# 5 The Poetics of diverCity

In this study, 'the poetics of narrative,' 'the poetics of place,' and 'the poetics of code-switching' represent the common aesthetics of 'diverCity' and serve as the leading themes of the subsequent analysis of global cities as a literary phenomenon because global literature, urban fiction, and different forms of ethnic writing have several features in common. Migration and transmigration, forms of movement and space, and multilingualism, to name but a few, are shared qualities of each of the three types. In the following, further common features of global, urban, and ethnic literature are presented, beginning with a brief introduction to the general aesthetics of the novel as such.

As Bakhtin argues, the novel and its characteristics better suit modern society and better represent its diversity than other genres (1981). Novels function as creative laboratories that challenge social, cultural, political, geographical, or mental boundaries. Ideas of culture in a work of fiction and actual social discourses have an intrinsic relationship. Literature has a long tradition of influencing society. Taking the effect that literature has on reality into account, fiction can be employed as a strategy to communicate uniformity. The sense of community created by nations serves as a prominent example (Anderson 1983: 40).[14] In British imperialism, for instance, the distribution of literary works across the Empire aimed at integrating the new population as well as supporting the traditional members (Culler 2000: 35f).

An improved understanding of our culture through literature grants access to a better appreciation of and insight into different and foreign types of literature and diverse cultures. Social discourses on culture are reflected in novels, and

14 The key to nation-building and awareness is universality – of "characters, speakers, plot, and themes" – because "the more universality of literature is stressed, the more it may have a national function" (Culler 2000: 37). In the case of the British Empire, standards like customs, social behavior, or morality were established.

cultural discourses are triggered by fictional constructions of reality because "great writers are (…) specialists in cultural exchange. The works they create are structures for the accumulation, transformation, representation, and communication of social energies and practices" (Greenblatt 1990: 230). Literature can also question ideologies. Stylistic devices, such as metaphor, irony, alliteration, simile, or parody, are often used as a tool to overtly or covertly criticize certain ideologies or conventions. Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), for example, brings injustice to light in an emphatic way and thus "helped create a revulsion against slavery that made possible the American Civil War" (Culler 2000: 39).

In a globalizing age, the novel functions as a tool to reflect on globalization and its effects. A reciprocal process can be identified. Not only does the 'globalization of the novel' describe the "global system of production, reception, and translation of novels" but, additionally, the 'novelization of the global' includes "the production of images of a globalized world as they are constructed in specific novels" (Siskind 2010: 338). Thus, a paradigm shift of literature has taken place in a globalizing age (Schmeling et al 2000). Moreover, in a global age, global cities function as significant and interrelated nodes in a network of worldwide flows of individuals, goods, and ideas that are accelerated by globalization and its effects. Global issues of migration, identity, and belonging are essential themes of current urban life and are commonly reflected on in the contemporary urban novel.

In addition to economics, sociology, and cultural studies, contemporary literary studies are not only influenced by globalization but also have an intrinsic interest in how globalization and its effects change the world and how this process is perceived. Literature in a global age often focuses on processes of borders-crossing and its limitations as well as the well-established ways of thinking and structuring our world (Schmitz-Emans 2000: 286). Global literature is characterized by a text's range of distribution, structure, and literary themes (Schmeling et al 2000: 8). Writing and reading from a global perspective translates into acknowledging multiple perspectives because, nowadays, a sole Western point of view is questioned (Chambers 1994: 24). Moreover, in a globalizing world, literature becomes more intercultural as well as intertextual (Mall 2000: 62) due to the increasingly interconnecting of different national or ethnic literatures.

Global literature often presents and represents the effects of globalization, such as increased connectivity or the acceleration of global flows. William Gibson's *Pattern Recognition* (2003), for example, portrays the search for new trends of branding and marketing in global cities around the world, such as London, Moscow, New York, and Tokyo. The novel critically reflects upon the

commercialized world and internet culture, portraying world-wide connectedness, time-space compression in a globalizing age, and the impact of imagined communities.

The phenomenon of globalization is not always celebrated but also criticized. In Karen Tei Yamashita's *Through the Arc of the Rain Forest* (1990) and Richard Powers' *Gain* (1998), for example, globalization and its negative ecological and economical 'butterfly effect' are exposed in a 'local-global dialect.' Don DeLillo's New York novel *Cosmopolis* (2003) elaborates on themes of cosmopolitanism, the global economy, the financial system, stock market, and monetary success, criticizing the power of technology, cyber capital, and American capitalism.

Similar to a number of cultural critics who are concerned about the homogenizing effects of globalization, some literary critics fear that globalization turns literature into a standardized process, channeling into a collective loss of individual and national identity. However, a holistic 'McDonaldization' of literature (Sturm-Trigonakis 2007: 250) cannot be observed. Instead, in literature of a globalizing age, standardization and a process of diversification are taking place at the same time (Steinmetz 2000: 193). Hence, while literature is available and read across the world, new forms of literature become popular around the globe. Viewing globalization merely as a form of Westernization or neo-colonization and thus as a continuation of colonialism is too narrow. This conception can be compared to the rather limited view that the modern novel is a colonial instrument (Siskind 2010: 342). An intercultural perspective on world literature, however, forms a cohesive field with the common feature of difference (Mall 2000: 63). It is characterized by the mixing of languages or styles and therefore mirrors the concept of globalization as a process of hybridization.

Not only cultural geographies but also literary studies have had and still have a growing interest in the developing and expanding city. In the eighteenth century, an ever-increasing number of people were living in urban areas around the world (Meckseper et al 1983: 5). As a consequence, the city, its space and its society have also become a subject of interest in literary studies that was further increased by modernization processes. Hence, urban literature is not a new phenomenon because cities were a part of literature from its beginning (Pike 1981: 3). A number of critics even claim that the expression 'city novel' is redundant because the rise of the novel concurred with the rise of the modern city.[15] Promi-

15 The city novel is an exhaustive field of study. Ian Watt's *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1974 [1959]) is considered a standard piece of work with regard to the English novel and urbanization (Raleigh 1968: 294). For more

nent examples of the city novel encompass James Joyce's Dublin in *Ulysses* (1922), Alfred Döblin's Berlin in *Berlin Alexanderplatz: Die Geschichte vom Franz Biberkopf* (1929), or Paul Auster's New York in *City of Glass* (1990 [1985]).

