

Chapter I : Introduction

Indo-Anglican Literature and Writers: Background

Nowadays, many Indian writers use English language in their writings and Indian people use English language as a medium of expression. Some well-known figures are R.K Narayan, Mulk Raj Anand, Raja Rao, Rabindra Nath Tagore, Jawaharlal Neharu and Mahatma Gandhi who flourished the English literature in Indian soil.

The presence of the British in India is the origin of Indo-Anglican literature. It is the product of Indo-English literary relations. Commenting on the origin of it, K.R.S Iyengar says, "India and England had been accidentally thrown together and out of their intimacy whether legitimate or illegitimate, had come this offspring as Indo-Anglican literature" (2). Indian writing in English is a part of Indian literature though it has not yet had a place in the mainstream of English literature. It paves the way of new voice and expression of the practical and genius of the Indians. However Indian writing in English has been greatly influenced by writing of England. In India too, they have their "own 'Romantics'. 'Victorians', Georgians' and 'Modernists'" (Iyengar, 5).

Indo- Anglican literature is both Indian literature and a variation of English literature. For Iyengar, it has "an appeal to Indians and it should have an appeal to English men as well" (6). According to him, "the Indians sometimes think that Indo-Anglican literature is not as good as Bengali or any other literature and they take it as the effort of an animal trying to imitate the steps of another" (6). Likewise, the Englishmen think that Indo-Anglican literature is not as good as English literature, it is like a parasitic literature for them. However Indo – Anglican literature has its own

charm and significance, so Indo – Anglican writers realize that an Indian has the same mind and soul as that of the English man.

As a distinctive literature, Indo-Anglican writers have blossomed the Indo-Anglican literature and have earned their international name and fame. Regarding it, R.K. Narayan eulogizes the adoptability of the English language and says: "I was never aware that I was using different, a foreign language when I wrote in English, because it came me very easily. English is an absolutely swadeshi language" (qtd. In Sharan (2-3). Narayan uses a pure and limpid English, easy and natural in his run and tone, but always an evolved and conscious medium, without the exciting, physical energy – sometime adventitiously injected – marks the writing of the west Indians. Narayan's English, in its structure and address, is a moderate, traditional instrument but one abstracted from to context in which it was generated – the history, the social condition, the weather, the racial memory – and transferred to a wholly different setting—brutal heat and hovering vultures, flocks of brilliant, glistening parrots, Jackals ripping over the rubbish dumps, an utter signing clarity of light and the deadly grey of an appalling poverty. It is clear of the palpable suggestiveness, the foggy taste, the complex tang, running through every phrase of our own English. What it has instead is a strange degree of translucence. Unaffected by the opacity of a British inheritance or by the powerful, positive quality of a language which as we use it can never be completely subordinated to our private purposes, Narayan's language is beautifully adopted to communicate a different an Indian sensibility.

C. Paul Verghese in his book *Problems of the Indian creative Writers in English* talks about some problems that Indian writers in English have always faced. According to him, Indian writing in English underlies many over-whelming difficulties. For him it is because" it is a foreign language and to write in English is a

kind of disservice to the nation and is quite incompatible with national pride" (99).

The prejudice against English is another problem for the Indo-Anglican writers. It is said that English is a foreign tongue and the expression of the deepest layers of emotions is not possible for Indian writing in English. Likewise the imitation of English writers has been a serious obstacle on the way of the full growth and maturity of Indo-Anglican literature. For an autonomous identity of Indo-Anglican literature, the Indian writers writing in English should be able to use their own literary traditions.

Similarly, the other problem is the publisher's indifference and unwillingness to publish their books and Indians have given less importance to English and have taught it as a foreign language since independence in the name of patriotism. Despite all those difficulties, some recognized figures like R.K. Narayan, Mulk Raj Anand, Rabindra Nath Tagore, Mahatma Gandhi have given their contribution to blossom the Indo-Anglican literature.

Narayan's Life and Works

Rashipuram Krishnaswami Narayan (1906-2001) is perhaps the best-known Indian of his day writing in English, he was born into a prosperous middle class family in Madras, India. Narayan, a Tamil who has spent the major part of his life in the quiet city of Mysore, is the son of a school master. He spent his early years with his grandmother and uncle. But later he moved towards his parents, brothers, and sisters in the family home in Mysore. It is Mysore which is probably the basis of his fictional city Malgudi, and Indian city as complex and real as William Faulkner's Yoknapatawpha and Hardy's Wessex. Narayan attended a Lutheran Mission School and Christian College High School (both in Madras) and in 1930 received his B.A. from Maharaja's college (later the university of Mysore). In 1933, Narayan met a

beautiful, tall, slim girl, Rajam, and fall in love with her. He describes the episode in his autobiography:

After a false starts, the real thing occurred in July, 1933 I had gone to Coimbatore, escorting my elder sister, and then stayed on in her house. One day, I saw a girl drawing water from the street tap and immediately fall in love with her. I could not talk to her. I learned later that she had not even noticed me passing and re-passing in front of her while she waited to fill the brass vessels. I could not really stand and stare, whatever impression I had of her would be through a side-glance while passing the tap, I suffered from a continual melting vision. The only thing I was certain of was that I loved her, and I suffered the agonies of the restraint imposed by the social conditions in which I lived. (qtd. in Ram)

Narayan befriended her father and in course of time announced his intention to marry his daughter. But their horoscopes did not tally. The infatuated lover bribed his pundit who compared the horoscopes and declared them all right. Narayan thus married Rajam in 1935. Rajam helped her husband in his creative work. But, unfortunately, after a brief married life of over five years she died in 1939 of typhoid, leaving behind a daughter, Hema. Rajam could see the publication of only first three novels, and is reflected in some detail in Sushila in *The English Teacher* and Srinivas's wife in *Mr. Sampath*.

Narayan began reporting for the newspaper *The Justice* in 1933. After brief stints in teaching and journalism, he decided to be a fiction writer. As a result, he became a famous fiction writer. In his writing he would often incorporate material from day-to-day observations:

I had started writing mostly under influence of events occurring around me and in his style of any writer who was uppermost in my mind at the time my father had lost a dear friend, which affected him deeply.

Moved by his sorrow I wrote ten pages of an outpouring entitled “Friendship”, very nearly echoing the lamentation of ‘Adonains’ but in a flamboyant poetic prose. (qtd. In Ram)

He started his literary career from the publication of *Swami and Friends* (1935) with other subsequent publications - *The Bachelor of Arts* (1937), *The Dark Room* (1938) and *The English Teacher* (1945). These novels carry the delicate blend of gentle irony and sympathy, quiet realism and fantasy where as *Swami and Friends* depicts the comic story of two young Indian boys. In his *Bachelor of Arts*, Narayan takes a young man into a marriage, arranged, like the writer's own, with the help of horoscope. *The Dark Room* also deals with a marriage but one far less happy than Narayan's. *The English Teacher* tells the story of a teacher who loses his wife. Narayan's art reached its maturity after independence. During the period he published *Mr. Sampath* (1949), *The Financial Expert* (1952), *The Guide* (1949) and *The Man-Eater of Malgudi* (1962). With *Mr. Sampath*, Narayan began the exploration of various Malgudi characters which was to be typical of his later novels. *The Financial Expert* is counted to be the first entertaining and enlightening novel offer India's independence. It is the best example of irony over the fate of the protagonist and provides fantasy to a great deal. *The Guide* equally carries the theme of ironic reversal but not only is the irony multiple here; it also piles comic complication upon complication until finally the pyramid collapses crushing the hero to death. In *The Man-Eater of Malgudi*, Narayan's moral concern is expressed.

