

Tribhuvan University

Cultural Ambivalence in Kiran Desai's *Hullabaloo in the Guava Orchard*

A Dissertation

Submitted to the Faculty of Humanities and Social Sciences of Tribhuvan University

In Partial Fulfillment of the Requirements for the Degree of

Master of Philosophy

In

ENGLISH

By

Prem Bahadur Rai

T.U.Regd. No. 10417-94

Central Department Of English

Kathmandu, Nepal

2024

Letter of Recommendation

This is to certify that Mr. Prem Bahadur Rai has prepared this thesis entitled "Cultural Ambivalence in Kiran Desai's *Hullabaloo in the Guava Orchard*" under my supervision. I, therefore, forward it to research committee of Central Department of English, Kirtipur Tribhuvan University for pre *viva voce*. Thank you.

.....

Dr. Bal Bahadur Thapa

Supervisor

Date:

Approval Letter

This thesis entitled "Cultural Ambivalence in Kiran Desai's *Hullabaloo in the Guava Orchard*" by Mr. Prem Bahadur Rai has been submitted to the Central Department of English, Tribhuvan University Kirtipur, Kathmandu, and has been approved by the undersigned members of the Research Committee.

.....

Dr. Bal Bahadur Thapa
(Supervisor)

.....

Dr. Shiva Ram Rijal
External Supervisor

.....

Prof. Dr. Jib Lal Sapkota
Head

Central Department Head of English
Kirtipur, Kathmandu

Date:-

Acknowledgements

It is my extreme pleasure to express my sincere gratitude to respected guru Dr. Bal Bahadur Thapa, Lecturer at the Central Department of English, Kirtipur, Kathmandu for supervising the work. Without his scholarly vision guidance and priceless suggestions during the thesis trial, this dissertation would never come into this full shape.

Similarly, I would like to express my sincerer gratitude to Prof. Dr. Jib Lal Sapkota, Head of the Central Department of English, for his guidance and scholarly suggestions. I am also grateful to all the professors, who supported me during the journey of this research project.

Lastly, I want to thank my wife, Tika Kumari Rai, who assisted a lot during the thesis work.

June 2024

Prem Bahadur Rai

Abstract

This dissertation examines the way characters in Kiran Desai's *Hullabaloo in the Guava Orchard*, experience cultural dislocation and cultural ambivalence. It foregrounds the way the colonization leads to cultural deviation, fragmentation, disintegration and identity crisis among the colonized people. The dislocation of the Indian traditional culture is the cause of the cultural ambivalence faced by the characters. Mr. Chawla demonstrates an ambivalent behavior and why Sampath runs away from the society. The researcher has derived theoretical insights from Homi K. Bhabha and Mary Louise Pratt to analyze the issue in the selected primary text. With their critical views, this work has observed cultural ambivalence and its consequences in *Hullabaloo in the Guava Orchard*. Mr Chawla's ambivalent character and Sampath's transformation are found to be the effects of the colonial legacy.

Key Words: ambivalence, mimicry, dislocation, contact-zone, transformation.

Contents

Chapter I. Mapping Cultural Dislocation in <i>Hullabaloo in the Guava Orchard</i>	1
Chapter II. Postcolonial Theorists and Cultural Ambivalence	18
Chapter III. Cultural Ambivalence in <i>Hullabaloo in the Guava Orchard</i>	33
Chapter IV. From Cultural Ambivalence to Identity Crisis	54

Chapter I

Mapping Cultural Dislocation in *Hullabaloo in the Guava Orchard*

Introduction

This dissertation examines Kiran Desai's novel *Hullabaloo in the Guava Orchard* through the perspective of cultural ambivalence. This text moves around Shahkotian people and their life style. Mr. Chawla has dual character. Sampath, Mr. Chawla's son, chooses a life in the guava tree than a life of mimicry. This research, therefore, tries to explore why these characters have deviated nature. The consequence of the colonial reality in India has changed the condition of caste, racial and cultural identity of both Indians and the British. Desai's novel *Hullabaloo in the Guava Orchard* consists of characters who experience cultural ambivalence. For example, Mr. Chawla distinguishes a need to adjust his identity in accordance with the British ideals. His son Sampath rejects his existing society. His rejection may be the rejection of the British ideology. In order to analyze the cultural ambivalence and its impacts, this dissertation derives theoretical insights from Homi K. Bhabha and Mary Louise Pratt.

In the novel, the small town of Shahkot from India experiences a very long and terrible drought in the monsoon season. A strange woman named Kulfi behaves in a strange way. She is pregnant. Mr. Chawla is her husband. Mr. Chawla's mother is Ammaji. They talk about Kulfi's strange behaviour with neighbours. Later, Kulfi gives birth to a baby. The newly born baby is named Sampath, which means good fortune. Twenty years later, Sampath is a restless and absentminded young man. He works at the post office. He lives in the same house. His father is not happy with him. His grandmother is kindly. He also has a teenage sister Pinky. Sampath has never studied well in the school. He is irritating to his father, Mr. Chawla. Sampath hates his

dull job at the post office. He enjoys himself reading the private mail of the Shahkotian people secretly. He is fired from the job because once he shows foolish behaviour at the boss's wedding. After he has been fired from the job, he escapes to a guava tree. From the guava tree, he tells people strange things. The crowd believes him and spreads a rumour that Sampath has become some kind of holy man. Mr. Chawla allows Sampath to live in the tree as a famous wise man to make a profit. A spy works secretly to see if he is a fraud. The monkeys appear and become troublesome. Finally, the monkey crisis becomes a controversy that divides the Shahkotians. The army removes the monkeys from the orchard. At that time, the spy from the Atheist Society has climbed the tree directly above the large Kulfi's cooking pot, which has drugs for Sampath, as he suspects. The spy falls from the tree with a thud.