Moreover, there is an intrinsic relationship between the 'real' city and the 'imagined' city. In postmodern fiction, the writer and the reader (Edwards 2012: 168) as well as the city's inhabitants and visitors have an influence on the meaning of the city and its space because, as Roland Barthes puts it, "the city is a writing. He who moves about the city, e.g. the user of the city (what we all are), is a kind of reader" (1997: 170). Authors of urban fiction are continuously associated with the cities they write about and vice versa (Augé 1998: 401). This correlates with the notion "of the text and city as a palimpsest" (Edwards 2012: 170). Both concepts are repeatedly adapted to recent developments. Hence, globalization, the city, and literature are interrelated and impact each other.

The main difference between city literature and the modern urban novel is the shift of focus onto urban space instead of the conventional antagonism of country versus city (Wirth-Nesher 1996: 203). Moreover, since John Dos Passos' *Manhattan Transfer* (1925), at the latest, the textual form of the modern city has been a focus of attention. Among others, the overarching theme of *fragmentation*, such as the discontinuous narrative and the mixing of languages and dialects, serves as an example for urban fiction (Vanderwerken 1977). Pursuing this line of argument, the distinct characteristics of the contemporary global city novel are presented and examined in this study. Thus, in addition to its focus on urban space, the contemporary global city novel includes the global intersections of flows and the interconnection to further places.

Themes of world-wide interconnectedness, global migration, and multiplicity are recurring in this work's selected novels – Dionne Brand's Toronto, *What We All Long For* (2005), Change-rae Lee's New York, *Native Speaker* (1995), and Karen Tei Yamashita's Los Angeles, *Tropic of Orange* (1997). The city is celebrated as a space of diversity and as "positioned in ever more complex networks of urban relations" (Brantz et al 2010: 9), connecting urbanities around the world and highlighting the significance of urban space as well as tropes of global identity and loss. Whereas "for the modern urban novel there is no world outside the metropolis worth portraying" (Wirth-Nesher 1996: 207), for the global city nov-

information on the early American city novel, see Betsy Klimasmith's *At home in the City: Urban Domesticity in American Literature and Culture, 1850 – 1930* (2005). Added to this, not every novel is dominated by an urban setting, since novelists are also a non-urban phenomenon (Raleigh 1968: 295).

el, as this study argues, the awareness of the global as well as of globalization and its effects come into perspective. Thus, the contemporary city novel is essentially a global one because the effects of globalization are "seen nowhere more clearly than in the contemporary city" (Carter et al 1993: viii). The different discourses of the narrated modern metropolis, such as "loneliness, isolation, fragmentation, alienation" (Wirth-Nesher 1996: 17) remind one of the themes of ethnic literatures. The novel *Native Speaker* (1995), for example, begins with a protagonist who feels like an alien in American society, has a fragmented identity, and has just been left by his wife.

The metropolis plays a prominent role in literature in a globalizing age because when the traditional 'center-periphery dichotomy' is suspended or reversed, urban space is claimed by different ethnic groups (Sturm-Trigonakis 2007: 2245). Specifics of place and space have mostly been disregarded in city literature. Instead, the modern novel favored aspects like plot, character, and theme (Wirth-Nesher 1996: 3). In contrast to city novels of Realism or modern times, the contemporary city novel creates non-hierarchical and transnational spaces in a global network (Sturm-Trigonakis 2007: 225). In this study's analysis, the focus is shifted to the global city as one distinguished cultural 'contact zone' (Pratt 1992) in a globe-encompassing network of flows. Scenes at the airport, which serves as the prime-example of 'non-places' (Augé 2008), are incorporated to show that global cities function as global hubs for world-wide tourism, business as well as migration and transmigration. Moreover, several languages, translations, and narrative voices illustrate a city's unique diversity.

Similar to the plethora of terms describing cultural diversity[16], quite a number of different expressions with common characteristics are employed regarding literature on diversity. These include minority, ethnic, postcolonial, migrant, intercultural, multicultural, or transnational literature. The application of the terms varies significantly from one national discourse to another as well as in the context of different academic fields. The prevailing terms in North America are of interest, since the three selected novels are written and set in either Canada or the United States of America. Whereas Canadians make use of the generic term 'ethnic minority writing,' 'minority writing,' or simply 'Canadian writing,' American writers are usually referred to by their specific ethnic group or sub-

16 More information about the concept of 'diversity' and its numerous neighboring terms are provided in Chapter 4 on 'Cultural Diversity in a Globalizing Age.'

group.[17] This conception of ethnic literature as distinct, coexisting 'ethnic containers' is recurrently criticized.

The categorization process of writers turns out to be arbitrary when, for example, considering second-generation immigrants or those who cannot easily be assigned to one particular ethnicity. Karen Tei Yamashita, a Japanese American writer who teaches Asian American literature, incorporates Spanish and 'magic realism,' which originated in Latin America. Her typical categorization as an Asian American writer by publishers appears arbitrary because she is a third generation Japanese immigrant born in California and incorporates several languages as well as a multi-ethnic cast of characters in her novel *Tropic of Orange* (1997). Likewise, the classification 'immigrant literature' faces similar skepticism because it is commonly perceived as a subgroup of 'national literature' (Sturm-Trigonakis 2007: 247) and thus correct labeling fails as soon as national borders are transgressed.