Narayan's other significant novels consisting of the sentiment of independence Gandhism and more are *Waiting for the Mahatma* (1955), *The Vendor of Sweets* (1976). In *Waiting for the Mahatma*. In *Waiting for the Mahatma* a novel dealing with the Gandhi's struggle for freedom, Narayan succeeds in telling a conventional love story ending in the union of Sriram Bharati. Narayan's main aim is to depict the struggle for freedom of 1942. *The Vendor of Sweets* deals with the clash of generations and of east-west confrontation throughout the novel. In another novel *The Painter of Signs*, he shows a narrative of human relationship. Similarly, Narayan's autobiographical *My Days* reveals much about his attitude towards life, as does *A Tiger for Malgudi*, in which the narrator is a tiger who must learn his own spiritual lesson: to deny his instinct for violence. To some extent, diagonally speaking, his short stories, two collections of reportage and personal essays, three travel books and a memoir in addition to many feature articles for newspapers, journals and magazines characterize him as multi-dimensional literary figure.

Among Narayan's most well-received short stories, *An Astrologer's Day* and *A Horse and Two Goats* are the best. *An Astrologer's Day* features an encounter between a village astrologer playing his trade in the marketplace and his last client of the day. The exchange begins with the astrologer giving out the usual platitudes until the client grows angry, demanding he is given truth. In *A Horse and Two Goats*, Narayan again presents a meeting between two men, this time an elderly Indian who is tending his goats and an American businessman. He also revived the classical Indian epics like *Ramayana* (1972) and the *Mahabharata* (1978), condensing the lengthy works and setting them in modern surroundings.

His long and prolific career is marked by well received novels, novellas, and short stories, almost all of which are set in the fictional town of Malgudi, a village

very similar to his childhood home, Mysore, where every sort of human condition is represented. Walsh further stressed the universal quality of Malgudi; "whatever happens in India happen in Malgudi and whatever happens in India happen in Malgudi and whatever happens in Malgudi happen every where" (104). Narayan compared with Thomas Hardy and William Faulkner who also created imaginative setting like "Wessex" and "Yoknapatawpha". Narayan has beautifully created his imaginary town Malgudi in which the action of his novels takes place. Professor Ian Watt says:

One of the characteristics of the novel is that it gives its personages, a local habitation and a name. Narayan follows the line of Hardy and achieves his localization. Faulkner is another brilliant name in America who has an excellent mastery of place in fiction. So it is the case with Narayan in Indian. Faulkner's fictional place is Yoknapatawpha, "Narayan's fictional setting is Malgudi. Is a growing and developing town. It draws its substance from the human drama that is enacted in it". (qtd in Sharan 6-7)

Narayan has started writing under the influence of events occurring around him. His main concern was the small segment of the Indian middle-class society and traditions as embodied in his ever growing town Malgudi. C.D. Narasimham says, "he has scarcely stirred out of Malgudi, the municipal limits of Malgudi. They invariably came back, sadder and wiser-such is the spirit of place" (qtd. In sharan, 7)

Hence, Narayan's setting is quite imaginative i.e. Malgudi. Most of the novels of Narayan are set in the fictional town of Malgudi. Malgudi is quite imaginative but it is highly touched by several realistic glimpses. This is a mixture of both components – traditional as well as modern. They are inter-woven. It exists on two

levels: the time ripened traditional values that shaped the culture and emotional outlook and the modern way of living arising from western notion of progress. On the one hand, Malgudi town is modern since it has modern amenities like hospital, college, library, railway station, bank, theatre and even a jail. However, it has its own traditional roots, customs, values, beliefs and faith in luck. Walsh further observed that the typical progress of a Narayan hero involves "rebirth of self and the progress of its pregnancy of education", thereby suggesting the Indian concept of reincarnation. In the case of symbols and myths too, Narayan has occupied his own place. A more striking example of Narayan's use of symbol is that of the lotus pond, invariably associated with a garden and a ruined temple. These triple symbols of the garden, lotus pond and ruined temple are related to a crisis in the soul of protagonist, and its occurrence is controlled by these factors. Narayan perhaps, stands unique among the Indian-English writers who have made a sustained use of myth in their works. His art expresses a genuine, formal as well as contextual continuity with the best efforts of Indian literature, which as elsewhere in the world, achieved its typical formulation in a "classical period" by using not only the literary myths i.e. tales from Ramayan, the Mahabharata and the Purans, but also local legends, folk-lore as well as primitive rituals like ritual for rain, for harvest or ritual fertility for land or for a woman.

His protagonists are deep rooted in the society. And they strive for some ambition grappling with their fate-having their own ambitions and hope they struggle hard to work out their destiny even going outside the norms of society. In this conflict of society and individual, always at the end the society or community triumphs and makes the individual aware that he/she is a part of society and can not exist in isolation. Narayan renders theme of universal significance though his stance is Indian. He has a significant position as an interpreter of the Indian cultural scene. He is

basically rooted in Indian soil and way of existence. His presentation of life is realistic. Hariprasanna comments on Narayan's themes and says, "The themes Narayan chooses are man's susceptibility to self deception due to entertaining illusion, the renunciation, gene rational disaffiliation, conflict between tradition and modernity, the east west encounter, education etc." (9).

Irony, humor and myths are also some components for picturing as ageless rich heritage of Indian culture and tradition. He has projected his world of values juxtaposing tradition and modernity in its different aspects, in that respect, he also mixes certain spiritual and secular ideas with which Indian are normally familiar. As William Walsh observes, "the religious sense of Indian myth is part of Narayan's grip of reality and his particular view of human life and his individual way of placing and ordering human existence" (14).

R.K Narayan is regarded as one of the "Big three" of the Indo-Anglican fiction writers, others two are Mulk Ran Anand and Raja Rao. Professor Walsh views, "If Anand is the novelist as reformer, Raja Rao, the novelist as the metaphysical poet, Narayan is simply the novelist as novelist" (5-6). Narayan, during his life time, has received many awards, including the 1958 National Prize of the Indian literary Academy, the 1964 Padma Bhushan Award, the 1965 national Association of Independent School Award, and the 1975 English Speaking Union Book Award for *My Days*.

Review of Literature

The Vendor of Sweets (1967), one of the most successful and widely criticized novel of R.K. Narayan, has contributed immensely to establish him as an Indian writer in literary arena. Since its first publication, many critics have criticized it from

different perspectives. So *The Vendor of Sweets* has been able to draw attention of many critics.

V.S Naipaul views this novel from the perspective of spiritual quest of the character, Jagan. Regarding it, he explains.

He feels that his home has been 'darted' and at last he recoils. He barricades himself against the couple; he seeks with a peculiar excitement; to purify himself. He begins to sell his sweets cheaply to the poor and offends the others shopkeepers. He assembles his staff and reads the *Gita* aloud to them. (30)

Here, he remarks that this novel portraits the spiritual aspects of Jagan and its concern. Likewise, K.R Srinivasa Iyengar views the novel, "He reminds himself that at sixty; one is reborn and centre a new Janna. And being sixty himself. Jagan is ready to give up vending sweets so as to be able to watch a goddess come out of a store" (381).

