

Cultural Hegemony and Cultural Anarchism in Rana's *City of Dreams**

Shree Kumar Rai

Lecturer

Abstract

This article aims to examine two stories “The Red Kurta” and “Our Ruin” from City of Dreams, an anthology of stories, written by Pranaya SBJ Rana. The roles of characters in these stories have been analyzed from the perspectives of cultural hegemony and cultural anarchism respectively. It also studies how people from the margin are hegemonized by the mainstream elites. The chief conclusion drawn from this study is that power does play dominant role for the production of meaning; and cultural anarchism tries to break the hierarchy in order to establish the identity of the marginalized people. Qualitative research has been made on the ground of primary source (City of Dreams) and secondary sources (textbooks related to the concerned theory).

Keywords: cultural studies, mainstream, marginalized, hierarchy, representation, hegemony

1. Introduction

Cultural theory takes its subject matter from any discipline and adopts it to suit its own purposes. In *A Glossary of Literary Terms*, M.H. Abrams and Geoffrey Galt Harpham define cultural studies as “a cross-disciplinary enterprise for analyzing the conditions that affect the production, reception, and cultural significance of all types of institutions, practices, and products; among these, literature is accounted as merely one of many forms of cultural ‘signifying practices’.” Other conventional disciplines such as physics, philosophy and sociology have their own subject area; but cultural studies is inclusive in nature. It does not have its own clearly demarcated object of

* Article submitted on Jan. 16, 2018

Peer reviewed on Feb. 24, 2018

Accepted for publication on May 21, 2018

study (Sardar and Loon 6). It also lacks its own principles, theories, or methods. It applies theories and methodologies from anthropology, psychology, linguistics, literary criticism, art, musicology and political science. In the same way, it extends the horizon of the intellectual and academic landscape from old established disciplines to new political movements, intellectual practices and modes of inquiry such as Marxism, post-colonialism, feminism and post-structuralism (8). It generally raises issues of representation, identity, hegemony and articulation. Similarly, Shushanta Gurung argues that it pays its acute attention in the study of the marginalized culture (109). It raises the voice of the voiceless.

In cultural studies, treatment of the voices of marginalized person, class, writer, critic and artist is at the centre in order to break hierarchy between superior and inferior ones. In cultural studies, the dominant class always rules over the dominated one. According to Gurung, the dominant class governs the dominated class in such a way that the people do not come to realize suppression upon them (109). They go on handling their lives innocently. Even they do not realize how they are being ruled indirectly. They do not know when and how the compulsive situation is created to be ruled. So, they take everything easily. This is how they are hegemonized. This is the way they are ruled. The very “soft policy” boycotts people from their own rights and duties. Amar Giri mentions that they do not protest against the existing domination upon themselves. Rather they help the ruler and ruling system to be valid (253). In this way, cultural studies takes marginalized subject matters within the boundary of its study.

Cultural hegemony, according to Nicki Lisa Cole is a “domination or rule achieved through ideological and cultural means”. She explains that “it refers to the ability of a group of people to hold power over social institutions, and thus, to strongly influence the values, norms, ideas, expectations, worldview, and behavior of the rest of society” (para 1). The other people do not come to realize that they have been marginalized and ruled. They take all imposed values, norms and ideas to be the normal systems of life and existence. It is because the ideology of mainstream culture is indirectly injected into the concept of the marginalized people and they do not protest. They do not develop a “counter-hegemonic” culture. In this regard, Antonio

Gramsci argues: “consent to the rule of the dominant group is achieved by the spread of dominant ideologies – a collection of world views, beliefs, assumptions, and values – via social institutions like education, media, family, religion, politics, and law, among others” (Qtd. in Cole para 4) in hegemonic state. Power plays a vital role to create meaning. Social norms, values and ideas are shaped on the same yardstick. Regarding the same subject matter, Foucault argues that “certain authorities who possess power in society produce knowledge about those who lack power. Such a system of knowledge is called ‘discourse’” (Nayer 52). It clarifies how power determines the meaning of everything.

Similarly, cultural anarchism tries to break the hierarchy established and followed by the mainstream culture in order to establish identity of the marginalized people. Generally, the ruling elites establish and adopt strategies to impose cultural and linguistic dominance upon the dominated group (Giri 87). They create a compulsive situation in which the marginalized people abandon their culture and even language to adopt those of someone else.

