



Tradition, Modernity, and Cultural Conflict in Indian and Canadian Literary Narratives

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Abstract

In this research paper, I shall explore the phenomenon in the selected Indian and Canadian literary narratives at micro-level- how tradition coexists with modernity and how cultural conflict emerges amidst a society undergoing social transformation. The study primarily seeks to examine the tensions between inherited traditions and emergent modern identities in writings from India and Canada. The study aims among others to investigate the portrayal of generational conflict, migration and cultural hybridity in the context of social structures undergoing rapid change; to explore the negotiation of identity within these new paradigms. It maintains that, against the backdrop of different historical and sociocultural conditions, literary narratives from both contexts demonstrate similar tensions between cultural heritage preservation on the one hand, and modernization pressures on the other.

Theoretically, the study takes on a comparative literary perspective underpinned by cultural and postcolonial theoretical insights. It uses textual analysis to interrogate not only themes, but characterization, narrative strategy and the symbolic representation of cultural ambivalence. The research is predicated on the novel idea that Indian and Canadian literary texts, albeit set in different historical/cultural contexts, speak to similar concerns of identity formation/belonging/cultural continuity under the aegis of globalization and social change. The results illustrate cross-cutting themes which reflect convergences and divergences in these narratives, thereby contributing to larger conversations around cross-cultural literary studies and contemporary literature's dynamics of cultural negotiation.

Keywords: Tradition, Modernity, Cultural Conflict, Comparative Literature, Identity, Postcolonial Narratives.



1. Introduction: Tradition and Modernity in Cross-Cultural Literary Contexts

The dichotomy of tradition and modernity has always been the key issue in literary analysis, especially within societies that have experienced a fast pace of historical, cultural and social changes. As such, literature can be a vital ground in which writers negotiate the tensions between many inherited cultural values and the impositions of an evolving modern era. I did not include spaces between the words. The Indian and Canadian literary narratives that follow lay particularly fertile ground for exploring these dynamics, as the respective traditions teach us about cultural continuity and cultural transformation as they both grapple with notions of identity-formation in pluralistic societies.

In literature, tradition generally means the shared cultural practices, beliefs, customs, and moral frameworks handed down from one generation to another. Social conventions established in these traditions often create social structures, hierarchical family relations, gender dynamics and moral expectations. In contrast, modernity relates to things like social change, rationality, individualism and new forms of cultural organizing spurred by climaxes in industrialization, urbanization and global sharing of cultures. So, the clash between tradition and modernity thus creates a complex arena of negotiation in which individuals or even communities seek to harmonies the past with the present. This encounter is commonly framed as a space of conflict, resistance, and adaptation in literary narratives.

The dialectics of tradition and modernity in India have been heavily conditioned by colonial history, nationalist political struggles and post-independence social transformation. And this motif has also led Indian writers to use characters who try to reconcile much-cherished age-old cultural parameters with the weight of modernization, Western schooling and urbanism. Often, these stories touch on generational conflicts between family members and changing expectations of gender, as well as new meanings of community and belonging. Taiwan still holds on to some traditional values while trying to modernize at the same time, leading to a complicated cultural environment in which different facets of their identity are constantly negotiated. It uses literature as a vehicle to question if what appears to be progress leads towards freedom, or if it challenges age-old cultural structures that were once considered by the people themselves as providing comfort and continuity.

Salman Rushdie's *Midnight's Children* similarly tracks how Indian identity transforms with the passage to independence from colonial rule. By relating the national history to the personal experience, Rushdie emphasizes how intimate individual identity is to historical transformation. As the narrator itself explains, "to know one life you have to swallow the world" (Rushdie 126).

This statement implies that personal identities are formed by complex histories and political forces. The novel depicts the breakdown of identity, as characters find it increasingly challenging to locate themselves amid turbulence brought on by rapid modernization, that has enlarged and transformed local landscapes. Rushdie's narrative thus shows how different cards through the encounter between tradition and modernity create a complex scenario of process identity.

If Canadian literary narratives come from a different historical trajectory, they still also grapple with cultural negotiation in multicultural complexity. Canada's literary landscape echoes the experiences of Indigenous peoples, immigrant communities and settler legacies that feed into thinking about identity and belonging. Themes of migration, diaspora, cultural hybridity and multicultural coexistence the meeting point between tradition and modernity in Canadian literature are therefore more often seen than directly reflected. Writers tries to understand how people balance multiple cultural paradigms while trying to maintain parts of their heritage. As such, while they had to be modern, tradition doesn't necessarily go away, and hybrid identities that take on aspects of these diverse cultures are often the result.