Statement of the Problem

In the novel, Mr. Chawla shows off his European life style at office and he does yoga at home. His son, Sampath Chawla, is not obedient to his father. He is expelled from the job. When his father tells him to seek the job, he does not listen to father. He is not really interested in the mimicry. Rather he runs away to the guava orchard. All the family members are disintegrated and fragmented. The whole family is deviated. Why the culture of an Indian family from a small town is dislocated is a researchable issue.

Hypothesis of the Research

This dislocation of the Indian typical culture is the cause of the cultural ambivalence created by the British colonization, which, through colonial discourses, convinced the non-western that the white are civilized and the natives are uncivilized.

Such cultural dislocation leads the characters like Mr. Chawla identity crisis, alienation, fragmentation and ambivalent behavior, and disintegration.

Research Questions

This dissertation follows the following research questions:

- Why is the Indian culture fragmented?
- Why does Mr. Chawla demonstrate an ambivalent behavior?
- Why does Sampath run away from the society?

Objectives of the Research

This dissertation attempts to seek an answer to why the Chawla family of Desai's *Hullabaloo in the Guava Orchard* seems to have deviated, fragmented, and disintegrated. It also tries to prove what causes Mr. Chawla's mixed behavior and Sampath's escape from home. It seeks how the how the people suffer from the cultural ambivalence. It also tries to explore the connection between cultural ambivalence and identity. So the main objective of this dissertation is to investigate the problem of the characters regarding culture of the people created by colonialism. Further, this research tries to excavate the ambivalence in culture and it also studies how the British colonizer brought cultural confusion in Indian subcontinent. In sum, this paper attempts to explore the impacts of the colonizer on the colonized socio-economically and psychologically and dominantly how the Indian culture is corrupted and deviated by the British rule.

Significance of the Research

Culture shapes the human identity. This research contributes to the field of cultural studies and postcolonial field. After the invasion of British colonizers in India, they first had an attack on their culture. They brainwashed Indians. In the pretension of civilization, they Christianized and imposed the British or European

culture. After the end of the colonialism, the people felt that they lost something that was very important; it was really their original Indian culture. They tried to revive but they could not. Consequently, this situation gave birth to a new culture. New generations were brought up in the same culture that produced another problem. This research aims to explore the same thing. Therefore, it will add new dimensions to the field of postcolonial studies in relation to the cultural dislocation as one of the legacies of the British colonialism.

Methodology of the Research

This dissertation has been prepared through library research and studies. Thematic analysis and interpretation of primary and secondary texts which are taken as qualitative data for the qualitative research have been used as the method to accomplish the dissertation. There appears cultural ambivalence in post-colonial era in India due to deviation in culture. The characters of the novel, *Hullabaloo in the Guava Orchard* seems to be suffering from the identity crisis. So to support the issue and main idea of the this dissertation, the researcher will observe the theories of Leela Gandhi, Aijaz Ahmad, Gayatri Chakravorty Spivak, Homi K. Bhabha, Edward Said and so on . Therefore, this research has been done applying theoretical frames of postcolonial studies and also theoretical tools of various critics which are related to the topic and field.

Review of literature

Kiran Desai's *Hullabaloo in the Guava Orchard* has received dozens of reviews from different perspectives.

While studying the context of the 80s and early 90s in India, there seems to have been the effect of the globalization. After the arrival of International companies and multinational companies in India, the people of India were affected socio-

economically. Not only the people of India were influenced but the resources of the India also were exploited. In this context, Erin M. Fehskens talks about Coca Cola's return in 1993 and its impact. In his article, "Desai's *Hullabaloo in the Guava Orchard* as Global Literature", Fehskens writes how globalization in Shahkot, Northern India affects:

Desai contextualizes subtly Sampath's flight to the orchard as contemporaneous with Coca-Cola's return to India in 1993. The beverage giant's presence in India was marketed as part of the country's move towards economic liberalization. Since then, environmental activists have drawn repeated attention to the extreme draining of water resources by Coke's bottling plants located in rural and semi-urban regions in the country... Desai's novel remains focused on the local confines of an orchard outside a small town in Northern India, but reading the narrative as an allegory of globalization in the region expands its critical reach drawing it into the ongoing theorizations of world or global literatures. (2)

Similarly, Vishnu Barman connects free trade policy with literature. He talks about the situation created by the policy of free trade after 1991. Due to introducing such policies and global capital are reshaping every aspect of Indians' life in India. On the other note Barman says that the changed policies have divided India into two Indians. Such impact has reflected in literature too, according Barman. In his article, *Indian Writings in English and Globalization*, Barman writes:

The impact of globalization can be seen in Indian literature too. The contemporary Indian novel in English has now moved to capture the new tremors caused by the overwhelming influx of the global capital and policies of free trade after 1991, which are restructuring every aspect of the Indian life

with increasing intensity. The drastic economic changes and policies brought about by the Globalization in India have created two countries: the India of Light and the India of Darkness. (6-7)

Regarding the impacts of the global products, again Fehskens argues that how Indian rural people were influenced from the global products. He also views that how the people got changed in way of life style and got impacts in their culture. Similarly, he comments on the novel that it does not discuss the impacts of the capitalists upon the people. It also does not talk about Mr. Chawla's version of grassroots resistance to the increasingly capitalist endeavors. Some characters have dream of escaping their boring place by imagining a new place. Pinky Hungry Hop thinks about running away with the ice cream boy. Fehskens comments on the novel:

The novel does not include a version of grassroots resistance to the growing capitalist endeavors of Mr. Chawla and Sampath's complicity with them.

However, several characters dream of escape from the orchard imagining a new set of relations or a new community as an alternative to the increasingly capitalistic space of the orchard. Pinky thinks of eloping with the Hungry Hop Ice Cream boy, which symbolizes a retreat into local, comestible products rather than the rarified and hackneyed spirituality of guru wisdom. (9)

Fehskens argues that Kulfi imagines being an imperialist. She is drawing some animals. He also raises issue of the commodifying and wealth- accumulating forces. Similarly, he may be talking about the practices of multinational capital and the possibility of cannibalistic consumption. The violence sometimes takes place for the sake of globalization's profit. Fehskens further observes:

Kulfi imagines herself as an all-powerful imperialist, drawing the most distant animals into her culinary experiments. Sampath himself transforms into a

guava and is carried off by a band of monkeys who adopt him into their group. The commodifying and wealth- accumulating forces which lure the monkeys, the atheist spy, and an ever more adventurous Kulfi into their long-term...small novel ends with a look into a cooking pot in an orchard outside a small town in Northern India, its symbolic scope looks out onto a global horizon. (9)

Fehskens' view is different. He says that Kulfi imagines herself as a powerful imperialist. Sampath himself turns into a guava and a group of monkeys adopt him into their group. There are some objects and wealth-transmitting forces that lure monkeys, atheist spies, and even more daring kulfi lives in the garden for long time. As per the Fehskens, these are same things that cause human being to transform. Mr. Chawla's desire making of profit is the human nature. When Sampath stays in the guava tree, the spy falls into a pot. It is related to the violence of globalization in the pretension of making profit. Thus, Fehskens talks about forces that cause human transformation. But this transformation may be because of other thing, too.

In Reviewed Work(s): Hullabaloo in the Guava Orchard by Kiran Desai, Ramlal Agarwal sheds light on Sampath's plight and frustration in his life with family and comfort on the tree after sleeping on it. Argawal observes:

Mr. Sampath, a dropout from school in Shahkot, joins the local Post Office for odd jobs and is found unsuitable. He tries hard to secure another job, but in vain. In sheer frustration, he boards a bus, lands in a countryside guava orchard, climbs a tree, settles himself in its forked branches, and falls asleep. When he wakes up, he feels comfortable in the rarefied atmosphere and so decides to make the tree his home. (214)

Agarwal argues that Mr. Sampath, a school dropout in Shahkot, joins the job but is found unsuitable. He tries hard to secure another job, but in vain. He is desperate. When he cannot sustain in the society, he leaves his village and chooses the tree to make his home. Sampath feel comfortable there. It means he was not happy at home. When there no good culture, love and proper, a family member suffers from sense of alienation. Consequently, the family will get disintegrated. He wants to show same thing in the above quotation.

On the other hand, Alan Cheuse reviews Desai works *Hullabaloo in the Guava Orchard* and *The Inheritance of Loss*. Although *Hullabaloo in the Guava Orchard* is the first novel, Desai earned great deal of praise. Her novel *The Inheritance of Loss* is major narrative which presents the story of immigrant workers of India. He has become an immigrant worker in foreign country. Desai seems to know the character of *The Inheritance of Loss* Biju's home territory, Kalimpong India better. Here, Cheuse seems to be connecting with the importance of the people's identity. Cheuse writes:

Kiran Desai, the thirty-four-year-old daughter of well-known novelist Anita Desai, is rapidly becoming well-known in her own right. Her first novel, *Hullabaloo in the Guava Orchard*, won her a great deal of praise. Her second novel, *The Inheritance of Loss*...New York City adventures of Biju, an immigrant worker from Northern India. As well as Desai knows New York, she seems to know Biju's home territory even better: the district of Kalimpong, where his father works as a cook for a retired British-educated Indian magistrate and the judge's inquisitive granddaughter, Sai. (36)

Cheuse asserts that Kiran Desai's first novel, *Hullabaloo in the Guava Orchard* won her great acclaim. Her second novel, *The Inheritance of Loss* is a major narrative that

talks about adventures of Biju, as a migrant worker in New York from Kalimpong of India. According to Cheuse, Desai knows both places: New York and Kalimpong of India. Cheuse wants to say that both Desai and Biju have same diasporic feeling. So Desai knows Biju's condition that he seems to be suffering from the identity crisis in the foreign land. One can observe the similar kind of identity crisis in the Chawla family from her second novel, *Hullabaloo in the Guava Orchard* as well. But no members of the novel's Chawla family are immigrants. To suffer from the identity crisis, one should not leave homeland.