The term 'third-world literatures,' also referred to as 'world literature,' has been established to summarize literatures from former colonies and other non-Western literatures (Siskind 2010). The contemporary notion of 'world literature' represents both Western and non-Western literatures and is commonly understood as 'literature of the world.' The 'new world literature' (Sturm-Trigonakis 2007: 241) of a globalizing age is conceived as a hybrid text form with overlapping features of national, migration, and postcolonial literatures as well as literature on globalization. The three key aspects of new world literature are multilingualism, border-crossing, and the focus on the local (Maurer 2010: 330). The disadvantage of this approach is that monolingual texts are excluded, although those texts can be considered global literature (Sturm-Trigonakis 2007: 252). Nevertheless, world literature is often used interchangeably with global literature or literature on globalization.

Postcolonial literature, e.g. agglomerated in *The Empire Writes Back* (Ashcroft et al 1989), designated a first step towards global literature. It changed the way cultures of the world are perceived and discussed from a new, *global* perspective (Reichardt 2010: 79). With the post-colonial period and the accompanying growing migration and transfer of goods and values in a globalizing age, cultural flows became increasingly multidirectional from 'Third World' to 'First World' countries (Chambers 1994: 3). Thus, global literature represents a change of perspective, often rewriting Western hegemony, thereby taking multiple iden-

17 Similarly, the prominent American writers Toni Morrison, Sandra Cisneros, Maxine Hong Kingston, and Leslie Marmon Silko are commonly labeled as African American, Chicana, Asian American, and Native American, respectively.

tities and perspectives into account, which reminds of the qualities of postmodern literature.

In general, literature on diversity has the majority of the following recurring themes in common: 1) immigration or upward mobility, such as the American dream, California dreaming, or manifest destiny, 2) search for an identity or an identity crisis on the macro-level, including different national models of integration or assimilation, such as the Canadian mosaic, 3) self-definition or identity crisis on the micro-level, including independence, individuality, and freedom of speech and language, political pressures, religion, or sexual orientation, 4) generational conflicts due to cultural, language, or societal differences, and 5) themes of motion, including travel, migratory movements, relocation, displacements, global availability of cultural elements, such as traditions, clothes, food, music, dance, and arts. Thus, themes encompass, for example, a young group of second-generation immigrants is united in the struggle of a generational conflict, although the four protagonists are of diverse ethnic backgrounds, or a personal, marital, and professional crisis of an Asian American protagonist.

The common aesthetics of global literature, urban fiction, and ethnic writing identified in this literary analysis are 'the poetics of narrative,' 'the poetics of place,' and 'the poetics of code-switching.' Thus, the three selected contemporary North American novels serve as examples of how an analysis by a 'poetics of diverCity' provides the opportunity to analyze ethnic urban literature in a globalizing age in a structured way. In global literature, for example, a shift towards hybrid texts can be identified, stressing the need for an analysis of narrative. Therefore, the general structure of the novel but also the use of different types of intertextual devices and the application of narrative voices are of particular interest. Concepts of place play a significant role in the three novels because identity and space form an intrinsic relationship in global cities. The use of multiple languages, translations, and other forms of code-switching typically function as markers for both global and ethnic literatures, literally giving the cultural diversity of urban complexities a voice. Different narratological strategies are employed to emphasize the novel's different forms of diversity and integration. What the narrative strategies are as well as how and why they are employed is presented in the following section.

## 5.1 THE POETICS OF NARRATIVE

Analyzing diversity and globality in a work of fiction goes beyond the close reading of cultural themes and motifs. The hybrid design of texts has often been

neglected (Sturm-Trigonakis 2007: 106) in both multilingual and global literature. Moreover, the city and its growth and development are regarded as always connected to literary movements, such as the development of the novel (Lehan 1998: 3). Therefore, in this study, apart from plot, character, and theme, special attention is directed to intertextuality and narrative voice with 'the poetics of narrative.'

The term 'narrative' has multiple meaning. In literary studies, *narratology* is defined as "the academic study of narrative" (Fludernik 2009: 158), which is often used interchangeably with narrativity or narrative technique, structure, and style. A 'poetics of narrative' "attempts to understand the components of narratives and analyses how particular narratives achieve their effects" (Culler 2000: 83). Mode, tense, and voice are the three major categories of narrative theory (Genette 1993; Fludernik 2009: 99). In this study on the literary diversity of the global city in a globalizing age, the novel's genre, intertextuality, and narrative voice are the focal point.

This work also looks at the application and implication of the term 'genre' in literary studies. The term refers to norms in different disciplines in the arts and sciences. In the biological sense, genre refers to categories such as the human species or gender (Derrida 1980: 56). In order to maintain their purity, genres should not be mixed. Derrida calls this 'the law of genre.' Bakhtin, however, stresses the fact that the novel has always made use of different genres because "the novel parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their languages; it squeezes out some genres and incorporates others into its own particular structure, re-formulating and re-accentuating them" (1981: 5).

The reformulation process mentioned by Bakhtin is achieved through *intertextual* devices. The term 'intertextuality' is closely connected to genre and was coined by Julia Kristeva in 1966. It is the most renowned and repeatedly used expression for the reference to one text within another (Genette 1993: 10). This 'borrowing' of elements can encompass quotations, references to or from critics, books, or concepts. Moreover, intertextual devices can refer to forms of literature but also to other national canons, languages, and cultures (Sturm-Trigonakis 2007: 162). Examples of the three selected novels include the mixing of different genre conventions, the blending of fiction and fact, or a network-like composition of diverse characters and their stories.

With regard to new world literature in a global age, a tendency can be identified in which hybrid texts may contain more *transtextual* elements (Sturm-Trigonakis 2007: 143). In ethnic writing, a similar process can be identified (Birkle 2004: 231). The term 'transtextuality' is increasingly used synonymously

with 'intertextuality.' Aside from 'intertextuality', there are four more forms of 'transtextuality,' encompassing 'paratextuality', 'metatextuality', 'architextuality', and 'hypertextuality,' listed in their quality of increasing abstraction, implication, and globality (Genette 1993: 10).