Likewise, representation is one of the key points in cultural studies. Generally, people are represented according to the evaluation of the writer. Again, he is not free of sociopolitical, cultural and economic boundary. He is chained with all of these social activities. His mind is set according to them. It is because power plays prominent role behind the setting of such mentality. He presents and understands things according to his predetermined mindset. But it does not completely refer to the fact as Sardar and Loon claim “representation involves little more than the portrayal of “real world” information” (156). The matter is understood as the “looking glass” of his mindset. He does not speak, judge or analyze anything in vacuum. The judgement is made on the ground of his “knowledge industry” (168). His academic schooling shapes his mindset.

Pranaya SBJ Rana has created identities of characters like Rani – the One - and Sharmila – the Other – in the way “western representations of race have created ethnic identities through novels, theatre, painting, films, television documentaries, music and photography” (124). In literary works, identities of the marginalized people are created for the intended meaning.

2. Methods and Materials

Qualitative method has been used to collect ideas and information from different sources and to conduct analysis, reviews and interpretations of the text. It is descriptive in nature. The main text *City of Dreams* has been taken at the core of this study. Two stories have been analyzed from two thematic perspectives – mainly “The Red Kurta” from the perspective of cultural hegemony and “Our Ruin” from the perspective of cultural anarchism. In both perspectives, characters are represented according to the “intended will” of the writer. Other materials related to cultural studies have been consulted to make the article more authentic and convincing.

3. Cultural Hegemony and Cultural Anarchy in the Text

3.1 Cultural Hegemony in “The Red Kurta”

In this story, Sharmila is the main character; and the whole story revolves around her. She is a female character. She is from the marginalized group. She is taken to the house of a Thapa family by her uncle, Mohan, at the age of twelve. The Thapa house is like a palace for her. It is very tremendous for her. Rani, the matriarch, gives her a chocolate as a welcome gift. According to the narrator I, Rani sits in a regal purple armchair and Sharmila, the supplicant, sits cross-legged on the floor. Here, the ‘mind-set’ of the mainstream woman is clearly depicted. The position denotes that she is the centre. It is her social practice. It is what she thinks is true; but in reality, it is only a social construction, not an eternal truth. It is a meaningful social practice. In this connection, Hall writes: “Meanings . . . help to set the rules, norms and conventions by which social life is ordered and governed” (4). For her, a person should lead this kind of meaningful life. In order to gain this central position, she is in need of a helper. It is Sharmila who helps her to get and give that position. In the absence of Sharmila, she does not get chance to maintain hierarchy. She has to do everything by herself. Rani represents women from rich and sophisticated family; whereas, Sharmila represents innocent and poorer village girls. The process that gives signs their particular meaning is representation (Sardar and Loon 13). Representation matters with discourse and power play dominant roles.

What is seen and shown may be completely different from reality of our day to day activities. In front of Rani, Sharmila should sit cross-legged on the floor. She is shown playing absently with her hair only. She is shown as a girl who does not talk much. It is a "fake representation" of the reality because all these things happen due to "mind-set" and power-play of the people from mainstream culture. The "regal purple armchair" in front of Sharmila denotes that Rani is from the mainstream culture. She is at the centre. She can order Sharmila who is sitting cross-legged in front of her innocently. Following Michel Foucault, it can be argued that she is from the marginalized and excluded culture. She cannot define herself. She needs other people to get defined. Here, Rani is the "One" and Sharmila is the "Other". It is the "One" who always defines the "Other". Rani always commands Sharmila on what to do and what not to do. It is a matter of power (Hall 44). She is not involved in the negotiation between her uncle, Mohan and her madam, Rani. She is excluded in the negotiation. It is her concern to get involved; but she is not given the chance in it. She is deprived of her right. Other people take advantage of her innocence and ignorance. Her uncle leaves her alone in others' house and gives her only five hundred rupees. She is very happy with everything what she has seen and achieved. She does not know and try to know anything about what is happening in her case. It is how hierarchy is maintained between Sharmila and others. The "mainstream" and commission based mind-sets have victimized her.