Similarly, Kondali claims that due to living in the foreign country and working, diasporic consciousness, people feel dislocated and divided sense of self. It can be true one side but within homeland, too, the people feel due to colonial hegemony. Further Kondali argues:

The other narrative ties Biju's displacement from India to the capital of the global economy in the 1980s to the judge's similar experience as a young man in the unwelcoming Cambridge environment of the 1930s. The two characters embody the dislocation that originates in colonial hegemony, and the experience of those who have migrated from their homeland to a place that becomes embedded in their diasporic consciousness, evoked in discourse and challenged by colonial obstruction. As representatives of a colonized people and its related legacy, these characters testify to a complex interaction of language, history and environment, reflected in their displacement and divided sense of self. (109)

Kondali connects Biju's displacement from India to the capital of the world economy in the 1980s with Judge's similar experiences as a young man in the unpredictable Cambridge environment of the 1930s. The two characters have the displacements that

result from colonial constraint. As representatives of colonial peoples and their associated legacies, these characters may be the witness to the language, history and environment, reflected in their feelings of displacement and division.

However, Maria Sahaya Sharmila, in her article, “*A Study of Disability in Kiran Desai’s Hullabaloo in the Guava Orchard*” presents her view differently. She likes to show human weakness through the novel’s characters like Sampath: in her words: “Every one of us are born with unique characteristics so are the disabled, it is our responsibility to help them lead a normal life. Kiran Desai has recorded Sampath as the protagonist with disability and has depicted his life in a lighter vein” (417).

Kiran Kumar Golla, in his article "Facing the Post-Colonial Dilemmas: A Study of Kiran Novel *The Heritage of Loss*," traces out the impacts of colonialism in Desai’s works. Further Golla writes:

The major theme running throughout is one closely related to colonialism and the effects of post-colonialism: the loss of identity and the way it travels through generations as a sense of loss. Individuals within the text show snobbery at those who embody the Indian way of life and vice versa, with characters displaying anger at the English Indians who have lost their traditions. (85)

Golla also talks about the effects of colonialism that is the loss of identity. It travels through generations to generations. Individuals show anger towards English Indians who have lost their traditions. Here, English Indians mean colonized Indians. So, there is a question why Sampath is against his father. The conflict between them may be related between Indian way of life and vice versa.

Similarly, Ksenija Kondali, in "Migration, Globalization, and Divided Identity in Kiran Desai’s *The Inheritance of Loss*," argues that there is no end of colonialism.

It is emerging in the new form. Globalization, economic globalization or economic colonization provide the economic opportunities but how the people lose their identity or have their identity crisis that does not know. Finally they become aware but they resist westernization or not. Exactly same sense matches in Mr. Chawla's character.

Kondali reflects:

Desai's narrative illustrates how the growing mobility of people across the world due to globalization causes diverse crises of personal and cultural identity. Confounded by the challenges he experiences in the seat of economic globalization and (ostensible) economic opportunities, Biju's sense of self and his cultural awareness are under pressure to westernize, which in turn triggers his struggle to resist. (109)

Ankitaben Anilkumar Desai observes the novel through socio-cultural perspective. In his article, *Socio-Cultural issues of India in Kiran Desai's Hullabaloo in the Guava Orchard*, he writes: "Through the story of Sampath, Desai has portrayed the social and cultural issues of the Indian middle class. Sampath Chawla is the representative of all those young men of the Indian middle class who fails to achieve their dreams and find solace in becoming a hermit" (5). He talks about issue of Indian middle class and Sampath from the same class fails to achieve dreams. Finally he becomes a hermit. This conversion must be the escape from false culture.

Kondali claims that Desai's work lets the subaltern speak. Further he says that Desai's work speaks about condition of the subaltern. What Kondali says is: "Most importantly, however, this narrative articulates the marginalized and class, race and gender minorities; in the words of Gayatri Chakravorty Spivak, it is about "letting the subaltern speak" (105 -6). Kondali says this story portrays the marginalized and the class, race and gender minorities who express their condition freely.

Kondali also examines the issue of neo colonial displacement and related crisis of individual and collective identity. Kondali writes: “Desai’s acerbic depiction of the subalterns’ condition and the effects of globalization leads to a critical examination of the way in which cultural discourses and ideologies reflect the issues of changes due to (neo)-colonial displacement and the related crisis of individual and Collective identity” (106). Desai's sharp portrayal of the condition of the subaltern and the effects of globalization leads to a critical examination of the ways. In this, cultural discourses and ideologies reflect issues of change due to neo-colonial displacement and related crises of individual and collective identity. It means Desai has done well portraying the condition of subaltern (colonized) and effects of globalization.