Commenting on novel, Nagendra Nath Sharan explains:

Jagan claims to be a disciple of the Mahatma. He puts on clothes made of self-spun yarn. He uses foot-wear made of the leather of on animal which has died a natural death. He also follows the Gandhian restrictions in his food-habits. He happens to be the author of a book on natural cure and natural diet. (26-27)

The comment emphasizes the Gandhian Philosophy. The principle of non-violence is major ideal of Gandhism. Satyagraha (the technique of passive resistance) was his tool which as Gandhiji himself said, functioned through soul forces:

Passive is a method of security rights by personal sufferings; it is the reverse of resistance by arms. When I refuse to do a thing that is

repugnant to my conscience, I use soul force [...]. If I do not obey the law, and accept the penalty for its breach. I use soul force. It involves sacrifice of self. (qtd. in Iyengar 253)

Similarly. Gandhian principles have also influenced his writing as he was living a writerly life during Gandhian revolution of non-violence

Narayan is a writer "pure and simple" (Sharan, 6). He has no ambitions or pretensions to be dubbed as an idealist. "He writes with complete objectivity with a strange mixture of humor and irony and an underlying sense of beauty and sadness" (Gokak, 284).

Many of Narayan's novels are based on the ideals of Gandhism like *The Vendor of Sweets*, *Waiting for Mahatma* etc. Commenting on Narayan, Sharan says, "Narayan depicts only the middle class people and fumbles when he goes out of his range. His typical men and women are caught up in the web of tensions. They attempt to break through them and they often succeed in their." (10). Sharan shows Narayan's real characterization.

Narayan is strikingly Hindu in attitude, custom, demeanour, conversation and practice. His novels confirm to the Indian cyclic view of history. One of the critic Margaret Berry in south Asian Review writes:

Narayan is to see into the soul of classical India; dominantly idealistic and mystic, on its dravidian side to some extent life negating and world. Denying, on its Aryan side life-affirming and Joyons, engaged in a caste system founded on individual Dharmas and Karmas and little concerned with practical public reform; resting in the perceived reality of Brahman and his myriad manifestations. (73)

Sharan shows Narayan as a minute observer of things. Regarding it, Sharan describes,

Narayan is no poet and can not give us what Henry James called 'aroma of meadows and lanes' in Hardy but he certainly makes real to us the ankle deep dust in Anderson lane and raucous noises in market. Narayan relies more on keen observation and steady accumulation of small details than on evocative description. (5)

Narayan came to novel writing from journalism. So, Journalistic training is evident in the confident ease of his English style and his acute observation of life in India.

Narayan's writings basically reflect "Indian soil and the way of existence (Sharan, 8). Hence journalistic narrative style is evident in his novel writing. He handles English language successfully. For Narayan, English is an absolutely 'Swadeshi language' he uses 'Bharat brand' of English which suits the prevailing Indian conditions. Due to the fusion of humour and irony his technique becomes impression. N.N Sharan Says

His ironic dimension is an integral part of his comic vision. He explores the tremendous possibilities of the comic in the common place world of Malgudi he is essentially a comic ironist who has taken a keen interest in Indian life in and around Malgudi. His humorous portrayal of outer and inner conflicts of man with touches of pathos and irony demonstrates his insight into the human reality it shows his love for values in life too. His novels may appear to be regional at the outset but they transcend their limit and acquire universality they provide fascinating studies of human drama and the little ironies of our daily life. (5-6)

Along with humour and irony, Narayan renders into modern fiction, various myths and legends drawn from the classical Indian traditional literature, epics and tales such as the Mahabharata, the Gita, Panchatantra etc. to illustrate his moral vision

Narayan's female characters are even lonelier than his males, because they are talented girls born into the world with particular mission in their lives. Regarding the Narcissistic quality of women, Raghaavendra Narayan Singh vaporizes them:

Narayan's female character do not want to forget the intense feelings of loneliness by indulging in carnal pleasures. They try to conquer their loneliness by fulfilling their ambitions. Such girl are not born to love any one else love themselves; they love their primary obsessions. The men are mistaken in thinking that they have successfully seduced them. On the contrary, these lonely females seduce the male in order to gratify their unfulfilled desires. (152)

In this context of settings, A. Hariprasanna says; "Malgudi, a world where the human drama is enacted by various fictional characters, men and women of Narayan. It tries to show how Malgudi represents the society of world at large, being a microcosm of the macrocosm" (12).

His presentation of life is realistic. It is also suggestive of the depths. Without being didactic. He renders a profound vision in his novels, which was its roots in an ageless rich heritage of Indian cultural and tradition. The Indian philosophy of spiritualism has highly influenced his writings. Most of his heros are simple and traditional. They have a great reverence for their traditional values, Gods and Goddesses and their cultural ethics. Along with their daily duties and responsibilities, they also strive for the pleasure of their inner self and for the attainment of a higher understanding of the soul.

The above – mentioned critics have different views on the novel. So none of the aforementioned critics who talk about *The Vendor of Sweets* focus on the issue of cultural disparity and conflict between two generations which I want to focus. The researcher is going to research on this issue.

Significance of the Study

This research is an inquiry into R.K. Narayan's *The Vendor of Sweets*. It tries to show the clash of generations and of east – west confrontation throughout the novel. The present research will prove Jagan as a failure in his spiritual Journey because of his inability to assimilate material forces which always haunt in his mind destroying his peace. The simple, innocent, traditional society undergoes changes, owing to the impact of westernization and modernity. Various geographical, social, political and economic changes occur in the lives of Indian people. These changes have affected traditional customs, inspiring people to adopt modern civilization. This impact of changes reflect in the lives of Mali, only one son of Jagan. As a result, the relationship between father and son, representing traditional and modern cultural values respectively, depicts the irreconcilable conflict between the two generations, i.e. my focus point. I will apply mimicry and ambivalence as the theoretical tool in this research. This study will be accomplished along with library consultations, journals, literary magazines and internet sources. Besides this, the instructions and suggestions from the professors and lecturers of Central English department will be taken as guiding sources.

Chapter II : Mimicry and Ambivalence

Post colonialism deals with the effects of colonization on cultures and societies. It generally refers to the time of post-independent. During the colonial period, west imposed its own political as well as cultural power over east. Though east became independent from political perspective, culturally East is still colonized. So, in this situation, east can not be free from western impact, people of east can not totally resist and accept at the same time. Some people attempted to resist western culture but could not be succeeded in their mission. Likewise, other kind of people also could not perfectly accept all of the western impact. They are in the state of neither fully acceptance nor rejection of western culture. As a result, the concept of mimicry and ambivalence looms in the people's psyche. In this case, John Mcleod states:

So, by revealing that the discourses of colonialism is forever embattle and split by ambivalence and mimicry, always doomed to failure in its attempt to represent the colonized, Bhabha avoids the criticisms of Said's work by attending to the ways in which colonial discourses are problematized by the very people they claim to represent. (55)

Mimicry

Oxford Advanced Learner's Dictionary defines mimicry as "the art of mimicking somebody or something". It is an increasingly significant term in post-colonial theory, because it has come to describe the ambivalent relationship between colonizer and colonized. When colonial discourse encourages the colonized subject to 'mimic' the colonizer by adopting the colonizer's cultural habits, assumptions institutions and values the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer

that can be quite threatening. This is because mimicry is never very far from mockery, since it can appear to parody whatever it mimics. Mimicry, therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized.