Paratextuality, for example, includes the title of a work or a table of contents. This "visual presentation of the text" (Fludernik 2009: 23) functions as an author's direction for the reader (Genette 1993: 11), including "choice and size of font, marginal notes or illustrations accompanying the text" (Fludernik 2009: 23).[18] One form of paratextuality is metafictional comments that tend to transgress literary conventions. These explicit or implicit comments by the author directly or indirectly address the reader. Examples of the three selected novels include a different justification, the use of italics to mark translations, telling titles, or quotes and statements featured before the first chapter.

The strategy of incorporating transtextuality is, first and foremost, to open up a literary canon (Sturm-Trigonakis 2007: 155), whether an established national canon or a particular genre. Any recombination is accepted as long as a transformation of a known aspect to a new theory is productive because "transtextuality leads to multiple recodifications and reinventions of cultural signs without asking where a certain element is coming from or if it is 'original' or 'authentic' or not" (de Toro 2006: 23). With the help of transtextual devices or different elements of genre, a 'transtextual space' (Sturm-Trigonakis 2007: 156) is created in which different forms of texts but also different ideologies coexist. Thus, different forms of diversity can mirror particular narratological strategies and vice versa.

Language functions as a central marker of cultural diversity. Buzz words such as 'polyphonic ensemble,' 'polyglotism,' and 'heteroglossia' hint at a writer's ability to describe cultural diversity from a language perspective. Language in general, and the kind of speech, jargon, and translation in particular, play a major role in the three selected novels. Linguistic instruments, such as code-switching, translation, metaphors, and symbols are consistently used as a tool to mediate between the different cultures.

Bakhtin's term *polyglossia*, which is frequently interchanged with 'multivocality' and 'heteroglossia,' refers to several coexisting languages within a novel but also to a multiplicity of "verbal-ideological belief system" (1981: 311). Thus, a novel is always a dialogue of several voices, cultural influences, and ideologies. The presupposition of polyglossia is that language is never static but "al-

18 Interestingly, with the technological development and increasing use of electronic versions of a book, e.g. on an Amazon Kindle, these elements fall to the side.

ways borrowed, shared, and alien as well as mine" (Shevtsova 1992: 753). *Narrative voices* manage to illustrate cultural diversity graphically because, as Bakhtin puts it, "speech diversity achieves its full creative consciousness only under conditions of active polyglossia" (1981: 68). Bakhtin identifies and values diversity through language. Different languages are uttered in different social, geographical, or political settings, involving different interlocutors of different class, gender, race, or profession. Therefore, speech genres vary widely and encompass formal and informal speech.

The Latin American critic Ángel Rama introduced the term 'transculturadores narrativas,' to refer to writers who function as mediators, negotiating between the different languages and cultures inherent in one Latin American society (Bernal 2002). Authors in such a transcultural society have to negotiate between different worlds, traditions, and languages. In a *dialogical* novel, this negotiation of another's language than the author's constitutes a tolerant process (Bakhtin 1981: 409). In transcultural Native American fiction, for example, writers aim at a negotiation of written works and oral traditions (Fitz 2001: 194).

One function of exercising multiple languages in a novel is *mimesis*.[19] Mimesis is a form of imitation, resemblance, or a mirror effect. In literature, mimesis is referred to as the truthful literary resemblance of reality (Sturm-Trigonakis 2007: 147) with regard to a certain time, place, or person. A character's narrative voice is adapted to highlight the sense of reality or impression of authenticity. Sometimes, linguistic stereotypes of certain native or non-native speakers are employed to intensify the experience of the reader. Examples of the three selected novels include different narrative voices and writing in a polyglot fashion. The narrative voice is altered every chapter to suit the respective character in focus, mirroring and sometimes parodying 'ethno-linguistic' stereotypes. This polyglossia creates closeness to the characters and an impression of 'authenticity,' envisioning different perspectives and coexisting worlds.

Language thus functions as a 'point of view' and as a means to question the dominance of one perspective. Bakhtin's notion of the novel is that of a 'zone of contact' (1981: 27f.), in which different languages, cultures, and ideologies intersect. This is a reminder of the crucial characteristic of the global city as a cultural node in a global network of flows. How concepts of place and space form a leading category of analysis for the diversity of global cities as a literary phenomenon will be presented in the following section.

19 For more information, please see Gunter Gebauer et al's *Mimesis: Culture—Art—Society* (1995).

## 5.2 THE POETICS OF PLACE

> Place can be as varied and as multiple as the various 'chronotopes' that Bakhtin (1981: 84) attributes to the novel. The 'concrete whole' of the novel (analogous to place) is shaped by a fusion of 'spatial and temporal indicators' so that 'time, as it were, thickens, takes on flesh, becomes artistically visible' while 'spaces become charged and responsive to the movements of time, plot and history'.
> (HARVEY 1996: 294)

The term *chronotope* was coined by the Russian critic Mikhail Bakhtin in the 1930s and was spread across the predominantly English-speaking discourse on genre theory and literary conventions when the first English translation of Bakhtin's works was published in the 1970. The term's literal translation is 'time space,' stressing the "intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin 1981: 84). The chronotope "functions both on the level of small text units and on the level of an 'overarching' world model" (Keunen 2001: 421). Moreover, and as the geographer and social theorist David Harvey demonstrates, Bakhtin's notion of the 'chronotope' inspired not only literary theorists but forged an interdisciplinary discourse aimed at describing the qualities of place. Thus, by the late 1980s, critics across the disciplines called for a new conception of our *sense of place* in a globalizing age. This new understanding of place is more progressive and suits the discussion of the world-wide effects of global convergence, interconnectedness, and the acceleration of transnational cultural flows.

