, advancements in technology, and widespread use of communication tools" (Discussing Globalization and Cultural Hybridization, 87) clarifies Enslin's hybrid identity is because of her interaction with Nepalese at Chitwan besides interacting with other people on her way to Nepal from America.

One very important part of the paper is that it discovers real Enslin, who is not only a Nepali Brahmin daughter-in-law maintaining a good relationship with her family and society irrespective of facing cultural barriers but she is also an objective anthropologist. She writes "I had to develop and maintain a professional persona: objective anthropologist, open to all

ideas. And I was only learning Nepali, had only faint, confused ideas of the stories and concepts contained in the Vedas and other sacred texts. And I had to overcome all that I lacked as a non-Brahman, a non-Hindu, and a relative newcomer to South Asian studies by being the best daughter-in-law possible” (105). Khanal reviews “. She struggles to make sense of her contradictory dual roles as a Brahman daughter-in-law and as a researcher. On the one hand, people expect her to be “out in fields. . . working” (p. 119) like traditional daughters-in-law and stop reading and writing too much. On the other hand, villagers also expect her to be their doctor treating women and children who are ill” (207). In course of acquiring knowledge of Nepali society and culture, she knows child rearing in Nepal and celebration of Tij festival. Her description “I grew to love that concept of culture the way I loved my Swiss army knife. . . Ever since my first arrival, Pramod’s family and village had offered a perfect opportunity for intimacy with another culture” (113) indicates the impact of cross-cultural dynamics on her identity transformation. This place acts as an in-between space or the third space, which Edward Soja defines:

Soja explained Third space was the product of ‘thirding’ of the spatial imagination, the creation of another mode of thinking about space that draws upon the material and mental spaces of the traditional dualism but extends well beyond them in scope, substance, and meaning. Simultaneously real and imagined and more (both and also)...., the exploration of Third space can be described and inscribed in journeys to ‘real-and imagined’ (or perhaps “real and imagined”?) places. (p. 11)

Thus, regarding the third space, both Bhabha and take it as an in-between space, which Soja takes to be real and imagined.

The book is a memoir work and a travel writing which reflects Enslin’s understanding of the village, her role of a Nepali daughter-in-law and social campaigner, significant political upheavals, a social campaign such as Nari Jagaran reflecting a broader trend of women empowerment. Her expression “Beyond learning how to read and write, women could meet with others and share opinions and ideas—an opportunity rare in Panchayat Nepal. And then women might have a stronger voice in directing bikas in the region” (118) reflects her participation along with her mother-in-law for women empowerment. She states “I remember the final day of Dasain: fields burnished in golden harvest light, the rice stalks piled into sheaves, the Himalayas tall and white. I wore a silk sari and the marriage necklace Aama had given me—a gold pendant hanging between twisted strands of green glass beads” (119). Her aforementioned statements reveal her social and cultural transformation focusing on her power of acculturation and assimilation in Nepali culture.

The analysis of the text from Bhabha's theoretical lens reflects that Enslin's hybrid identity is an ongoing process. In *Homi K. Bhabha*, David Huddart comments on hybridity "Bhabha's writing emphasizes the hybridity of cultures, which on one level simply refers to the mixed-ness, or even 'impurity' of cultures. But Bhabha insists less on hybridity than on hybridization; in other words, he insists on hybridity's ongoing process" (19). However, Bhabha's idea is applicable to understand Enslin's ongoing process of cultural hybridity due to the impact of cross-cultural activities. Hall's views on cultural identity support Bhabha's theory to understand the textual analysis. In "Cultural Identity and Diaspora," Hall claims "Cultural identity is not a fixed essence at all, lying unchanged outside history and culture. It is not some universal and transcendental spirit inside us on which history has made no fundamental mark" (113). Enslin's personal and professional transformation gets reflected in the book since she finally with her family moves to Kathmandu for her continuation of the research and teaching work. The views of Deleuze and Guattari on individual identity "The question . . . is not whether the status of women, or those on the bottom, is better or worse, but the type or organization from which that status results" (210) explain Enslin's transformation from American unmarried lady to a married Hindu Nepali.

Conclusion

Thus, the research paper delves into Enslin's memoir work or travel book which provides insight into cross-cultural relationships, complexities in the assimilation and acculturation of Nepali culture, personal reflections in a world of tradition, love and self-discovery. The finding becomes how the research discovers the impact of cross-cultural dynamics offering a fresh perspective on cultural diversity in Nepal. Particularly, the research becomes useful to others who want study or are interested in gaining a deeper understanding of cross-culture experiences of Nepali culture, traditions and social dynamics.

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