In the very first night, Sharmila is given a soft cushioned mattress, blankets, and pillows. She is also given a room— a room of her own. She dreams of a sweet rich milk chocolate which was given to her as a welcome gift in her arrival to that house. All these things are related to hegemony. She is brainwashed in such a way that she thinks what she has got and where she is now is all her own. In other words, she is completely hegemonized in the very first day. However, it does not become true because what is thought it to be cannot be what it is. It is an indirect but very dangerous enslavement. It is a slow but strong poison, which does not leave anything untouched, and safe.

Subordinate position of Sharmila provides central position to Rani even in household activities. She is scheduled to wake up at 6 a.m. everyday and has to

prepare breakfast for the family. She has to crack, beat eggs and sprinkle with salt. She has to put bread in the toaster, two by two. She also has to prepare juice in one glass and tea in all the others. Rani beats on her arm hardly when she forgets something to do. She finds it humiliating. She is trying to train her what she has been taught and learnt. She thinks that it is true and applicable for day to day activities. So she is trying to teach Sharmila the same things to follow. But she does not know that what she thinks true cannot be universally true. What she thinks applicable to day to day activities cannot be universally applicable because it is a social construction. It is only a conventional activity. It is only her mind-set. The thing which is right or wrong is the matter of tradition. Meaning is constructed. It is produced. It does not remain in the thing (Hall 24). How society and convention take it determines its value. Then its meaning is produced.

In the story, Sharmila has to serve breakfast to Kumar. He is from the mainstream culture. He is only one son of Thapa family. His mother tells her to call him *daai* [big brother]. Gradually, she is habituated to do all the responsibilities as her own. It is a hegemonic condition. This kind of mind-set is developed due to social and cultural hierarchy. It is constructed; not inborn. Behind it, power plays dominant role. Discourse and power are interrelated. Social, political and cultural institutions create discourse; it in turn creates power; and finally, power creates truth that governs all walks of life.

In the passage of time, Kumar and Sharmila become close friends. When he returns home from school, he asks where Sharmila is. It is her regular duty to serve him juice and snack, and tea to the adults at 4:30 pm. Kumar is positive to her and starts to teach her English midway though her second year at the Thapas'. He makes her write out the alphabets from A to Z. By the end of the year, Sharmila can read very basic English and use a few words (Rana 119). His parents, too, are very happy to see him being helpful to such a little fortunate person. They find him creating a central role to teach her. They do not want their son to be dominated and guided. Rather they find him doing what they have expected. It is a reflection of their psychology. They turn to be happy because their son has been able to maintain hierarchy. Sharmila now knows all about them. She has knowledge about the Thapa

family. This has empowered her to challenge the hierarchy created by the Thapa family. Rani only buys her clothes once or twice a year; and they always give her enough to eat. But in reality, what they feed her is never what they eat themselves. Their breakfast consists of eggs, toast, juice, and sausages; but hers is always two slices of plain white bread with a cup of tea. Sharmila only gets leftovers when Raja brings home momos for dinner (Rana 121). This is a mind-set they have developed. This kind of discourse is working for them. According to the discourse, they treat Sharmila as the "Other". They take themselves from the mainstream culture. Sharmila is thought to be from the marginalized culture.

In course of time, a kind of physical attraction is developed between Kumar and Sharmila; but Rani is jealous of it. When Sharmila is seen nearby Kumar, she is blamed to be a "whore." It is a derogatory term Rani uses to call Sharmila. Rani warns: "Don't you dare touch my son, you whore" (Rana 126). It indicates that Rani is trying to dominate Sharmila and exclude her from her duty and responsibility. She is trying to marginalize her because she has started handling all household activities mainly cooking, serving, cleaning and washing. She is always represented as an evil character. This negative representation creates negative discourse; and such a negative discourse helps to construct negative meaning. Power plays dominant role behind all these creations and handlings. So, meaning does not inhere in things or a word or words. It is merely a social, political, or cultural construct. Language remains rule-governed . . . and meaning continues to be produced through language (Hall 35). It is not static.