In a globalizing age, the image of a 'shrinking world' is produced by the illusion of a 'time-space compression' (Harvey 1989), which describes the "movement and communication across space, to the geographical stretching-out of social relations, and to our experience of all this" (Massey 1994: 147). This phenomenon explains the perception of the world's compression to a 'single place' (Robertson 1992: 6). Due to globalization and its effects, concepts of identity, place, and space are more dynamic because the conception of foreignness as a spatially distant phenomenon no longer holds true (Clifford 1998: 14). Likewise, common cultural roots, values, or interests can be interlinked across distances in the form of, for example, 'imagined communities' (Anderson 1983).

In *A Global Sense of Place* (1994), the social geographer and cultural critic Doreen Massey argues that places can have multiple associations and identities. In the geographer's understanding, places are not restricted to particular individuals, communities, or boundaries. Places and their associations change over time and thus are naturally and frequently mapped differently. A place can have an individual, social, political, cultural, geographic, and religious or spiritual meaning. Meaning is not exclusive. It is multi-layered and in constant flux. Therefore, a 'single sense of place' (Massey 1994: 153) is rarely the case. Instead, a sense of place is created by a combination of different, individual and collective associations that change over time. Similar to Massey, David Harvey seeks to comprehend "places as internally heterogeneous, dialectical and dynamic configurations" (1996: 294). Whenever an individual encounters a new space (either by choice or forced, as in diasporas), confusion of those new cultural codes can result in an identity crisis (Böhme 2005: XXI).

Due to their diverse connections, places are not only subject to constructed boundaries but are also influenced by world-wide networks of exchange, combining 'a sense of the global' and 'a sense of a local' (Massey 1994). Similar to conceptions of different and coexisting worlds within one world (Nassehi 2003), multiple associations of spaces exist and coexist. Similar to the outdated concept of single cultures, the identity of a place is not singular, enclosed, fixed, and static. This phenomenon translates into "a simultaneous multiplicity of spaces: cross-cutting, intersecting, aligning with one another, or existing in relations of paradox or antagonism" (Massey 1994: 3). This segment or snapshot of one world within the world can be described as a specific "time-space 'slice' of an individual's overall activities" (Giddens 1991: 83).

A specific movement in a certain space is dependent on different variables, such as race, gender, class, or income. Doreen Massey, for example, distinguishes between mostly Western jetsetters and typically non-Western refugees. While both groups are 'on the move,' the power and influence varies widely, favoring the jetsetters (1994: 149).[20] Thus, different social groups have a different relationship to movement, referring to a rather active or passive role regarding mobility, the mover's power and influence, and the possible positive or negative side effects of these movements.

20 Doreen Massey stresses the fact that no movement can be considered as a separate occurrence. Instead, she highlights the global interdependence and poses the question of "whether our relative mobility and power over mobility and communication entrenches the spatial imprisonment of other groups" (1994: 151).

In a globalizing age, one of the crucial questions is whether 'time-space compression' (Harvey 1989) equals cultural compression. The most controversial issue with regard to the discussion of globalization as a process of standardization or Westernization is whether the world is becoming a single cultural setting and, thus, whether cultural convergence leads to the unity or uniformity of cultures (Tomlinson 2001: 11). Relating to the example of air travel connecting different worlds but thereby neglecting the complex geographies in between (Birkett 1991: 38), Massey argues that the process of compression is subject to inequality (1994: 148). In this "*power geometry* of time-space compression" (Massey 1994: 149; emphasis original), some locations are affected more by globalization than others and some cultures and individuals are naturally disregarded, whether intentionally or unintentionally.

Space, place, and time are social constructs (Harvey 1996: 293). These constructs depend on different power relations of a society and naturally change over time. The terms 'place' and 'space' are often used interchangeably. In modernity, a growing difference in meaning between 'space' and 'place' can be identified, which is characterized by a relationship of a growing 'spatial' distance between the two concepts (Giddens 1990: 18; Massey 1994: 5f.). This translates into the hypothesis that local places are increasingly influenced by social, political, or economic phenomena in distant places around the globe, thereby creating larger space between places.

The concepts of 'time' and 'space' are inseparable. Edward Soja's *Postmodern Geographies. The Reassertion of Space in Critical Social Theory* (1989) insists on the concentration of 'time' *and* 'space' with regard to critical studies in order to fully grasp the interdependence of the two concepts (Hallet et al 2009: 15). Nevertheless, in a globalizing world, the false conception commonly prevails that "'time' is equated with movement and progress, 'space/place' is equated with stasis and reaction" (Massey 1994: 151).

In a time of globalization, places seem progressively more fragmented in contrast to the earlier conception of places being culturally homogenous. However, places have always been dynamic and their meaning was constantly changing. Political models like nationalism, however, created a fairly stable, coherent, and nostalgic sense of place to counteract change, intermingling, and hybridization processes. In literary studies, this changed conception of 'place' and 'space' manifests itself and is recurrently and increasingly identified in global and transnational literary works, expressed in literature by using spatial vocabulary "such as speed-up, global village, overcoming spatial barriers, the disruption of horizons" (Massey 1994: 146). These markers of globalization, identity, and space in

the form of expressions, descriptions, or images are the focal point with regard to 'the poetics of place' as a part of this analysis.

Since the 1990s, several 'turns' were identified in the field of cultural studies (Bachmann-Medick 2006) that had considerable impact on critical analysis and related discussion (Günzel 2007: 13). Well before the compilation of cultural turns, 'space,' as a concept in literary studies, was mainly associated with cultural production as well as the three critics Ernst Cassirer[21], Jurij Lotman[22], and Mikhail Bakhtin (Hallet et al 2009: 16). With the *spatial turn*,[23] space and spatiality are increasingly discussed and reflected in literature. Edward Soja, who coined the term 'spatial turn,' was inspired by Michel Foucault,[24] Henri Lefebvre[25] (Hallet et al 2009: 11f.), and by cultural criticism and postcolonial critics such as Said, Spivak, and Bhabha, as well as Appadurai (Soja 2009: 25). Thus, similar to the development of world literature and global literature, post-colonialism again paved the way for a new research interest in studies of place and space.