The term mimicry has been crucial in Homi K. Bhabha's view of the ambivalence of colonial discourse, in his 'Of Mimicry and Man: The Ambivalence of Colonial Discourse', Homi K. Bhabha starts his discussion of mimicry with a quotation from Lacan: 'the effect of mimicry is camouflage' (Lacan: 1979, 99), but moves on to suggest that this is only the beginning. Regarding it, Homi K. Bhabha says:

Mimicry is, thus the sign of a double articulation: a complex strategy of reform, regulation and discipline, which 'appropriates' the other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance and poses an immanent threat to both 'normalized' knowledge and disciplinary powers. (Bhabha: 1994 ,86)

From this perspective, it will be seen, mimicry is not just a weapon of oppressed but also of the oppressor

For Homi K. Bhabha, the consequence of suggestions like Macaulay's is that mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite'. The coping of the colonizing culture, behaviour, manners and values by the colonized contains both mockery and a certain 'menace', 'so that mimicry is at once resemblance and menace'. Mimicry reveals that limitation in the authority of colonial discourse, almost as though colonial authority inevitably

embodies the seeds of its own destruction the line of descent of the 'mimic man' that emerges in Macaulay's writing, claims Bhabha, can be traced through the works of Kipling, Forster, Orwell and Naipaul, and is the effect of a 'flowed colonial mimesis in which to be anglicized is emphatically not to be English.

Janny Sharpe (1989) has drawn attention to this double-edged aspect of colonial mimicry suggesting that the 'mimic' man is a contradictory figure who simultaneously reinforces colonial authority and disturbs it' (Ashcroft et al: 1999) Bhabha's discussion is interesting, especially for the student of literature. It takes in inevitably V.S Naipaul's the mimic men, but also a literary character such as Decoud in Conrad's Nostromo. In mimic men, V.S Naipaul shows:

So I went on, naming, naming, and later, I required everything-every government building, every road, every agricultural scheme-to be labeled .It suggested drama, activity. It reinforced reality. It reinforced that sense of ownership which overcome me whenever I returned to the Island after a trip abroad [...]. My sense of drama failed. This to me was the true loss. For four years drama had supported me: now abruptly drama failed it was a private loss. (The mimic men, 215-221)

Singh's obsession with naming clearly shows his psychological need for power and ownership. By naming roads, buildings, Singh reinforces the reality of his power and political career, and by renaming himself, he redefines his own reality. But, later without any help from the English, Singh is unable to find any solution to his country's problems, and thus, nationalization becomes a word and finally Singh faces his "private loss" as he can not act without the master's approval or help.

Similarly, mimicry repeats rather than re-presents and in that diminishing perspective emerges the displaced European vision in Conrad's Nostromo as "The

endlessness of civil strife where folly seemed even harder to bear than its ignominy [...]. The lawlessness of a populace of all colours and races barbarism, irremediable tyranny [...]. America is ungovernable" (71).

Mimicry has often been an overt goal of imperial policy. For instance, Lord Macaulay's 1835 *Minute to Parliament* derived oriental learning, and advocated the reproduction of English art and learning in India (most strategically through the teaching of English literature). However, the method by which this mimicry was to be achieved indicated the underlying weakness of imperialism. For Macaulay suggested that the riches of European learning should be imparted by 'a class of interpreters between us and the millions whom we govern-class of persons Indian in blood and colour, but English in tastes, opinions, in morals, and in intellect'. In other words, not only was the mimicry of European learning to be hybridized and therefore ambivalent, but Macaulay seems to suggest that imperial discourse is compelled to make it so in order for it to work.

The consequences of this for post-colonial studies are quite profound, for what emerges through this flow in colonial power is writing, that is, post-colonial writing, the ambivalence of which is 'menacing' to colonial authority. The menace of mimicry does not lie in its concealment of some real identity behind its mask, but comes from its 'double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority'. The 'menace' of post-colonial writing, then, does not necessarily emerge from some automatic opposition to colonial discourse, but comes from this disruption of colonial authority, from the fact that its mimicry is also potentially 'mockery'. While Macaulay's 'interpreter', or Naipaul's 'mimic man' appropriate objects of colonial chain of command, they are also 'inappropriate' colonial subjects because what is being set in motion in their behaviour is something that may

ultimately be beyond the control of colonial authority this 'inappropriateness' disturbs the normality of the dominant discourse itself. The threat inherent in mimicry, then, comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject- 'almost the same but not quite' – means that the colonial culture is always potentially and strategically insurgent.

Mimicry can be both ambivalent and multi-layered. In the mimic men, V.S Naipaul opens with a very subtle description of the complexity of mimicry when he describes his landlord:

I paid Mr. shylock there guineas a weak for a tall, multi-mirrored book-shaped room with a coffin-like wardrobe. And from Mr. shylock the recipient each weak of fifteen times three guineas, the possessor of a mistress and of suits made of cloth so fine I felt I could eat it, I hat nothing but admiration [...]. I thought Mr. shylock looked distinguished. Like a lawyer or business man or political. He had the habit of stroking the lobe of his ear inclining his head to listen I thought the gesture was attractive I copied it. I knew of recent events in Europe. They tormented me'. And although I was trying to live on seven pounds a week I offered Mr. Mr. shylock my fullest, silent compassion. (7)

This deeply ironic passage uncovers the way in which both hegemony and mimicry work. Although the title (*The Mimic Men*) suggests a disparagement of the tendency to emulate the colonizer, the complexity and potential insurgency of mimicry emerges in this passage. The narrator not only copies the habits of the landlord, but mimics the guilt of a post-war Europe concerning the Jews, a guilt that is embedded also in a

cultural familiarity with the implications of name 'Shylock' (the Jew who demanded repayment of a pound of flesh in Shakespeare's *Merchant of Venice*). He is encouraged to mimic a compassion for the one exploiting him. But the very irony of the passage suggest an inversion, a mockery just under the surface not a mockery of Shylock but of the whole process of colonization that is being enacted in the narrator's mimicry and cultural understanding. The mimicry of the post colonial subject is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance.

Luce Irigaray has suggested that the feminine is something which women have to adopt by mimicry, but again fasten upon the subversive potential contained in the activity. 'One must assume the feminine role deliberately which means already to convert a form of subordination into an affirmation, and thus to begin to thwart it" (in Mary Eagleton: 1996, 317).

In Fanon's writings colonial authority works by inviting black subjects to mimic white culture, in Bhabha's work such an invitation itself undercuts colonial hegemony. Whereas Fanon's black mimics are dislocated subjects, here as also in a wide range of writings on post colonialism, mimicry has the effect of undermining authority (*Colonial and Postcolonial Identities*, 177-78)

While ruling the colonized country, the colonizers dominate the natives. This sort of dominance makes the colonized envy of colonizer and ultimately leads to have aspiration to be equal to colonizers. But they lack sufficient skills to promote themselves. They can not reach the position and the status of the colonialist, and as a result they find nowhere; they neither can move ahead because of their own disability, nor can return to the position they gave up.

