

Contents

Acknowledgements | 7

1 Introduction | 9

2 Globalization and Its Effects | 15

2.1 Mapping Globalization | 15

2.2 Global Consensus | 18

2.3 Global Controversies | 23

3 Global Cities as Cultural Nodal Points | 27

3.1 Urban Studies | 28

3.2 Cultural Nodal Points | 31

3.3 Toronto, New York, and Los Angeles | 33

4 Cultural Diversity in a Globalizing Age | 37

4.1 Concepts of Identity | 40

4.2 Postcolonial Discourse | 42

4.3 Intra, Inter, Multi, and Trans | 49

4.4 The Melting Pot, Salad Bowl, and Canadian Mosaic | 53

5 The Poetics of diverCity | 57

5.1 The Poetics of Narrative | 63

5.2 The Poetics of Place | 67

5.3 The Poetics of Code-Switching | 73

6 Dionne Brand's Toronto, *What We All Long For* | 79

6.1 The Global City of Toronto | 79

6.2 Toronto Imagined: The World in a City | 86

6.2.1 Polyphonic Murmuring | 88

6.2.2 Converging Threads | 94

6.2.3 Mapping the World in a City | 98

6.2.4 Counter-Cartographies | 103

6.2.5 Time-Space Discrepancy | 109

6.2.6 Longing and Belonging | 113

6.3 Interim Conclusion | 120

7 Chang-rae Lee's New York, *Native Speaker* | 123

- 7.1 The Global City of New York | 123
- 7.2 New York Imagined: A City of Wor(l)ds | 132
 - 7.2.1 The Strangest Chorale | 135
 - 7.2.2 False Speaker of Language | 138
 - 7.2.3 Amiable Man | 142
 - 7.2.4 The Immigrant City | 149
 - 7.2.5 Interethnic Imagination | 156
- 7.3 Interim Conclusion | 162

8 Karen Tei Yamashita's Los Angeles, *Tropic of Orange* | 165

- 8.1 The Global City of Los Angeles | 165
- 8.2 Los Angeles Imagined: The World City | 175
 - 8.2.1 HyperContexts | 177
 - 8.2.2 The Polyglot | 184
 - 8.2.3 The Global | 187
 - 8.2.4 ElastiCity | 192
 - 8.2.5 These Lines | 198
- 8.3 Interim Conclusion | 203

9 Conclusion | 205

Works Cited | 211