The *topographical turn*[26], in contrast, refers to the different forms of space and their representation (Günzel 2007: 13). The two turns, the spatial and the topographical, are not to be confused (Günzel 2008: 221) but nonetheless are often used interchangeably. The term *topology*, which originated in the field of mathematics, describes the critical study of the concept of space, its production as well as its presentation and representation across various disciplines. There

21 Cassirer focuses on the aesthetic function of space. For more information, see Cassirer, Ernst. "Mythischer, ästhetischer und theoretischer Raum." *Raumtheorie. Grundlagentexte aus Philosophie und Kulturwissenschaften*. Eds. Jörg Dünne, Stephan Günzel. Frankfurt: Suhrkamp, 2006 [1931]. 485-500.

22 For more information about the 'spatial turn' in literary studies, see Michael C. Frank. "Die Literaturwissenschaften und der *spatial turn*: Ansätze bei Jurij Lotman und Michail Bachtin." *Raum und Bewegung in der Literatur*. Eds. Wolfgang Hallet, Birgit Neumann. Bielefeld: transcript, 2009. 53-80.

23 For more information on the 'spatial turn' in cultural studies and sociology, see Jörg Döring et al's *Das Raumparadigma in den Kultur- und Sozialwissenschaften* (2007).

24 For more information about Foucault's idea of other spaces or heterotopia, see Foucault, Michel, Jay Miskowiec. "Of Other Spaces." *Diacritics*. 6.1. (Spring 1986; based on a lecture in 1967): 22-27.

25 For more information about Lefebvre's concept of space, see Lefebvre, Henri. *The Production of Space*. Oxford: Blackwell, 1991 [1974].

26 For more information on the 'topographical turn,' see Sigrid Weigel's "Zum 'topographical turn'. Kartographie, Topographie und Raumkonzepte in den Kulturwissenschaften." *KulturPoetik*. 2.2. (2002): 151-165.

are several possible approaches to understanding the relationship between topology and literary and cultural studies. Topology is employed as a literary technique, which focuses on the (re)presentation of space as a reality, and is different from cartography, which is the study of maps. Topology can be used as a method to analyze literature in terms of, for example, the production and dynamics of space as well as positioning (Borsò 2007: 289f.).

Imagined space in a novel represents a particular selection. The aesthetics of a narrated space are the result of the network-like configuration of the selected elements as a whole as well as their combination and reference to objects (Nünning 2009: 42). The three selected novels in this study describe and create a sense of place in global cities because "when authors import aspects of 'real' cities into their fictive reconstructions, they do so by drawing on maps, street names, and existing buildings and landmarks, enabling a character to turn the corner of a verifiable street on the map, to place him in a 'realistic' setting" (Wirth-Nesher 1996: 10).

Urban space designates much more than the setting of a novel because cultural meaning, such as norms and values, are invoked (Hallet et al 2009: 11). The novelist is the one "who both reconstructs in language aspects of 'real' cities and invents cityscapes" (Wirth-Nesher 1996: 10). Different forms of (re)presentation of 'real space' can be identified, such as naming, telling, listing, reproduction, and reframing (Jäger 1998: 23; Nünning 2009: 45). Relevant for a literary analysis is why certain places of interest or further details of the real world have been selected because the city in literature functions not only as a 'physical place' but also as an 'atmosphere' and a 'way of life' (Gelfant 1970: 4).

In this study, the different forms of literary place and space will be analyzed with narratological categories. *Description* and *figurative language* are used to create or convey a specific literary setting (Nünning 2009: 45), which will form the basis for this work's analysis of urban space with regard to diversity in the three selected North American global cities. Description functions as a tool in literature to refer, represent, or interpret (Wolf 2007: 16). Providing topographical details or so-called *cognitive mapping* (Herman 2002) helps to envision 'real' places as well as imagined space in a novel. Urban geography, for example, uses mental maps to examine urban space and its concentration of cultural diversity (Pacione 2009: 21) within one city to understand urban lifestyles and mentality.

In texts, descriptions of place and space often remind the reader of stage directions. Whereas the names of a city's neighborhoods, streets, or other major attractions highlight the sense of the 'real' city, generic expressions such as 'this city' tend to describe the nonspecific global city as such. Alfred Döblin's *Berlin*

*Alexanderplatz: Die Geschichte vom Franz Biberkopf* (1929) probably remains the most significant German city novel, in particular with regard to the specific narration of the city. The city's 'local color' is emphasized by detailed topographies (Sieg 2010: 198). Thus, the particular ensemble of topographical details reveals the role of urban space in the novel, such as economic, political, or cultural space or a representative node in a global network of flows.

Moreover, the types of places mentioned are of significance. A major distinction is made between *public and private space*. In addition, different types of escapes, including ethnic, gendered, and generational, are of importance when describing forms of integration and suppression in urban space. Another distinction can be made between *static and dynamic place*s. Whereas static places often refer to where we live, grow up, work, or feel safe, dynamic places are subject to movement and change. Migration, border-crossing, or transportation of people on the subway, the highways, or bicycles involves forms of 'time-space compression,' conveying shifting geographies, increased connectivity, or interdependence of places. Therefore, motion verbs are a basic element for 'cognitive mapping' (Herman 2002: 282) because literary characters are typically described by how they move or do not move in a certain space (Hallet et al 2009: 25). Whereas the portrayal of a continuation of anti-immigrant racial politics is interpreted as a rather static cityscape, the distortion of geography presents a city in flux.