In his article "Kiran Desai’s *Hullabaloo in the Guava Orchard*-A Study of Magic Realism," Bipin Biharidash claims, “This novel is about a maladroit protagonist Sampath Chawla. Being disgusted with the worldly life, he runs away from home to take refuge in the guava orchard, at the top of the guava tree. There he is mistaken to be a 'Baba'. The event that follows is hilarious, highly imaginative and full of fantasy” (43). In this article, Biharidash argues that the protagonist runs away to the tree due to worldly life. But it is not matter of worldly life. Actually he runs away there to escape the deviated society. His view about mistaken Baba is right because he has just escaped from the ambivalent society.

Erin M. Fehskens discusses about the inevitability of capitalist modernity and globalization. Global market and capitalists create the problems. Globalized forces are so powerful that they can use local people and resources according to their benefits. In his article, *Desai's Hullabaloo in the Guava Orchard as Global Literature*, Erin M. Fehskens argues:

The inevitability of capitalist modernity harbors the losses of alternative possibilities and so under the crushing inevitability of globalization as de-differentiation is the possibility for other ways of constructing community... Thus an allegory of globalization in a novel like *Hullabaloo* brings encoded globalized forces to bear on a localized space, but it also imagines the possibilities of alternative structures of relation taking root — or in the case of this particular novel, taking flight. For Sampath, his role in the orchard catalyzes his father into an allegorization of national government and multinational corporate mismanagement of local resources. (7)

Actually globalization also is developed form of colonization or it is neo colonization in Fehskens' words. But very vital thing is that due to creation of ambivalence it easy to apply this technique too. Sampath and his father must be observed with the views of the cultural ambivalence.

Kiran Kumar Golla, in his article "Facing the Post-Colonial Dilemmas: A Study of Kiran Desai's Novel *The Heritance of Loss*" writes the definition of hybridity. Further Golla says:

The term 'hybridity' is an important concept in postcolonial theory. It refers to the integration of two different cultures. What is hybridization? Bakhtin asks-" it is a mixture of two social languages within the limits of a single utterance, an encounter within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factors. (90)

In the words of the Golla, hybridity is a very important of post-colonial theory. It is also integration of two different cultures. He claims with the words of Bakhtin. The critics claim that the hybridity is caused due immigrant settlement in the foreign

country. But foreign invasion and cultural encroachment also cause the hybrid culture. This very hybridity leads to cultural ambivalence. The impact of the foreign culture causes hybridity. Consequently, one develops hybrid behaviour like that of Mr. Chawla.

Amitav Kumar, in his article "Louder Than Bombs," explores Rushdie's study of the influence of English on the Indian children. Even Sampath, one of the main characters of *Hullabaloo in the Guava Orchard* may not be away from this influence of English culture of the British. To prove this all, Rushdie has used Kiran's Debut novel *Hullabaloo in the Guava Orchard*. Kiran's hero, Sampath's escape to guava tree is the escape from the ugly humanity. This ugly humanity might have been created through practice of colonial culture. The British spoiled Indian culture and humanity. So, Kumar opines Sampath's escape to seek shelter or refuge in a world where the people do not spoil the people and their culture in the pretension of civilization. In favour of revival of Indian culture, Kumar claims:

Rushdie fervently believes "that India's encounter with the English language continues to give birth to new children," and as proof he offers Kiran Desai's debut novel, *Hullabaloo in the Guava Orchard* (1998). Her book has lots of heat and dust, sweating men, lipping saris, and honking traffic, as well as plenty of yakking Indians. Too many, perhaps: in order to escape them, Sampath-the novel's verbose, daydreaming hero-climbs up a tree and finds himself suddenly transformed into a holy man. Salman Rushdie, meet Deepak Chopra. Sampath wants to escape the "ugly of humanity" and find refuge in a world "where there was not a trace of civilization. (83)

Kumar, adding the view of Rushdie, claims that Desai's book has lots of heat and dust, sweaty men, saris, and honking traffic, as well as lots of yakking Indians. To

escape them, Sampath climbs a tree and suddenly transforms himself into a holy man. He wants to escape the 'ugliness of humanity' and finds refuge in a world where there is no trace of civilization. What is the ugliness of humanity? Of course, it must be cultural dislocation caused by colonial effects.

Mandira Sen, in her review "Stranger to Themselves," explains how the British colonizers began to colonize: "The British built cottages there and gave play to their gardening genius. They encouraged purveyors of the necessities for a colonial lifestyle, such as bakeries that produced the cakes, breads, and biscuits so necessary for a decent tea" (27). Here Sen reflects the way of the British to colonize the people. She further likes to show how they introduced and imposed their lifestyle they are civilized. Sen further adds her view that Desai is very serious toward the Indian culture, particularly Hindu culture. Therefore, she views: "The wealthy Indians who dine at the restaurants that employ Biju recognize him as a compatriot but are careful to maintain their distance. Biju is shocked to see Hindu Indians ordering beef. Desai is an astute observer" (28). Biju sees the Indians eating beef. It means Christian effect and corrupt of Indian culture. In this case, Sen finds Desai as a keen observer.