Therefore, a comparative reading of the documentation can show minute theme similarities that exist between Indian and Canadian narratives: Tradition Vs Modernity. In both cases, literature embodies anxieties generated by social change and the difficulty to sustain cultural continuity. Half the characters' dilemmas arise from wanting to fit into traditional expectations while their aspirations have grown up in a world lined with modern values. But that historical and social context of these conflicts is different. In India, the relationship is often strained by the challenge of reconciling ancient cultural traditions with rapid economic and technological modernization. Here in Canada, the war is frequently seen through the lens of multiculturalism and immigration, identity forming in a pluralistic national context.

An important caveat concerns the role of literature as a field for critique in this cross-cultural discussion. Writers don't just portray cultural conflicts; they interrogate dominant narratives around progress, tradition and cultural authenticity. There are literary works that praise traditional accepted structures, reducing the possibility of individual freedom and there are



others, focused on alienation and fragmentation within modernism. Through their use of symbolism, structure, and characterization, authors illustrate the fluidity of cultural identity as it is formed through our socio-historical experiences rather than existing in a static manner.

Greater intertextual bridges across the globe may aid an understanding of how these forces shape on a regional cultural identity. Literature reflects these processes by reproducing characters who straddle cultures and must negotiate multilayered identities. After all, the tension between tradition and modernity is not just a phenomenon of national significance; it is a global phenomenon, to which contemporary literary discourse increasingly succumbs.

In regards to the study of tradition and modernity in Indian and Canadian literary narrative, cultural conflict is not a confrontation between past and present but rather a discursive space where tradition and modernity negotiate with each other. The literature describes how individuals and communities protective to their changing social realities make attempts at reserving meaningful aspects of their cultural heritage. Looking at these stories through a cross-cultural lens, scholars can better understand how literature is simultaneously responding to larger societal changes and the perennial quest for identity in an ever-more globalized environment.

2. Conceptual Framework: Tradition, Modernity, and Cultural Identity

Such tensions and negotiations are much evident in both Indian as well as Canadian literary narratives, where we see the interplay of tradition, modernity and cultural identity, an important conceptual framework to explain how these authors navigate between their historical tradition including native culture and beliefs with modern values. Literature becomes, a lot of times, an introspective space for sprawled societies to look back at their cultural pasts at the same time that they are facing the challenges of social transformation. The interplay of these two forces results in cultural conflict, often expressed through the written word. In so doing, authors of numerous cultural backgrounds use narrative techniques to interrogate how people and communities navigate the tension between maintaining their culture while reconciling it with contemporary life.

Anita Desai's *Clear Light of Day* also examines the effects of social transformation on family relationships and generational memory. The family becomes a synecdoche for the past and its interplay with the present. Desai states "time is a great destroyer as well as a preserver" (Desai 95), reflecting on the passage of time and its role in continuing the cycle of culture. At the same time, in another sensitive engagement with tradition and social change, Khushwant Singh's *Train to Pakistan* depicts the vicious aftermath of communalist strife through the traumatic experience of partitioning India. And starved and shot and stabbed and speared" (Singh 89). This most blunt of statements crystallizes the tragic unraveling of traditional community bonds amid momentous catastrophe. Partition violence shows the extent to which entrenched cultural identities can shift when under pressure from political and societal change.

It keeps the moral, social and spiritual values that determine a community's worldview. Tradition in a literature is often framed either through rituals or family structures, language, religious practices as well as social hierarchies. These have become the cultural building blocks upon which identity is created. It is important to note that tradition is not a homogeneous and rigid phenomenon; rather, it continuously develops through both re-evaluation of the past and changing circumstances. The complexity of modernity, with its possibilities but also uncertainty and fragmentation. Social values in Indian and even Canadian contexts changed due to urbanization, globalization and industrialization and migration. Such changes often disrupt traditional modes of existence and push against established cultural norms. Literary modernity is usually associated with individualism and rationality, the pursuit of new identities that transgress all boundaries. But modernity also leads to alienation and cultural dislocation. Involvement in the sort of fast-transmuting societies where many communities may inhabit causes characters to feel lost and externally to look for balance between traditions drawn from faith and selfhood constructed by modern means. As a result, literary narratives often showcase the psychological and emotional reverberations of this push-pull between antithetical forces.