The four types of 'narrated cityscape' are "the 'natural,' the built, the human, and the verbal" (Wirth-Nesher 1996: 11f.). The natural environment of the narrated city may include elements such as parks and the weather and highlights the interdependence of nature and culture, such as a winter setting. The 'built' cityscape, for example, refers to infrastructural elements, which function as representatives of existing monuments, landmarks, or artifacts of the 'real' cities, such as the depiction of a highway system.

The second narratological category used for the examination of literary space is figurative language or literary trope. This category includes metaphor, metonymy, and synecdoche (Nünning 2009: 45). However, further literary devices such as irony, oxymoron, hyperbole, litotes, antithesis, allegory, and antanaclasis should be considered as well. Figurative language and the metaphor in particular go beyond the literal, thereby "expressing meaning or conveying insight which nonfigurative language is incapable of expressing or conveying" (Anthony 1970: 225). Different types of narrating the city can be identified, and these are conveyed with the help of figurative language. The types include themes of fragmentation and collage, as in the time-space compression and the redefinition of borders, or symbolism. Moreover, different languages are used as a tool to con-

vey the cultural diversity of the global city. The following section will define and describe how code-switching is used and what the strategies are for its application.

## 5.3 THE POETICS OF CODE-SWITCHING

> So if you really want to hurt me, talk badly about my language. Ethnic identity is twin skin to linguistic identity – I am my language. Until I can take pride in my language, I cannot take pride in myself. Until I can accept as legitimate Chicano Texas, Spanish, Tex-Mex and all the other languages I speak, I cannot accept the legitimacy of myself. Until I am free to write bilingually and to switch codes without always having to translate, while I still have to speak English or Spanish when I would rather speak Spanglish, and as long as I have to accommodate the English speakers rather than having them accommodate me, my tongue will be illegitimate.
> (ANZALDÚA 1987: 59)

As illustrated in Anzaldúa's quote, *multilingualism* is one key aspect of both ethnic literature and individual or group identity formation. The use of diverse languages and translation is not only a linguistic but also a cultural process that is the focus of attention with regard to the diversity of the global city as a global contact zone. The neighboring concepts of 'multilingualism' and 'code-switching' are and often used interchangeably. Multilingualism is the use of multiple languages and is often referred to as *polyglotism*, which is the ability of speaking more than one language. Different languages can include dialects, slangs, and vernaculars. Whereas 'multilingualism' generally indicates a characteristic of a speaker or writer, *code-switching* commonly refers to the act of changing languages within a speech act or a written text. Code-switching serves as the appropriate basis for this analysis because the switching process itself indicates a negotiation of difference. This section will explain the different forms, strategies, and effects of switching languages.

Code-switching became a popular field of study in the 1980s (Erfurt 2005: 30). The term originates in linguistics and designates a mixing process of two or

more languages within one act of communication. The term is related to style-shifting, borrowing, and often used interchangeably with code-mixing. Speakers who make use of code-switching are typically bilingual or multilingual.[27] A *code* can be a letter, word, phrase, or gesture which entails a piece of information.[28] When translated, or decoded, the meaning may vary due to different cultural contexts or shared knowledge. When information travels globally, contexts and shared knowledge vary significantly.

As a prerequisite for analyzing code-switching and the use of multiple languages, the distinction between *matrix language* and *embedded language* needs to be made. The term 'matrix language' (Myers-Scotton 1989) was coined to describe the dominating language in terms of quantity in a specific context (Eastman 1992: 2). The words or phrases spoken or written in a different language than the matrix language are usually referred to as 'embedded language.' Forms of multilingualism include the different types, such as grammatical interference, analogies, and neologies or *metamultilingualism*, which are directions for the reader about the language in which a particular event takes place (Sturm-Trigonakis 2007: 123ff.). A typology of code-switching depends on its length. The length of language switching can vary from one *morpheme*, which is the smallest linguistic entity, to a word, a phrase, or a whole sentence, as in *inter-sentential* or *intra-sentential switching* (Myers-Scotton 1989).

Multilingual texts as such are not a new phenomenon. However, the quantity, diversity of its form, functionality, and the reception has changed in a global age (Sturm-Trigonakis 2007). In literary studies, multilingualism is employed to describe acts of code-switching in *hybrid texts*. Global literature or literary texts in a global age increasingly include several languages to portray the diversity of its characters and settings, stressing "the necessity for readers and writers to demonstrate linguistic flexibility in order to contend with the polyphonic qualities of texts that construct hybrid identities" (Wilson 2011: 236). Hence, multiple languages function as an instrument of how global processes of hybridization are translated into literature (Ette 2007: 14). Thus, English, Japanese, and Spanish are incorporated, for example, to highlight the diversity of a novel's characters, their linguistic flexibility and hybrid identity.

27 For more information, please see Wei, Li (ed.). *The Bilingualism Reader*. London: Routledge, 2000.

28 The most renowned codes include the international Morse code of on-and-off sounds or different forms of sign languages that consist of body language and manual communication, usually varying from one culture to another.

*Transcultural writers*, "also variously referred to as multi, hetero-, poly- or translingual writers" (Wilson 2011: 236), are one version of describing transnational, diasporic, or migrant writers who frequently make use of at least one language other than their primary language. Translingual authors express "themselves in multiple verbal systems" and can be considered as "the prodigies of world literature" (Kellman 2003: ix). The linguistic fluency of a particular writer in a specific language is of minor importance when analyzing literary diversity (Sturm-Trigonakis 2007: 108). The network of transcultural Anglophone writers, for example, includes natives as well as non-natives (Doff et al 2011: 4). Authors who choose to write in a different language than their mother tongue are associated with the field of exophony.[29] As an example serve the incorporation of non-native languages or featuring characters with a different ethnic background than the author.