On the one hand, Rani constantly goes on keeping her eye on Sharmila. On the other hand, Kumar and Sharmila keep pre-marital physical relation and she is ready to offer her body to Kumar due to her hegemonic mindset. She has already started feeling unwell due to pregnancy. She vomits and Rani comes to know about it. She starts searching for the reason why it happens to her. In the name of this very incident, Rani tries to see all belongings of her. In course of her search, she finds a red kurta made up of fine cotton full of paint blue flowers. She also finds four Nepali caps, a brown wool muffler and an old coat in a bag. Rani decides to check whether she has a problem of pregnancy or not. She is given a long, cylindrical pen-like object

and is ordered to take it into the toilet and piss on it (Rana 134). The instrument shows positive result. Rani turns to be very angry and consequently Sharmila is thrown outside the gate. Then Raja brings a long plastic bag of her clothes which he unceremoniously dumps on the ground. He also throws at her three hundred rupees from his wallet (134). Here, Kumar's parents are powerful and what they are doing turns to be true. It is because of discourse and power. Sharmila cannot develop a discourse against Rani who herself does not maintain honesty with her husband.

Her husband wants to know about Shishir who visits her so often. When her husband asks her why he visits frequently, she answers that they have business relation. But she does not clarify further. Raja has a complete information that Rani and Shishir had gone to college in India together where he had always suspected they had been lovers. He suspects her of having extra marital relation with Shishir. Now neither Raja nor Sharmila can go against her because her husband is henpecked and Sharmila is an outsider. So what she does in the family has been true. She has been able to marginalize all of them though she also does have these weaknesses. Sharmila has only been victimized because there is no one to create "counter-discourse" from her side. She is powerless because she is from a remote village and does not have any kind of power against the family in the city. So she is kicked out; and finally turns out to be helpless.

All these things happen because she is from a marginalized culture. Kumar is seen responsible to her downfall. The narrator advises her for abortion; but she does not agree. She wants to keep the baby despite difficulties. It is her strong determination. She goes back to her own home where she was born, grew up, and lived with her father. She is wearing the red kurta. She boards the bus at the Kalanki bus stop with her father. She is ruined by the mainstream culture. This is how she is spoiled by the showy dominant family; but still she is ignorant and utters: "He loves me" (Rana 138). This is how the marginalized people are always hegemonized and sidelined.

The narrator explains that he has information about the loss of Kumar from school. He goes to school, but never returns home. Kumar's father, Raja, makes many calls to know where his son has gone; but he gets no positive information from them. All languages they use and meanings they are trying to produce with the way of

power turn to be worthless when their son disappears. All people come to know the reality how she was exploited and marginalized in the "cold ashtray" (i.e. Kathmandu valley) where people like Sharmila are stubbed out as easily as so many cigarettes. They cannot be the focal point of the elites and face identity crisis.

A few weeks later, the narrator 'I' gets a lamenting call from Raja, Kumar's father, who has helped his wife to send Sharmila away despite their weakness. They have been able to do all because of the existing hierarchical phenomena. It is found that Kumar has left his house in order to accompany Sharmila. It is a kind of challenge to his parents. He has realized that both the rich and poor people have the same blood, i.e., red. The hierarchy is artificial; it is only a matter of mindset. The old mindset departs into two entirely different directions. The result of this contradiction turns to be completely negative. He hopes that Kumar has met Sharmila somewhere south of the border. They are leading a happy conjugal life.

3.2 Cultural Anarchy in “Our Ruin”

In this story, characters undertake their respective roles to break hierarchical mindset of the existing society. Tara and the narrator are on the bed. Prasit is shown sitting on the floor, cross-legged, and resting back, and his hands, palms flat on the carpet. They are wearing school uniforms, ugly plain white shirts with blue pants or skirts. Tara is wearing a loose shirt that offers glimpses of skin from between the buttons. Prasit plays the song and all of them listen to Nirvana, Guns N' Roses, Metallica any-thing loud. Prasit goes on replaying the song. The first song was scratchy. This is a trend among the teenagers; and it has taken a form of popular culture which is different from the mainstream culture. It is a kind of challenge to the existing trend in any field.

According to Giri, cultural studies does not only entertain the gap between the mainstream culture and the marginalized culture; it also negates the criticism of the low culture made by the people of rich class (257). In the same way, Stuart Hall mentions about popular culture that it is a place where there is a consent upon the cultural meanings and agreement in terms of contradictions (in Giri 257)]. In this sense, popular culture is a bridge to compromise meanings and to entertain the point of harmony between contradictions. It attacks upon the dominance of mass culture. In