Cultural identity- a fusion of ancient tradition and modernity through time. It is not a stable unitary concept but an unstable developmental construction shaped from historical conditions, social context and individual decisions. It is the playground in which we can toy with permutations of our nature via language, story and character. Showing by way of these texts that the formation of cultural identity is a negotiation and not an essential space. Characters are seldom free to choose their fates; instead, they find themselves trapped in intersecting cultural frameworks, bargaining with who they ought to be for both their heritage and the world outside. That negotiation is particularly evident in multicultural societies like Canada, where migration, diaspora and cultural hybridity shape identity in potent ways.

The concept of cultural hybridity is a key to understanding modern reinterpretation of tradition. Hybridity, an important concept in cultural studies, showing the mixing of identities/practices into new ones. Rather than viewing tradition and modernity as opposing forces, many new literary texts have perceived them as connected and mutually dependent. But there's also the possibility of a myth merging as well reinterpretation of cultural traditions with the mix of identities finding new meaning in an era where we are so open to modern storytelling. Such transformation, in turn, is often a work of cultural and social invention through which communities re-interpret coefficients of heritage but also innovate to adapt.

Michael Ondaatje's *In the Skin of a Lion* also concerns immigrant communities in Canada and the role they play in shaping that country's urban landscape. The novel makes visible work and histories that somehow all too often remain excluded from the record books. "The city is built on the backs of those whose names are forgotten," Ondaatje writes (47). At the level of text, this comment also reflects back on the overall theme that is evident through cultural awareness and immigrant communities seeking space in national history. Braid in marginalized perspectives and the novel subverts master narratives while making us recognize how cultural diversity is an inseparable part of our contemporary Canadian identity.

Simultaneously, a cultural conflict emerges when traditional expectations and modern values go head-to-head. These kinds of conflicts often play out in generational divides, gender practices and questions of social mobility. For older generations, heritage matters may be more pronounced; for younger people, an openness to forge different identities may take precedence." Through characters who wrestle with loyalty to family, society, and personal dreams literature mediates such tensions. In fact, these tensions might not necessarily mean breaking free from tradition but rather the reinvention of traditions in our present milieu.

Comparing the Indian vs. Canadian literary narrative while providing different historical/cultural perspectives on ideas of identity and belonging but with similarities in terms of thematic resonances. Conflict between tradition and modernity in India is often a reflection of colonial history, rapid change, and strong allegiances to cultural and religious practices. Multiculturalism can cause certain issues, too those relating to cultural conflict due to multicultural lifestyles and migrant lives needing constant negotiation with various participants in different identity stages of society. In contrast, though both literatures are distinctive customs, they draw attention to the universal human battle of maintaining some social have faith in between differing cultural conditions.

Ultimately, approaching the canon through the lens of tradition, modernity and cultural identity elicits that while cultural friction does lead to divisive conflict, it can also induce creative negotiation and transformation. For instance, literature allows one to see how individuals and communities adapt the meaning of their cultural inheritance in response to shifting social circumstances over time. Readers thus interact with the construction, contestation and re-imagination of cultural identities that is expressed via these narratives. The Indian context here also fits well, as literature works on a broader lens where it considers the dialectics between tradition and modernity in an age of cultural fastness.

3. Representations of Tradition and Social Change in Indian Literary Narratives

Indian literary narratives have already proven to be an important instrument for the exploration of the inherently dialectic connection between tradition and social evolution. Grounded in a civilization with long-standing cultural, religious and social traditions, Indian literature often mirrors the tensions sparked by the clash between these inherited values and the forces of modernity, reform and globalization. In different time periods, writers have utilized fiction, poetry, and drama as



a device for critically interpreting how people and social groups negotiate the tension between upholding traditional cultural systems or embracing modernist sociocultural innovations. So, the idea of this tension represents above all else, because in the Indian context tradition is more than a cultural inheritance; it is a set pandemic of beliefs, customs, social hierarchies and moral codes that govern everyday life.