Colonized people are suppressed ones. As they are ruled by another people, they feel themselves inferior to colonizers. They lack opportunities or are not allowed to entertain even the opportunities available in their own land, the result of the hold of the colonizers. They can not think themselves equal to the colonizer as they are habituated or made so to put themselves after the power. They lack confidence. The whole population suffers from the same complexity. They need help from either the same power or any external source. Thus, the word 'independence' in the postcolonial states can merely be a word.

Colonized people and the society do not only have to face political colonization but also are the subjects of cultural and educational colonization. They impose the world of order, discipline, success and achievements. The natives compare their own cultures with colonizers' and as a result feel that they are inferior to their masters in matters of culture, customs and traditions, religion, and race. At that point of time they try to copy their masters or unknowingly turn to be 'mimic men'.

Post-colonial novels study the relationship between colonizers and colonized and aim at readjusting the paradigm of centre and margin which colonizers and colonized are supposed to belong to. The idea of colonialism extends beyond its boundaries and it leaves impression in many aspects of human life: society, culture, economy, language etc. Colonizers had a tendency of creating an eclectic class of people from the colonized so that they train them as their imitators and use them as the mediators between them and laymen. Those imitators can never become masters but they are indoctrinated to act superior to the laymen. So, this artificial hierarchy in the social class is the class of Mimic Men, who are so badly affected that they turn out to be hybridized, odd, and suspended between two statuses: colonizers and colonized.

So, mimicry is a kind of hybridization. Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species.

Then colonial mimicry is the desire for a reformed, recognizable, as a subject of difference that is almost the same but not quite. The discourse of mimicry is constructed around ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. What emerges between mimesis and mimicry is a writing, a mode of representation, that marginalizes the monumentality of history, quite simply mocks its power to be a model, that power which supposedly makes it imitable..

Ambivalence

Oxford Advanced Learner's Dictionary defines ambivalence' as "having or showing mixed good and bad feelings about a particular object, person, or situation." Similarly, *The Dictionary of Behavioral Science*, compiled and edited by Benjamin B. Wolman, defines the term "ambivalence" as "the co-existence the same individual", as "the rapid alteration of emotional attitudes towards another" and as the state of "being able to attend or view two or more aspects of an issue or to view a person in terms of more than one dimension or value" (14).

The term 'Ambivalence' first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite. In psychological term, ambivalence indicates a state of mind in which there is the simultaneous existence of contradictory tendencies, attitudes or feelings in the relationship to a single object-especially the existence of love and hate. A psychoanalyst, therefore views ambivalence as a psychic condition in which "the

positive and negative components of the emotional attitude are simultaneously in evidence and inseparable"(10). The term 'Ambivalence' was coined in 1911 by Eugen Bleuler to designate one of the four symptoms he considered primarily to schizophrenia. Bleuler explained it:

By ambivalence is to be understood the specific schizophrenic Characteristic, to accompany identical ideas or concepts at the same time with positive as well as negative feeling (affective ambivalence), to will or not to will at the same times the identical actions (ambivalence of will). And to think the same thoughts at once negatively and positively (intellectual ambivalence). (80)

So, it is a coexistence of two opposing drives, desires, feelings, or emotions toward the same person, object or goal.

Viewed from a historical point of view, however, ambivalence denotes a historically conditioned vacillation in individual and group responses, arising from conflicting loyalties and reflecting a basic dichotomy-a state of mind often produced by the dynamic of an epoch of transition..

In the world of literature, Shakespeare's Hamlet is the sublime example of the ambivalent attitude and he stands as an ambivalent character. He is unable to resolve whether 'to be or not to be', whether to act or not to act. He appears as a philosophic hero who loves life and is yet disgusted with it; he has cause and means to act and yet does not to act. He lives in his tormenting dualism with his doubts, self-questionings and self-conformation. Hamlet, thus, seems to become a symbol of dualism intrinsic to the age of Shakespeare. In one sentence, it can, therefore, be said that Hamlet carries the whole meaning and instance of ambivalence attitude, and if any person is in the state of Hamlet, he also deserves the stamp of ambivalent person. Similarly, in

the middle age, man was considered as the product of sin and he was living with that convention but the renaissance appeared with the concept of human centeredness and with the view of new world which puzzled the people of the time. As a result, the people could not decide what was right and what was wrong and they come in the position of Hamlet who is unable to resolve whether to be or not to be and whether to act or not to act.

Similarly, the people of Indian Renaissance also lived the same life of dualism. They were concerned with both eastern and western tradition and way of life. And they aspired to both cultures and become dual. Likewise, the people living in India under the colonial domination got independence and become puzzled in the new independent world not being able to adjust them in the new ethos, since they had been habitual in colonial domination, so, in such transitional ages, dualism, dilemma, and confusion, above all, ambivalence get birth and affect the behaviour of the people. In transitional age, the traditional beliefs, in which an individual is accustomed, are dead and the new beliefs are not perfectly born. In such situation, an individual is caught between the two worlds at the same time, one is traditional which is about to decay and another is the new which is not born yet perfectly. Explaining this transitional situation, P.K. Rajan says:

Ambivalence as a pattern of behavior is a characteristic expression of great ages of transition. The individual caught between a transitional ethos which has become part of his blood and a new ethos which perplexes him toward which he aspires finds himself in an inescapable predicament, and he aspires, finds himself in an inescapable predicament, and he is seen wondering between two worlds, one dead and other powerless to born. (10).

In this situation, an individual is torn-between the two worlds; he nurses both the dreams of an understating future and the anxieties about the graces he has lost.

Rajan views that the ambivalence was drawn in Indian minds from the European Renaissance; the Indian Renaissance was appeared in the half of 19th century. Regarding it, P.K. Rajan further asserts, "The European Renaissance of the Fifteenth and Seventeenth centuries and the Indian Renaissance of the latter half of the Nineteenth century and post-independence decades of the Twentieth century are instances of such transitional periods during which ambivalence emerges as a pronounced tendency" (10). This ambivalent behavior pattern discernible in Renaissance England is indeed a characteristic feature of the great age of Indian Renaissance. The Renaissance in India was a direct result of English education, which radically influenced the thinking of many great Indian minds. The education for reawaking of the Indian minds naturally gave rise to a set of circumstance. Helpful to the growth of ambivalent attitudes. Post-colonial situation also further more creates a lend of Indian Renaissance, whereas people of India are caught between two cultural poles. Eastern and Western As a result, Indian people lived in the state of dualism.

Ambivalence also refers to a simultaneous attraction toward and repulsion from an object, person or action. Adapted into colonial discourse theory by Homi Bhabha, it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer. Rather than assuming that some colonized subject are 'complicit' and some resistant' ambivalence suggests that complicity and resistance exist in a fluctuating between within the colonial subject. Ambivalence also characterizes the way in which colonial

discourse relates to the colonized subject, for it may be both exploitative and nurturing, or represent itself as nurturing at the same time.

Most importantly in Bhabha's theory, however ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizers and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. The problem for colonial discourse is that it wants to produce compliant subject who reproduce its assumptions, habits and value – that is, 'mimic' the colonizer. But instead it produces ambivalent subject whose mimicry is never very far from mockery. Ambivalence describes this fluctuating relationship between mimicry and mockery, and ambivalence that is fundamentally unsettling to colonial dominance. In this respect it is not necessarily disempowering for the colonial subject; but rather can be seen to be *ambi-valent* or 'two-powered'. The effect of this ambivalence (the simultaneous attraction and repulsion) is to produce a profound disturbance of the authority of colonial discourse.