the story, too, the narrator, Tara and Prasit are the lovers of popular culture. They do not do what the followers of mass culture like to do. Most of the time, all of them hang out a lot at school and at Prasit's and Tara's homes after school. The narrator and Prasit are friends since they were in class 2 and Tara became friends when they were in class 4. Now, they are students of class 10 and they take the exam of optional Mathematics as their final exam. When the bell rings, they pass forward like good kids. They pack up their pens, pencils, and calculators quietly. When they are out, all of them scream of joy and happiness. They hug each other. Books and papers are turned into pieces. It is an attack upon the established norms and values that suppose students should keep everything safely. They think that they are completely free now. They take themselves as powerful as others but they are not as mature as the elders are. They think that they are everything and know everything but what they think and what the ground reality is different. Prasit does not have even a license. Even then, three of them are on the same Hero Honda CBZ moving towards their destination. Prasit is speeding off the motorcycle to south from Satdobato.

Tara goes on complaining that she wants to drink, smoke, and feeling uncomfortable. Her remarks show the popular culture among young generation, mainly teenagers. Actually, Prasit is taking them to see Boris' house. It is a deserted house among the trees. Prasit goes on explaining that Boris was the first tourist guy in Nepal. He says that he lived with his wife but vagrants and thieves harassed his wife after he died so much so that she just abandoned the house without asking other people if they bought it (Rana 60). All these things show how the teenagers try to develop and follow their own way of life. They do not follow the existing trend. They also do not follow the existing social norms and values of the society. They go against them because they want to establish their own identity. Giri takes it as an issue of identity that claims a very prominent place in cultural studies (254). He further writes that cultural and political aspects do play tremendous role in individual as well as identity of a community.

In this story, too, all the characters are taking everything in their own ways in order to establish their own identity. They use the same motorcycle to go there. They do not have license. They go to the deserted and dilapidated house. They smoke,

drink and shout in their own ways. All these are against the existing social norms and values. These activities are against the mainstream culture. When the strange house is peered in through the windows, a shoe, underwear, condoms, hypodermic needles and empty liquor bottles are seen. There are no windows and doors. There are broken glasses everywhere. Chunks of bricks and concrete are all over the floor. The ground floor is full of bad smell of wine and shit. The walls have been plastered with an orange material that seems to be congealing like dried blood. Even the upstairs is full of condoms and drug paraphernalia. There are less urine and feces. All these scenes and activities are against the mainstream culture.

The narrator, Prasit and Tara are on the rooftop. Prasit produces a small bottle of Red Label. Tara pulls out her portable iPod speakers and all of them listen to Sufjan Stevens in shady light. They also drink the Red Label directly from the bottle. They start diving into imagination and humming with the music and song. It is a trend the teenagers want to entertain. It is popular among them. It challenges the existing trend of adult world. The teenagers have also been represented as bad characters.

Representation is one of the major concepts of cultural studies. They talk about their plans; but they are all in the state of confusion. They do not have clear idea about doing plus two or A levels better. Prasit wears a contact lens. His hair is long and he always ties it back in a ponytail. He has bought a new motorcycle, a Royal Enfield. In course of time, the narrator starts listening to Nepali music, particularly Narayan Gopal (Rana 63). It shows that he turns to be a nationalist and practical person. It is related to identity which is one of the concepts of cultural studies (Giri 31). Even now, they meet outside Prasit's house every Saturday. They buy some booze, cigarettes and ganja. Most of the time, they go to the rooftop of Boris' house. By the end of their A levels, Prasit has a girlfriend. Tara is on date and the narrator does have love affair with Rinchin, a Tibetan girl. She is a lovely girl but is very jealous, too. She is jealous upon Tara who has been a close friend. Prasit gets admitted at Hampshire College for his higher studies. It shows his hegemonized mentality regarding college and knowledge.

In the hegemonized situation, people adopt others' social, cultural and political matters as their own. He thinks that knowledge of that university is more authentic

than it is provided in the universities of his country. Regarding this situation, Giri argues that hegemony creates culture and consciousness in favor of itself through ideology and a man loses his analytical consciousness and accepts domination and exploitation upon himself and validates the form of it as his own. Hegemony transforms the common sense of human beings on his part (30). He also puts forward his ideas telling that Prasit will start a new life in America because he will forget all his old friends and friendships of his original country and would try to adjust himself in the new social, cultural and political environment. He tries to articulate himself in the new environment.