On a different note, Ritu Sharma explores magic realism: "... Sampath climbs a guava orchard in search of peaceful contemplation and becomes expectedly famous as a holy man" (80). Similarly, she explores the religious theme in the novel in this way. Further Sharma writes: "It even tilts towards the religious quest the protagonist escapes from the materialistic world and moves towards the life of salvation. Like the Lord Buddha who leaves the world in quest of enlightenment" (80-81). But in her writing, she also accepts the novel is written about culture and its condition in Indian subcontinent. Again Sharma writes: "In *Hullabaloo in the Guava Orchard*, the narrator tells a dryly hilarious and poignant story of life, love and family relationship

simultaneously capturing vivid culture Indian subcontinent and the universal intricacies of human experience" (80). Ritu Sharma does not say any other thing the characters' deviated condition. She says that it is a good story which expresses the love, life and relationship. If it is properly observed, there full of disintegration.

In this way, different critics have discussed this novel from different perspectives. Some have examined the issues of diaspora, whereas others have examined the psychological issues in the novel. They have even looked into historicity in the novel. Some critics have looked into subalternity. Some have even highlighted cultural ambivalence, too but not in detail. However, no critic has looked into cultural ambivalence in terms of its pitiful consequences on the part of the characters. Therefore, the aim of this dissertation is focused on cultural ambivalence on the characters of the novel and their plight.

The British rule also generated cultural ambivalence in Indian sub-continent. Desai's novel depicts the family members in Chawla Family and tries to prove such ambivalence in their culture in Shahakot. Sampath Chawla is supposed to be the consequence of hybridity of culture of Mr. Chawla who has been brought as Indian servant. He is not a good father. He cannot reach their son and daughter's desire. Pinky is worried of his married. But Aamaji is old fashioned woman who understands her grand son and daughter so she supports them. About the family concern on Sampath's career, the narrator observes: "Oh, leave him alone, 'said Ammaji. "His stars are good. This is just temporary phase. Give him a good head massage every day and the obstruction to his progress will go away" (25-26).

Mr Chawla, Kulfi's husband, Sampath and Pinky's father, shows his European life style. He is an exact mimicry of modernity generated by the British. He feels degenerated with Indian originality. Sampath does not like to do the job. For his

father, job is very important for his social prestige. So, Mr. Chawla wants his son to do job. But Sampath does not obey his father. All these details show the potentiality of examining cultural dislocation caused by the British colonization in the selected novel.

Plans of the Dissertation

This dissertation has been divided in to four chapters: Chapter I, Chapter II, Chapter III, and Chapter IV.

Chapter I will introduce the dissertation. It also discusses statement of the problem, hypothesis of the study, objectives of the study, significance of the study, review of literature, research gap, methodology, delimitation and plan of dissertation.

Chapter II discusses post-colonial theorists in the light of cultural ambivalence.

Chapter III analyzes cultural ambivalence in Desai's *Hullabaloo in the Guava Orchard*.

Chapter IV concludes the study.

Chapter II

Postcolonial Theorists and Cultural Ambivalence

This chapter discusses post-colonial theorists Hom K. Bhabha, Aijaz Ahmad, Gayatri Spivak, Edward Said, Mary Louise Pratt, and Rasha F. M Hamza and their theoretical insights. It also discusses how these insights have been used to analyze cultural ambivalence in Desai's novel *Hullabaloo in the Guava Orchard*. In this chapter, by discussing the theorists' insights, it will relate what will affect the culture colonial rule (by invasion of the colonizer with their culture) or becoming migrant worker.

Colonialism affected the colonized people psychologically, politically, economically and culturally specially in India. The British socially and psychologically made the Indians believe them. Nandy writes: "Obviously, a colonial system perpetuates itself by inducing the colonized through socio-economic and psychological rewards and punishments, to accept a new social norms and cognitive categories" (3). For him, the colonial system continues itself by motivating the colonized people through socio-economic and psychological rewards and punishments to accept new social norms.

Due to socio-economic effect, Indians became economically weaker. The British took the power of economic decision. The Indians felt inferior to the white and they tried to exist by the following the British culture that corrupted the Indian original culture. Bhabha says that culture is both transnational and translational. The British brought their culture to India, when they were in civilization. Then their culture influenced the Indian culture. Regarding this Bhabha says:

Culture as a strategy of survival is transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in

specific histories of cultural displacement, whether they are the 'middle passage' of slavery and indenture, the 'voyage out' of the civilizing mission, the fraught accommodation of Third World migration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third World. (172)

On looking histories, there is cultural displacement because of civilizing mission and economic activities within or outside the Third World. In this displacement, third world like India's culture is more influenced. The British colonizer with civilizing mission came to India and ruled there. As a result Indians lost their culture and their resources, too.