The introductory quote to this section by Anzaldúa is asking for linguistic integrity, hinting at the interdependence of language and identity. The Texas-born Chicana Gloria Anzaldúa is renowned for her critical cultural studies on the Mexican-American border, as in her famous collection *Borderlands/La Frontera: The New Mestiza*. A border conflict commonly entails a language conflict because the border zone remains a symbol for migration, bilateral or transnational politics, and identity conflicts. Anzaldúa is physically and metaphorically in a *border position* because, as she claims, "I am a border woman. I grew up between two cultures" (Anzaldúa 1987: 6).

Multilingualism, which is paradigmatic for a border region, is maintained because code-switching implicates multiple identities (Myers Scotton 1982: 435). The concept of *translational identity* (Wilson 2011: 235) captures this notion of transnational speakers or writers who employ elements of polylinguality and code-switching to express their dynamic process of cultural self-conception. Switching languages or dialects within the same speech group is a strategy (Myers Scotton 1982: 432) to enrich the conversation and the dynamics of individual and group identification. Reasons for switching encompass "changes in setting, interlocutor, conversational goals and other social factors" (Isurin et al 2009: ix).

The context of speech events is important, including sociohistorical, ethnographic, ethnic and racial, political, economic, generational, and communal (Eastman 1992: 16f.) as well as regional and national aspects. Translingual liter-

29 For more information on the field of exophony, see Arndt et al's *Exophonie: Anders-Sprachigkeit (in) der Literatur* (2007), and for its strategies, see Wright's "Exophony and Literary Translation: What it Means for the Translator when a Writer Adopts a New Language." *Target*. 22.1. (2010): 22-39.

ature aims at a transcultural aesthetic and "symbolizes the variety, the contact and the crossing of cultures and languages" (Wilson 2011: 245) in a literary piece as well as being a representative for diverse urban or global space. The polylinguistic design of texts is one criterion for new world literature in a globalizing age (Sturm-Trigonakis 2007: 108). The process of code-switching often results in experiments of language use and translation, such as creative blends or new word creations (Wright 2010). Yoko Tawada, for example, is considered a translingual writer because she writes in German and Japanese with a focus on translation, hybridity, and awareness of 'the other' (Maurer 2010).[30]

Code-switching is a specific urban phenomenon. Some studies identify the correlation of switching codes in mainly urban spaces and multicultural settings (Eastman 1992: 16). In a global city, both presuppositions occur at the same time. The use of multiple languages and translations is employed as a strategy to convey diversity and to illustrate the intermingling of cultures in a specific time and place. Moreover, this feature can describe various forms of cultural contact and encounter, such as coexistence, cooperation, or chaos.

Translation is an important marker for global and ethnic literatures because global cultural flows and migratory movements lead to a growing need for translation between different language and cultures that are increasingly in contact. Therefore, the various forms, lengths, and strategies of translations in a novel need to be analyzed. The term 'translation' is closely connected to the concept of 'code-switching'. In addition to its use in the academic field of linguistics, translation becomes a vital practice in various fields in a globalizing world of increased connectivity and interdependence. In a globalizing age, the notion of translation goes beyond the reproduction of the original. It always involves a cultural process of negotiation. In addition, the transformation of cultures as well as the in-between space or overlapping border space becomes the center of attention (Bachmann-Medick 2006: 253). Thus, translation also functions as a cultural analysis of global flows, such as world-wide migration, and the description of "the complex process of cultural signification produced under the impact of such displacements, migrations, relocations and diasporas and the unprecedented development of transnational electronic communications and media systems" (Wilson 2011: 236).

As a consequence, a so-called *translational turn* can be observed in social studies and cultural studies, which goes hand in hand with a *cultural turn* in in-

30 Tawada's writings include a selection of short stories called *Überseezungen* (2002), which is a pun on the German word for 'translation' and the similar-sounding blend of the two German words 'transatlantic' and 'tongues.'

ternational translation studies (Bachmann-Medick 2006: 238f.). The basis of the translational turn is grounded on a broader understanding of the term 'translation' that includes the representation, negotiation, and transformation of cultural differences. Translation is not a unidirectional but a 'dialogic process' (Bassnett 1998: vii) because "to translate is always to transform" (Chambers 1994: 4). Literary translation is a movement that highlights the interdependence of comparative literature and translation studies (Bassnett 1998: viii), thereby acknowledging the significance of the cultural turn in translation studies.

Not only translations *in* a literary work but also translations *of* a novel need to be taken into consideration because the range of distribution and translations of novels hints at a change of reception of multilingual literature. Reasons may include a larger readership of more multilingual than monolingual speakers. Another function of translation and multilingualism is the practice of not translating embedded language intentionally. Sometimes, no further explanation of an embedded word or phrase is provided. This 'lack of translation' is occasionally employed as a strategy to turn the non-native reader of translingual comments into a position of alterity because translations and thus explanations are not provided. This 'border position' can be compared to the one of the new arriver or immigrant who cannot master the dominant language yet. In this case, the writer abandons the option to function as a mediating authority. Nevertheless, this procedure is an effective means to raise awareness of the linguistic or cultural 'other' by reversing the roles and putting the reader in an outsider's position.

With a structured literary analysis involving a poetics of narrative, place, and code-switching, this work provides the connecting link for examining the triad of globalization and its effects, global cities as cultural nodal points, and cultural diversity as the common aesthetics of global, urban, and ethnic literature ('diverCity'). Before analyzing the three selected North American novels, the context of each of the three 'real' global cities will be introduced briefly. These intersections of the literary with the 'real' are of special interest because the city's image or myths often influence the works written about it since the 'real' city "is itself a text that is partly composed of literary and artistic tropes" (Wirth-Nesher 1996: 10). Therefore, after a short introduction to the economic and infrastructural details of Toronto, New York, and Los Angeles respectively in the following three chapters, overarching tropes of the respective global cities are identified as a prerequisite for the analysis of the respective global ethnic urban novel. This forms the basis for identifying synchronic and specific aspects of global cities as a literary phenomenon.