Ambivalence therefore gives rise to a controversial proposition in Bhabha's theory, that because the colonial relationship is always ambivalent, it generates the seeds of its own destruction. This is controversial because it implies that the colonial relationship is going to be disrupted, regardless of any resistance or rebellion on the part of the colonized. Bhabha's argument is that colonial discourse is *compelled* to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers – this would be too threatening. For instance, he gives the example of Charles Grant, who, in 1792, desired to inculcate the Christian religion in Indians. But worried that this might make them 'turbulent for liberty', Grant's solution was to mix Christian dictions with divisive, an empty imitation of English manners. Bhabha

suggests that inevitably because its own downfall: it is compelled to create an ambivalent situation that will disrupt its assumption of monolithic power.

Robert Yong has suggested that the theory of ambivalence is Bhabha's way of turning the tables on imperial discourse. The periphery, which is regarded as the borderline, the marginal, the unclassifiable, the doubtful by the centre, responds by constituting the centre as an 'equivocal, indefinite, indeterminate ambivalence'. But this is not a simple reversal of a binary, for Bhabha shows that both colonizing and colonized subjects are implicated in the ambivalence of colonial discourse. The concept is related to hybridity because, just as ambivalence 'decentres' authority from its position of power, so that colonial context in which it finds itself dealing with, and often suggestion above, for instance, can be seen as a feature of its ambivalence. In this respect the very engagement of colonial discourse with those colonized cultures over which it has domination, inevitably leads to an ambivalence that disables its monolithic dominance.

Colonial authority, Bhabha suggests, undermines itself by not being able to replicate its own self perfectly. In one of his best known essays, 'Signs Taken for Wonders', he discusses the transmission of the Bible in colonial India and the way in which the book is hybridized in the process of being communicated to the natives. He concludes that the colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference.

Chapter III : Textual Analysis

Mimicry and Ambivalence in Narayan's *The Vendor of Sweets*

Colonialism is the significant term in defining the specific form of cultural exploitation that developed with the expansion of Europe in the Eastern countries over the last 400 years. Europe colonized India too for a long time, and imposed its own cultural values upon India. In 1947, India became independent only from political point of view, but culturally India is still colonized. In the postcolonial era too, India has not been free from cultural colonialism. As a result, Indian culture somehow is influenced by western culture. Consciously and unconsciously, Indian people were compelled to adopt western cultural influence over their own typical culture. Especially, young generations of India tried to mimic western culture whereas old generations searched a way to protect their own unique culture. But, due to the flood of influence of western culture over eastern culture, old generations too could not be succeeded in their mission of protecting their pure culture. Consequently, cultural disparity appeared amidst Indian people. The cause of cultural disparity between two generations is mimicry and ambivalent attitude towards western culture. This kind of cultural disparity leads Indian people towards generational conflict and family disintegration, which is irreconcilable. This sort of conflict in a house of India is mirrored in the R.K. Narayan's novel, *The Vendor of Sweets*. In this novel, Mali's mimicry and Jagnis ambivalent attitude lead them towards family disintegration, and due to the different attitude between Mali and Jagan emerges cultural disparity.

The sense of mimicry and ambivalence in the characters prevail throughout the novel. Being a son of Indian Hindu, Mali attempts to copy American culture, education policy, eating food and American individual life style as well. Growing in Indian soil, Mali desires to go America, to follow American assumptions and cultural values too.

Leaving his further study, he departs towards America and immediately mimics western cultural values which is cleared by a letter sending after three years' experiences of America as:

I've taken to eating beef; and I don't think I'm any the worse for it. Steak is something quite tasty and juicy. Now I want to suggest why not you people start eating beef ? It'll solve the problem of useless cattle in our country and we won't have to beg food from America. (56)

This statement clears that Mali's psyche is colonized by the western culture, the eating of beef, which is strictly prohibited in India but he suggests to take it without hesitation, minutely depicts the representative mimicry of eastern people.

The root of mimicry is not only in the food item but also in the education policy too. Eastern people, so far as they can, are trying to leave their traditional values and to mimic western cultural values. The extreme point of mimicry of western culture or the extreme point of disinterestedness of eastern culture is mirrored at the scene where Mali tears the pages of books and throws it in the fire as:

He hates his lessons; he hates his syllabus and his books. The very thought infuriates him. Do you know what he did ? He had his class-books in his hand. I had ordered dosais for him and we were waiting. He suddenly tore up the pages of his books savagely, beckoned an attendant, and said, put these in the fire in the kitchen. (31)

Because of the colonial psyche Mali hates his lessons, syllabus and above all books, tearing all of them he throws them in the fire. It shows Mali's disinterest towards his education policy and attempt of copying western policy. The fire perhaps the writer has used metaphorically represents the growing influence of western culture which immediately turns the page like vulnerable eastern culture into the ashes.

They have fond of reading stories, novels, fictions and many more modern book of western. The repeated reading of Ramayana and Mahabharata can not win their heart, so they are disinterested towards these books, rather they prefer reading those books based on western locality or western atmosphere. Following statement regards it:

In course of time, every home in the country will possess one and we will produce more stories than any other nation in the world. Now we are a little backward. Except Ramayana and Mahabharata those old stories, there is no modern writing, whereas in America alone every publishing season ten-thousand books are published. (77)

Mali advocates his havoc in reading of such old stories like Ramayana and Mahabharata and aspires in reading and learning something new based on modern environment.

The raising fire of western culture has also influenced the life style of eastern people, they aspire western-like irresponsible, individual and solitary life which has undone the eastern style of living together with family sharing their feelings, emotions, joys and sorrows to each other. The individualism or the exhausted sort of lifestyle which Mali likes much indicates the western way of life style. Everything western is copied and followed by Mali without thinking second time. Considering it, Mali prefers to live inside the room by brooding and brooding as, "The boy had retired and shut himself in his room without giving his father a chance to refer to the day's events [...] Jagan saw Mali sitting on a stool with his elbow on the table, just brooding" (28-33).

The influence of western individual life represented by Mali is reflected in these lines. Discarding the sharing or group family life of eastern, Mali imitates individual life, he locks himself inside the room and broods something. Similarly, another

statement "Mali had safely locked himself in" (50) proves his preference of western individual life.

Mali takes fascination towards the machinery world of America because he cannot get the advanced instruments, equipments here in eastern world. The fast lifestyle of western fascinates him, and then he goes to America for story-writing machine and modern writings as well. Mali prefers machinery world of America and asserts "They do everything with machines nowadays. Washing machines – have you seen one" (82)? Similarly, indicating American fast changing life style, he says with a gesture of disgust:

Oh, these are not the days of your ancestors. Today we have to compete with advanced countries not only in economic and industry, but also in culture. While on the one hand Jagan felt delighted at the way his son seemed to be blossoming after years of sullen silence, he was at the same time saddened by the kind of development he noticed in him now.

(78)

Aforementioned lines echo Mali's adoption of economic, industrial and cultural life of advanced countries, because he advocates that his ancestors' time and his present time is very different. Mali has to compete with advanced countries because of the changing nature of time and life style. It is his predicament to follow western mechanical life style.