Jean Paul Sartre argues that colonization and exploiting people occur at the same time: "Colony is planted with settlers and exploited at the same time. Thus Europe has multiplied divisions and opposing groups, has fashioned classes and sometimes even racial prejudices, and has endeavored by every means to bring about and intensify the stratification of colonized societies" (10). To make their colonial mission successful, Europe has created many divisions and antagonisms. They created classes and sometimes racial prejudices. They tried by every means to bring about and intensify the stratification of colonized societies. Then the colonized people forgot their culture and identity. They lost their humanity and became enmity each other. Consequently, the colonizer got benefits. Thus Colony was designed by the colonizer to dominate and rule over indigenous people. In colonial rule, therefore, it is connected to economic expansion, subjugation of colonized people. It is also the means to control markets and create for the capitalist investment. The British controlled India for the expansion of their economy. Then they clarified the market according to their interest. The British policy compelled the Indians to be *ghulam*,

who do not have clear identity and culture. Consequently, they faced identity crisis in their homeland. The Indians realized that their culture was lost. Similarly the British colonizer did not behave them as they are so the Indians realized that they were behaved with the sense of ‘Othering’. In pretension of civilizing them, their some precious culture was exterminated. Some culture was in survival mode. Some culture was to exist only in the dark. After the independent of India, Indian people wanted to restore their root culture but they could not restore it. They became confused either to follow India culture or so called civilized or British influenced culture. Here Mary Louise Pratt observes:

At a number of points the book leaves both Europe and travel literature behind, to examine instances of non-European expression developed in interaction with European repertoires. Here the materials are from South America...European discourses on America to their own task of creating autonomous decolonized cultures while retaining European values and white supremacy. It is a study in the dynamics of creole self-fashioning. Elsewhere, instances from the history of Andean indigenous expression (like Guaman Poma’s letter) are introduced to suggest the dynamics of self-representation in the context of colonial subordination and resistance. (5)

Pratt says about exploration of how early nineteenth-century Spanish American writers co-opted and adapted European discourses in the Americas in their own work to create autonomous decolonized cultures while maintaining European values and white supremacy. She also further says that it is a study in the dynamics of Creole self-fashioning. It means two different things come together in the contact zone, it forms a new thing. When two cultures collide a new culture emerges. It means the matter of creolization.

In Desai's *Hullabaloo in the Guava Orchard*, there are numerous traces of colonial rule. She has used many words through the characters of this novel: petticoats, candle and so on. So it is essential to observe the post-colonial critics and writers and their views on colonial literature and postcolonial work. Views of Leela Gandhi, Ahmed, Bhabha, Spivak and other postcolonial critics and writers have been scrutinized through post-colonial studies. These theorists' views have helped to shape and support this research so they are discussed below.

Said's *Orientalism* became milestone in the field of the non-western studies. So it seems necessity to discuss about this book. Leela Gandhi talks about this book with numerous critics and their views in the field of post-colonial theory. Gandhi also talks about critics views on Said's work, *Orientalism*. The critics have praised the books because it is the first stage in the development of basically post-colonial discourse analysis. As Spivak praised the book because the first time the issues of colonial empire moved to the centre after the publication of Said's book in 1978. Gandhi quotes, "In Spivak's words, 'the study of the colonial discourse...discipline now' (65). The appearance of *Orientalism* ended the long awaited messianic arrival of orientalism into the alienated and alienating English studies classroom. The people who had been always discussing about great English writers and the value of English literature but they were not talking about English domination. They got the subject matter about the eastern study.

According to Leela Gandhi, Partha Chatterjee came to realize that orientalism provided the language to express what they had desired to say. In this sense, *Orientalism* became a colonial text talking about imbalance relationship between the west and the non-west. Other critics view that Orientalism didn't make a new

contribution because it says what other people already said. Regarding this, Leela Gandhi quotes Chatarjee:

I will long remember the day I read *orientalism* ... for me, child of a successful anti-colonial struggle, *orientalism* was a book which talked of the thing I felt I had known all along but had never found the language to formulate with clarity. Like many great books it seemed to say to me for the first time what one had always wanted to say. (66)

Chatterjee may be pointing out the issue of the cultural identity because there was big colonial impact in the culture of India. The people liked to express many things but they could not. This book also did not provide the language. It means it did not talk about cultural deviation. It also failed to express the people's feeling.

Aijaz Ahmad is against Said's idea because he was simply analyzing the nature of capitalism development. Even though Said borrows ideas from Michel Foucault and Jacques Derrida, his analysis is not limited as he extended the implication of poststructuralist beyond the boundaries of the west. Both Foucault and Derrida criticize power structure and philosophical tradition within the context of the west only and they were blind to epistemic violence and involved in so called civilizing mission. Ahmad also talks about Foucault's relation of power and knowledge. Leela Gandhi quotes Ahmad: "I have arguing that, the Question of Palestine and converting Islam each extend Foucault's Paradigmatic account of the alliance between power and knowledge to colonial condition..." (74). There are horrible consequences when there is a nexus between corrupting power and system of knowledge. Orientalism is institutionalized and degraded form of knowledge. Said made contributions by extending and departing from the theoretical position of poststructuralist. It means that it is a rejection of totalizing grand narrative. Said

basically presents orientalism discursive practice which has led to the creation of certain stereotype about the Arab world and that can be connected to the Indian culture.