Family structures and the institution of society is one of the most exemplary aspects of tradition reflected in Indian literary narratives. Three of which are often stabilizing forces maintaining cultural continuity: the joint family system, patriarchal authority and community-based moral expectations. But the disintegration of these institutions is reflected in the structure of modern Indian literature that trenchantly depicts them as sites of conflict, when faced with a new set of ideals including individual freedom, gender equality and social mobility. Fiction often depicts the tension between character and family, where people are torn in two directions: to meet obligations versus achieve what they want. This tension mirrors broader strands of contemporary Indian society, where modernization has provoked established traditions and values.

The narrative handed out of tradition in India also expounds the notion of social hierarchy, especially related to caste, class, and gender. Social systems exist that force people into roles they must play in context of society how social influence and result should occur, which perpetuates power structures and inequities. Through exposing the effects of these systems on marginalized communities and everyone who does not play by their rules, Indian literature has continually questioned the embroidery within those systems. Through using oppressed voices and experiences of otherness, writers address what must change in society for social justice and equality to be achieved. Therefore, literature is not merely a site of traditional comfort but also (crucially) its address, and comforting often readdressing.

The theme of social reformation in Indian literature is deeply rooted in colonial, nationalistic, and post-independently historical experience. Much writers during the colonial period used literature as a means to negotiate between their indigenous cultural values and Western modern ideas brought in through the process of colonization. This encounter opened a complex cultural dialogue through which tradition retained its place as a marker of national identity while also being rethought in the context of emerging intellectual and social possibilities.

It is such representations that reflect how the Indian society has been slowly transforming gender roles. Yet even in these narratives, we see the struggles and resistances of woman trying to transcend content. Literature highlights these struggles hence becomes a potential medium for addressing women's issues and advocating for social change.

Migration and urbanization are another important factor to reshape the value system in Indian narratives. Once in large cities, people are faced with new ways of life, new ideologies, and cultural influences that will contradict those they learnt from their parents. This process can in turn lead to alienation, culture shock and identity confusion.

Moreover, so Indian literary narratives tell do the traditions not remain fixed but are dynamic and can adapt. If some characters adhere to traditional norms, many others reinterpret those traditions so as to live with modern values. This subtle treatment does not allow tradition to be depicted only in terms of its oppressive or antiquated aspects. In fact, literature shows that cultural heritage can offer continuity and moral context as societies change.

Thus, by means of an in-depth examination of how Indian literature portrays representations of tradition and social change, it can be concluded that there is a continuous negotiation between stasis and dynamic-transformation. Instead of treating tradition and modernity as antithetical forces, many narratives posit that cultural progress tends to spring from negotiation between the two. Exploring themes such as generational conflicts, gender struggles, social reforms and negotiation of identity, Indian writers reflect the challenges of a society in transition which is caught between honoring its cultural past while realizing the needs of a modern inclusive future. It follows that Indian literary narratives are still important reading in order to access the cultural anxieties and opportunities that constitute modern Indian society.



4. Negotiating Identity and Cultural Hybridity in Canadian Literary Narratives

What does it mean to interact with real-life marginalization while writing fiction in a multicultural world strung between migration and colonialism, mythmaking and an evolving social fabric? In fact, writers in Canada “typically depict characters who inhabit the hinge between at least two cultural matrices, one of which is typically traditional knowledge received from ancestral communities and another that consists of cultural performances and ideological architectures of the host country. A defining characteristic of Canadian literature is its engagement with multiculturalism, both as a national policy and lived cultural experience. Since the launch of multiculturalism as a state policy in Canada in 1971, literature has been increasingly reflective of the myriad voices arising from immigrant communities, Indigenous peoples and diasporic groups.

Many present-day Canadian authors employ narrative strategies that reflect the fractured and multilayered quality of hybrid identity. Variations in the language and shifting narrative perspectives, as well as layered cultural references evoke the pluralities of experience that inform and flavor diasporic existence. Through such stylistic choices, the thematic focus on hybridity is reinforced as we see identity itself built from heterogeneous cultural memories and histories and experiences. Fellow travelers on this national highway may speak of literary multiculturalism, and indeed literatures transform into vehicles through which displaced voices navigate new terrains of experience, challenging mainstream discourse and lays their claim in the literary canon of Japanese histories.

The clash between an old social infrastructures and new desires plays itself out its family relations, caste hierarchies, and cultural codes in most Indian literary narratives. Arundhati Roy’s *The God of Small Things* brings to life how rigid traditions restrict intimate associations. Social rules govern intimate human conduct “the laws that set down who should be loved, and how,” Roy notes. And how much” (Roy 33).