Since the world is fast moving in its own tide. People not only western but also eastern aspire fast life, fast treatment and fast cure. Jagan's wife prefers aspirin instead of nature cure. Jagan has immense faith in the properties of margosa, and in spite of its bitterness, he calls it 'Amrita'. According to him, the ambrosia keeps the Gods alive and he calls it 'Sanjeevini'. Jagan has taken margosa as a nature cure when his wife is

suffered by illness and he forces her to adopt it saying that nature cure may have benefited. But, Jagan's wife dislikes this kind of nature cure and aspires aspirin which is made in western countries as "she had knotted a towel around her temples and swayed madly back and forth, desperately begging for aspirin" (21). It is one example which shows how nature is being replaced by the matter. So, money or matter plays vital role in the west. Eastern people are disowning their naturalness, and aspiring artificial lifestyle.

Similarly, the abundance use of European words (the name of hotel, the name of countries and the name of the poet) shows the colonized and captured psyche of eastern people. Mali cares more about European food and says "The place Hotel in the New extension, I hear, provides European food". Likewise, Cousin tells Jagan about the plan of Mali being a writer. Here too, Cousin takes western ideal person for Mali and says "well, he may become a second Bharati or Tagore or Shakespeare some day". This line also portrays the ambivalent attitude of Cousin, here Cousin's split or clefted personality is reflected because he chooses the model figures for Mali from both east and west.

Matters become worse when Mali indicates the girl at his side and says "This is Grace. We are married. Grace, my dad, complete confusion. Married when were you married you did not tell me. Don't you have to tell your father" (58).

Mali shows his free and individual life, without giving any information to his father he pretends marrying Grace.

According to Indian custom, every son or daughter has to take information or suggestions from his/her father and mother.

Similarly, Mali likes to live of free life like westerners, so he lives free life and lets 'Grace to be free from society. It troubles Jagan and says "But a wife must be with

her husband, whatever happens, said Jagan" (127). But discarding his father's suggestions Mali replies "Who are you to stop her from going where she pleases ? She is a free going where she pleases ? She is a free person, not like the daughter-in-la in our miserable country" (127). In this way, Mali mimics the free life style of western. Likewise, Mali wants to do different kind of business. he ignores to follow his fathers' business of selling sweetmeats and says "you expect me to do that ? I have better plan than to be a vendor of sweetmeat" (89). So Mali's disowning gets at the top when he disowns his father's profession and dreams for another.

Grace's fashionable attitude represents western people' belief on artificiality. No only she converts her materials into modern but also she wears fashionable clothes as "She was wearing a yellow kimono and looked very much like a Japanese she looks different each day" (133). With the help of artificial fashion, Grace looks different each day. She wears a yellow kimono so that she seems more beautiful and fashionable.

Most of the people of east are damaging their life at the apex of youth, like Mali, taking different sorts of alcohol, drugs etc. It is the worst impact of western. Generally, eastern people are simple, normal, and helpful but when westernism entered in their territory they got fascinated towards the steepy western culture and fell down and down in the abyss of alcoholism and bad habits. It is proved of "He was found with half of bottle of alcohol in his care" (178).

Everywhere colonization has widened its impact. In case of house deestration, people fascinated with the western style. The table, chair, the art and paintings, curtains and mats as well were transformed from the east to west. The westerners were very clever and wanted to expand their business, and due to the western influence Indian people used to think that everything made in west is the best. In this way, western modern paintings have occupied their place in eastern world:

He noticed how Grace had transformed the place with curtains, mats, and table cloth. A couple of modern paintings hung on the walls; Jagan found them bewildering, but said, yes when Grace asked, aren't they marvelous ? (67)

With the arrival of Grace, there is some kind of changes inside the house too. Now, old fashions are replaced by modern ones. As Grace converts scene from old to new or modern. Jagan shows his ambivalence. On the one hand he bewilders by seeing modern paintings hung on the walls, but on the other hand he espouses about the changing nature of Grace by saying 'yes'.

Not only Mali but also cousin shows his mimicry of western culture. Cousin's utter disgust towards his own education system can be seen when he supports Mali during the time of Mali's tearing the pages of his books. Let me quote some lines to support it as "when he tore the books it seemed very appropriate, our education being what it is ..." (31).

Similarly, they want to be like western at any cost. They don't hesitate to marry a girl without looking her family background and caste. Cousin gives a clear headed statement, "Get through their marriage very quickly in the hill temple. It can be arranged within a few hours" (139). In this way, Cousin suggests Jagan about marriage between Mali and Grace, he advocates that Jagan should arrange about their marriage within a few hours in the hill temple. With this suggestion, Cousin shows his ambivalence. He not only convinces Jagan about marrying Grace, an outcast girl, but also suggests to go in the hill temple. Here, Grace represents western culture whereas hill temple represents eastern cultural values. So, Cousin shows his ambivalent attitude or split personality between eastern culture and western culture.

Likewise, Jagan is also swinging between two cultural poles of eastern and western culture. His own son, a part of his heart is extremely overwhelmed by the western culture which he dislikes but some where in the novel he seems praising him. It commences an attitude within him which is absolutely ambivalent. He is troubled what to follow and what to preserve. He could not follow others culture without preserving his own culture. But the time is beyond his expectation he slowly and gradually is adopting the western culture. As a result, his splited or clefted personality is mirrored in this novels.

In many places, Jagan utters Sanskrit song loudly. He utters loudly means he wants to be heard. He wants to make his language and his culture heard by other people. Most of the time he stands in the favour of an idealized Indian traditional life.

Following lines clear it:

Jagan had immense faith in the properties of margosa, and inspite of its bitterness, he called it Amrita. He ambrosia which kept the Gods alive, and sometimes he called it Sanjeevini, the rare herb mentioned in the epics which, held at the nostrils could bring the dead to life. (20)

Jagan suggests his wife to take margosa in her treatment. Instead of aspirin, Jagan forces her to use nature cure, it indicates Jagan's desire to preserve an idealized Indian traditional way of treatment.

Caste is one of things that matters mostly in eastern countries. Eastern people don't marry or hesitate to marry to the caste that does not match to them (his/her). Here is also a tendency of being superior or inferior in terms of caste. Above all, they pay more attention on caste. But west embodies freedom and knows not any castes except male and female. Jagan who favors on caste much and attempts to protect his caste and traditional life:

It is purity that is important. Yesterday I came early to see that pure cow's butter was melted for frying. I won't touch buffalo butter, though it may be cheaper. Gandhi was opposed to buffalo products. I had sent one of the cooks to collect cow's butter from Koppal, he came back at five in the morning, and I came straight in before eight in order to melt it right.

(90)

Though western culture is flourished in Indian soil Jagan takes care on purity and typical Indian life. Instead of Buffalo butter, using cow's butter Jagan prides preserving his unique caste system. Similarly, Jagan eulogizes the Indian culture and searching way of defending it:

Regularly at five in the morning Jagan got up from bed, broke a twig from a margosa tree in the back yard, chewed its tip, and brushed his teeth. He was opposed to the use of a toothbrush. The bristles are made of the hair from the pig's tail, he declared. It's unthinkable that anyone should bite a pig's tail first thing in the morning. (20)

Despite, the use of brush made by pig's tail in foreign soil, Jagan chews twig from a margosa tree while he brushes his teeth. In this way, he meticulously cares the Indian natural properties for protecting them.