Now, neither they get time to go to Boris' house nor time to go on talking. All of them are engaged in their own business. They depart into different directions in course of leading their lives. They have to start new friendships and reinvent themselves. Their aims and destination get differed. Their daily activities and routines get bifurcated. It is taken as their ruin. According to Prasit, he has got the scholarship and admission (Rana 70) and his parents are going to file for a divorce soon. His grandfather is old and sick, and might die in his sleep (Rana 72). It indicates that how all individuals try to get their identities and, old and helpless people are left carelessly in pathetic situations. The picture of his family is the picture of our society as a whole. This is the representation of our society. In cultural studies, representation plays a prominent role to reflect the image of the target group or class. According to Giri, representation refers to a certain social structure and representation of the people within it (28). Their representation is reflection of the mentality of the person or group. Generally, it is unreal in real life situation.

The narrator, Tara, Prasit and Aditi, his beloved, go to visit Boris' house. All of them go there because Prasit is leaving for America and Tara for India for their higher studies. Prasit's beloved makes some bitter comments on the place where they have reached now. At last, Prasit decides to drop Aditi at home. The narrator and Tara are only there. They, too, decide to go home. They sleep in the same bed. He puts his arm around her. His face is nestled in her hair. It indicates the influence of Western culture in Nepali society. Living together is a kind of popular culture among the youths in the Western world. This is a kind of challenge to the mainstream culture

which does not accept the new trend as a socially well-accepted norm of the society. The new trend is the subject matter of cultural studies. Giri mentions that cultural studies does not accept the hierarchy between mainstream and marginalized cultures and it also negates the criticisms made on the marginalized culture (33). It speaks in favor of the marginalized group in any field. It speaks on behalf of them. The narrator and Tara seem to break the existing trend of social norms and values related to marriage.

It also can be taken as a popular culture the youths are interested to involve in. The popular culture is a kind of counter which plays very dominant role in cultural studies. In it, representation refers to a certain social structure and representation of people within that structure. In this story, too, Tara, Rinchin, Prasit and the narrator represent all people of the society and their activities represent the activities of the teenagers of our society. Here, they have been represented as 'pleasure-seeking generation' and to some extent worried about their future career. The narrator is shown as a deserted character by all including Rinchin. But he hopes to see Tara and Prasit on their holidays from college. He will find his friends upgraded and more academically qualified, and entertain the moments happily. It shows popular tendency of youths.

4. Conclusion

Cultural studies is a theory which analyzes all norms, values, ideas and activities from the marginal perspective. It speaks in favour of economically, politically, culturally and socially marginalized people. It tries to establish identity of such people marginalized people. It is the ultimate purpose of breaking the hierarchy. Marginalized and excluded people fail or/and pretend not to understand domination upon themselves because they are completely brainwashed and take everything as their own. They do not resist suppression and exploitation. This is the way how people from the mainstream rule the marginalized ones. Similarly, cultural anarchism is a belief that proposes the absence and abolition of hierarchy and authority. This is essential to establish identity of the marginalized people. The text *City of Dreams* does try to bring voice of the marginalized group(s) at the centre. The characters are represented in different forms to get the intended meaning. Power plays prominent

role for it. They are put under the canopy of hegemony. Because of this reason, they feel that the ongoing norms and values are of their own. They adopt them without any inquiry. It is a great challenge to the mainstream culture and group. All the activities and social practices mentioned in both stories are related to cultural practices. The mainstream social practice marginalizes the other culture.

Works Cited

- Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. CENGAGE Learning, 2012.
- Cole, Nicki Lisa. "Definition of Cultural Hegemony." Jul. 27, 2017, <https://www.thoughtco.com/cultural-hegemony-3026121>.
- Giri, Amar. *Bhumandalikarana ra Sahitya [Globalization and Literature]*. Bhrikuti Academic Publications, 2017.
- Giri, Ram Ashish. "Cultural Anarchism: The Consequences of Privileging Languages in Nepal." *Journal of Multilingual and Multicultural Development*, vol. 31, no. 1, 2010, pp. 87-100.
- Gurung, Shushanta. *Bhrikuti*. Bhrikuti Academic Publications, 2070 BS.
- Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. SAGE Publications, 1997.
- Nayer, Pramod K. *An Introduction to Cultural Studies*. Viva Books, 2017.
- Rana, Pranay SBJ. *City of Dreams*. Rupa Publications, 2015.
- Sardar, Ziauddin and Borin Van Loon. *Introducing Cultural Studies*. Icon Books, 2004.