It reveals the conditioning that comes from social constructs surrounding relations between men and women, which often clash with honor as defined by caste and family. Roy proceeds to illustrate how this inherited behavior leads the characters to emotional and social tragedy when they attempt to resist it. Through the characters’ journeys, the novel argues that there is a tension between aspirations to personal freedom and embedded cultural realities.

Another vital aspect of the negotiation of identity in Canadian literature concerns belonging. As brief synopses that directly highlight the immigrant and diasporic characters deployed throughout this body of literature show right away, most of these either find a sense of displacement in their lives (tautologically, dispersing far from the very fictional geographies they increasingly fail to map on to) or land at an airspace furnishing them with such horizons.

Indigenous stories oppose colonial narratives of history and assert the survival of Indigenous histories against compulsion toward assimilation. In the process, they add nuance to naive notions of multicultural harmony by exposing the historical and ongoing inequities that are rooted in the nation’s cultural infrastructure. This phenomenon exemplifies a larger theme of negotiating identity in the interstices of power systems and historical site collecting between Indigenous traditions, modern thought/ Institutions and social realities.

And in Canadian literary texts, the process of hybridity becomes more complex through the intersection between cultural identity and both gender and class. Their experiences suggest that cultural negotiation is not only about ethnicity or nationality but also, more importantly, about how gendered identities are formulated within the boundaries of cultural contexts. Likewise, interrelated issues of economic mobility and social status shape the ways in which people experience integration, belonging and cultural transformation.

The crux of Canadian literary narratives is that identity should not be thought to be something stable or singular, but rather as an ongoing and developing process. If something, it's not a total disappearance rather a negotiation between (imagined) homogeneity and plurality which makes new cultural forms in the reality of a globalized world.



5. Comparative Analysis of Cultural Conflict and Generational Tensions

These tensions stem mainly from the tension between traditional values passed on by previous generations and modernity as adopted by younger people experiencing new social realities. It is through their literary representations from both cultural contexts that the generational divide emerges as a critical arena wherein identity, belonging, morality and cultural continuity are contested.

A common trope in literature are young characters who challenge patriarchal authority, inflexible social hierarchies and traditional gender roles. This gives rise to a conflict between the older generation that wants to maintain some level of this cultural continuity and the younger generation that is looking for freedom and self-expression. However, this struggle is also one among broader changes in Indian society where modernity lays out new avenues but also undermines the old framework of culture.

Canadian literature, and particularly the strains shaped by multiculturalism and immigrant lives, frames generational conflict in a somewhat different but related context. In many Canadian texts, cultural tension appears in immigrant families where first-generation parents struggle to hold onto aspects of the homeland and their children adjust more comfortably to the values of life in the host country. The younger generation struggles with two cultures; one of their own by tradition and the other influenced by living in a Canadian society. As a consequence, conflict on such generational matters commonly develops in the form of disputes over language, way of life, profession and social bonds.

The relation of this comparative aspect is also one more important dimension in a row: cultural memory and historical continuity. At both places, older generations serve as guardians of the cultural heritage. Through their experiences, they also embody traditions, moral values and collective histories which they hope to pass on to younger members of the community. Despite these conflicts, many works of literature do not depict generational tension as an unbridgeable chasm.

6. Conclusion: Reconciliation of Tradition and Modernity in Contemporary Literature

Thus, the modern Indian and Canadian texts we have gone through in this study give a nuanced treatment of cultural dichotomy, unlike the earlier writers that tend to portray tradition-modernity as oppositional categories. In much of literature, tradition is neither static nor impermeable and modernity in no way liberatory. Instead, writers trace the tensions that emerge when well-established social values meet new pressures from social change, migration, globalization and technological development. These stories illustrate that cultural conflict arises when inherited rituals and practices come into tension with the individual ambitions and modern lifestyles, we are now both exposed to and beholden to.