Likewise, Jagan is aspiring to die peacefully. Regarding it, he says "I'm prepared to die peacefully on my seventieth birthday" (118). Due to the colonization or arrival of another culture, he is feeling suffocated, so his suffocation shows that he is not happy with the present situation. So he desires to preserve the eastern culture and sings a loud Sanskrit song. Similarly, he is also trying to make a statue of a Devi. Perphas he is conscious of his own culture and he is seeing his culture fading. He does not want his culture be faded.

But, Jagan's ambivalence grows as the novel progress. Throughout the novel he aspires an Indian Idealized traditional way of life and wants to abide status quo, but his thoughts get changed in some places and makes him a clefted personage. He expresses his desire for change and he desires to preserve the status quo at once. On the one hand, he uses a twig from a margosa tree for his brushing teeth instead of bristles made by hair of pig's hail. On the other hand, he favors Mali's progressive lines too, "No wonder Mali wants to try a new line. These are bound to be changes of outlook from generation to generation, otherwise there will be no progress" (40).

Youngsters are fascinating and mimicry the western culture no doubt but there are adult people too who seemingly hate western culture but in worldly get fascinated and take pride of. Let me give an example of the representative ambivalence adult people of eastern. When Jagan hears that Mali is planning to go to America for story writing machines, he hates the word America outwardly as "He inanely repeated, America ? why America?" (45). But later, he takes pride of Mali and says "My son is in America, he said to a dozen persons every day, puffing with pride on each occasion" (51). As a result, Jagan shows his love hated relationship towards America at once.

The influence of English language increased in eastern people after the colonization, when the European expanded their territory, they spreaded their English language too all over the world. Though Jagan tries to defend eastern language, unconsciously, he aspires English language too. It is proved when he says, "If he wrote in Tamil he would be recognized at home; if in English, he would be known in other countries too" (42). Consequently his ambivalent attitude is mirrored in this novel.

Furthermore, Jagan's ambivalence becomes transparent throughout the novel. His splited personality is reflected when he says about his fighting for the caste abolition and his love of protecting caste system at once Regarding it, Jagan says "well,

we don't believe in caste nowadays, you know, Jagan said generously; Gandhi fought for its abolition" (60), and "Alas, I don't know what here caste is; so how can I ?" (139). These two different statements show Jagan's love-hatred relationship towards caste system. When he remembers Gandhi, who fought for the abolition of caste system and feels pride of but at once he bothers about the caste he bothers about the of his daughter-in-law's. Not only Jagan, but every fathers of east have indulged in such problems due to the colonization.

When Mali gets married to Grace, he does not care about the caste of her but his father does not want to accept her as his daughter-in-law easily. Though he praises her goodness, he hates about her caste simultaneously. He speaks two different and controversial statement at once, which prove his ambivalent attitude as "But I feel it is my home that is being dirted. Mali is my son, Grace is not my daughter-in-law" (138) and "I am not doubting her goodness" (136). Similarly, Jagan's ambivalent attitude can be seen throughout the novel. Most of the time, Jagan spends his time reading Bhagavad Gita and talking about philosophical matters, but later he replaces his reading of Bhaganad Gita from reading of blue air mail letters sent by Mali. Following statements prove it as "Gradually his reading of the Bhagavad Gita was replaced by the blue airmail letters" (55), and "He takes Bhagavad Gita and starts to read it" (74).

The owing of others culture and disowning of own culture created a gulf between the two cultures. So, Mali, Jagan and other eastern people fell into the cultural abyss. They are handicapped since their culture got damaged with the arrival of western culture.

Due to the result of colonization, we find countless disasters, not only mimicry and ambivalence though out the novel. Grace returns back to America, Mali is in jail

and what about Jagan, he is homeless, the total family's disintegration due to the cultural disparity is there.

We can describe it symbolically that Grace is the representative figure of western people who came, usurped and left eastern people in disaster. She tempted first as all European did and entered in their house and usurped the power. She made the father and son as enemy and at last she left them as every European did after fulfilling their mean desire. So, what colonization did, we need not say to other people, we can see what happened in Jagan's family. Due to the colonization, cultural disparity emerges which lead them towards family disintegration and generational conflict as well. So cultural disparity caused by colonialism creates a kind of irreconcilable conflict between two generations.

Chapter IV : Conclusion

Colonization traces its bad impact on the colonized people and the colonized countries, which is vividly portrayed in this novel. The result of mimicry and ambivalence amidst the characters of the novel leads to the cultural disparity and family disintegration which shows an irreconcilable gap between two generations.

Though the country got freedom politically, culturally India it is still wounded but the wound of India i.e. cultural wound was not healed. People in the post-colonial country suffer from such kind of cultural wound and colonized psyche as well.

Every nook and corner of the colonized countries has been affected by colonization. In terms of lifestyle, education policy, food, dress and mechanical reproduction, western has colonized over India. As a result, the people of the colonized country prefer reading modern western books ignoring their own cultural books and prescribed texts, for instance Mali sidelines Ramayana and Mahabharata and other old books but he aspires to read modern books published in America. So is in the lifestyle too, the fast lifestyle which is a bit independent and more than that lonesome life is being followed by our main characters, Mali wishes that he would be free and he wants to brood alone locking himself inside the room.

Similarly, people aspire western food relegating their own healthy and nutritious food. The eating of beef which is strictly prohibited in eastern and which is fashionable in the west, we can take Mali as an epitome. Likewise, he kneels on the foot of materialism. The natural value which is the pride of east is completely forgotten. The materialistic air blown from the Europe shakes the heart of the adult people too, like Jagan's wife, she prefers taking aspirin instead of Nature Cure. Mali goes to fetch story-writing machine, his keen interest on machine and fast way of life also show the life

style of people which is heading towards west, and it will end when they get the identity of 'almost-European' or 'almost-English'.

Education policy is also directly motivated towards the west. The old fashioned texts of east could not suffice their interest, so they tore the pages of the eastern books as Mali. It shows his utter disgust towards his own books and the education system of east (India).

Not only mimicry but also ambivalence is caused by colonization. Jagan is such a character who always swings between two cultural poles and finds him nowhere. Somewhere his heart seems bleeding for own culture and somewhere he seems praising English language and western way of life. He rushes here and there and at last is homeless, which symbolically depicts the colonized people after colonization get no place to stand and became the man of 'no man's land'.

Jagan's ambivalent attitude mirrors when he favors status quo and he praises changing way of life at once. He hates and takes pride of America simultaneously. He hates when Mali wants to go America but praises saying about Mali to dozen people when he reaches America. Similarly, he seems ambivalence in terms of caste system too. Once he had fought for the abolition of caste-system with Gandhi but now he hesitates to accept Grace as his daughter-in-law. Since Grace is a girl of foreign country, so he does not know which caste and which dignity she belongs to.

Not only Jagan but also Cousin is ambivalent in his attitude. He favors western girl on the one hand, but directs them to get married in a Hindu hill temple on the other hand. It seems that he somehow follows western culture and somehow takes care of his own typical culture. It shows his ambivalence or clefted personality. He likes Mali and follows western education policy and tries to mimic everything which is western. He appreciates Mali's disgust of his education policy.

Overall, the above characters are some of the examples of the colonized people. At last, they had to face the predicament as the characters of this novel face. Jagan is homeless, Mali is in prison and Grace returns back to America. In this way, due to the cultural colonization, cultural disparity emerges which leads people towards generational conflict and family disintegration. If they were culturally free, they would not have to face such a pitiable condition, the cultural wound always hurts them.

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