Where people find Canadian literary narratives scuttling demands for discourse on tradition and modernity through multiculturalism, migration and diasporic identity. Joy Kogawa's *Obasan* depicts the experience of Japanese Canadians who were displaced and discriminated against during the second world war. The novel indeed highlights the tenacity of historical memory in terms of cultural formation. "The past is not past; it lives in us" (Kogawa 50), writes Kogawa. This statement suggests that ways of being are inseparable from collective memory and experience. For immigrant and marginalized communities, tradition is a critical source of continuity in the face of change as people assimilate into new cultural settings. In a similar way, Wayson Choy's *The Jade Peony* focuses on the experience of Chinese immigrants in Canada and how far negotiating cultural heritage becomes difficult within a multicultural society. The novel uses the lens of immigrant families to highlight this conflict between upholding ancestral customs and adjusting learning through their new-found cultural surrounding. "We lived between two worlds, neither fully Chinese nor fully Canadian," Choy reminds us (Choy 134). This observation mirrors the borderlands that inhabit diasporic communities. Rather than repudiating tradition, they reinterpret aspects of cultural practice that allow them to exist alongside contemporary social realities.



For immigrant communities in Canada, tradition often serves to provide a sense of identity and continuity across unfamiliar settings. Simultaneously the exposure to new cultural values calls forth adaptive and transformative behavior. The characters thus often have double allegiances, caught between the customs of their ancestors and what they see as the social frameworks of their new countries.

In contrast, two other major themes identified in these literary narratives are memory or cultural inheritance. Tradition most of the time endures courtesy storytelling, rituals and collective exercises which imbue individuals with their historical roots. And even those characters who defy traditional norms almost never burn their bridges completely. Instead, they play with cultural memory in ways that enable them to reimagine their connection to the past. Thus, literature becomes a significant yardstick for societies to gauge their cultural transformations and also dream of the worlds in-between: how can old and new coexist?

Margaret Atwood's *The Handmaid's Tale* Exploration of tradition and modernity in different but equally significant ways. In this dystopian story, the ruling regime seeks to reimpose strict patriarchal norms in the name of morality and religious order. Atwood's narrator contemplates the result of such systems of control: "better never means better for everyone...it always means worse for some" (Atwood 211). This also connects to another insight about how the deviation of tradition can bolster systems of power and oppression. For this reason, Atwood's novel warns against the unconscious adoption of archaic norms in contemporary societies.

Through all the three Indian and Canadian narratives, both cultural conflicts show as a process of negotiation & transformation rather than simple confrontation between old and new. Characters in these narratives and, by extension, the authors who create them are placed often disproportionately in spaces between past and present, where they are required to negotiate their inherited cultural beliefs with so-called new social realities. As Roy reminded us, human lives continue to be shaped by social expectations and cultural codes that transcend generations (Roy 33). Simultaneously, writers including Rushdie and Kogawa remind us that identity is continuously redefined by historical change and collective memory (Rushdie 126; Kogawa 50).

The study shows that the relationship between tradition and modernity creates new cultural possibilities, not just conflict. The shortlisted texts highlight the way literature function as a crucial means to interrogate how cultural identity is changing in a globalized world through family relations, migration, memory and generational change. The need for cultural dialogue, rather than clashing or misbranding in contemporary literature is underlined through adaptation of tradition and modernity. The research unveils that the Indian and Canadian literary discourses presuppose a transaction between tradition and modernity as opposed to viewing them as forces in dilemma. Yet such conflicts often give rise to hybrid identities that integrate aspects of cultural heritage and modernity. A further significant conclusion is that literature must be taken as an important instrument for the documentation of cultural changes and to gain insight into psychocultural aspects of identity negotiation. Indian narratives are often about the tension between duty to family versus freedom from that duty; and Canadian ones lean towards multicultural identity and immigrant experience. And while these are different literary traditions published in disparate contexts, both reveal similar struggles with belonging, cultural preservation and the fractures of contemporary life.

Six future directions can be composed with the scope of this research. Future research could expand its to wider gamut of literary texts across regions and linguistic traditions in India and Canada. They may explore how the relationship between tradition and modernity far from being simplistic and bi-polar is further complicated by factors such as gender, class, ethnicity, and diaspora. One possible indication of the 'new' could be the exploration of modern digital and transnational narratives that capture how globalization affects cultural identity. Interdisciplinary approaches that draw on sociology, anthropology or cultural studies as well as the study of literature might also offer deeper insights into how culture and by extension, what we associate with literary practices and traditions changes. I want to conduct this research as specifically and extensively as possible so a broader understanding of how the relation between tradition, modernity, and cultural identity are represented in global literature could be achieved.



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