Edward Said took non-western cultural value more positively. By associating them with knowledge, the theoretical position of Bhabha is representing the second phase of postcolonial theory. In his theory, there is a challenge, too. It is departure from Saidian binary opposition. In *Culture and Imperialism*, Edward Said talks about the curious habit of dominating and ruling distant territories. Edward says:

Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations which include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with that domination. (8)

In this quotation, Said seems to be observing the relationship between the colonizer and the colonized. But Bhabha argues that binary opposition is not pure category. There is a great degree of ambivalence in them. Colonizers did not always oppress and dominate the colonized people and their culture. Sometimes they also praised it. This policy of praising helped the colonized think that the colonizers are not bad. Tactically, the colonizers made the colonized believe that the colonizers' culture is superior and worthy of imitation. Said lacks to analyse this all. The western created the much colonial stereotype which is much ambivalent. But Homi K Bhabha argues the importance of the negative orientalist stereotype. Leela Gandhi claims:

Homi K Bhabha, in particular way, argues that the negative orientalist stereotype is an unstable category which marks the conceptual limit colonial presence and identity. It is fundamentally threatening as the banished or the

underground 'Other' of the European self, and in so far as it embodies the contradictory expulsions of colonial fantasy and phobia, it actualizes a potentially disruptive site of pleasure and pleasure and anxiety. (78)

Homi K. Bhabha, as per Gandhi, argues that the colonial rule generates the ambivalence in the colonized. He relates colonialism and mimicry. He further argues that the Europeans used mimicry as tool to improve the colonization. Bhabha writes: "for the epic intention of civilizing mission ..." (85). This results into ambivalence in the colonized. Therefore, he claims that there is always ambivalence in the colonial discourse. The mimicry is consequence of colonialism and imperialism that creates the ambivalence: "The ambivalence of colonial authority repeatedly turns from mimicry ... repeat furiously, uncontrollably" (91).

Bhabha derived the word 'mimicry' from Lacan. He quotes Jacques Lacan in this way:

Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage. . . . It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled- exactly like the technique of camouflage practised in human warfare. (85)

Mimicry is a new term capturing a fundamental ambivalence which features the construction of the colonial subject in certain form stereotyping. Mimicry is a camouflage. Basically colonizers were the serpents, who are hidden in the grass. They developed the mimicry as the tool to make the people colonized. Desai's novel presents the characters that have mimic quality. The colonizers run the missions to civilize the people in every nook and corner they claim but these missions turn out to be colonial mission only to spread European culture and interest of the colonizers.

Colonial mission of mimicry is to create mimicry rather than to civilize, empower and develop the colonized countries and people. On the surface, it was the mission to civilize the non-west but the hidden agenda was to create the subjects out of the colonized people.

Bhabha says that The British created mimicry for colonizing mission but Ashis Nandy talks about psychosocial impact colonizing mission. British developed the concept of the homology of sexual and political dominance in India. Then they changed Indian psychology. With the change of psychology, Indian cultures also have altered. For example, Indian sexual stereotype (female as goddess) changed. In western sexual stereotype, male is superior. Nandy finds colonialism was congruent with western sexual stereotypes. The British colonizers psychologically convinced the colonized people that they are superior. In Nandy's words from his article, *Intimate Enemy*:

The homology between sexual and political dominance which western colonialism invariably Asia, Africa and Latin America...colonialism, too, was congruent with existing western sexual stereotype and philosophy of which they represented. it produced cultural consensus in which political and socio-economic dominance symbolized the dominance of men and masculinity. (4)

Again Bhabha argues that when the British colonizer started the reforming and civilizing mission, they created a loyal mimicry. Since then instances of colonial imitation appeared. Basically, the British colonizers played double role, which influenced the colonized people. The double roles were: their mission was civilizing mission but hidden mission was colonizing the Indians. When the British colonized the Indians, the colonized imitated the culture of the west. They followed the western culture. Some of the colonized became the agents of the colonizers. The colonized

were made incomplete and uncertain. The colonized grew culturally ambivalent. In *The Location of Culture*, Homi K. Bhabha asserts:

It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double, that my instances of colonial imitation come...becomes transformed into an uncertainty which fixes the colonial subject as a "partial" presence. By "partial" I mean both "incomplete" and "virtual." It is as if the very emergence of the "colonial" is dependent for its representation upon some strategic limitation or prohibition within the authoritative discourse itself. The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace. (86)

Mimicry, according to Bhabha, is a sign of double expression. It is a complex strategy of correction, regulation, and discipline. It plays vital role for the colonizers. But it also can be a sign of inappropriateness. It can be unmitigated threat to both normalized knowledge and disciplinary powers. Bhabha writes:

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" knowledges and disciplinary powers. (86)

Bhabha's theory is very important to understand how the identity crisis occurs. His concept of hybridity and mimicry plays vital role in postcolonial studies. Regarding the role of Bhabha, Hamza writes:

Bhabha has played a significant role in formulating many concepts of the theoretical framework of the postcolonial discourse. His literary concepts of hybridity and mimicry have made great contributions to the domain of postcolonial studies. His work, *The Location of Culture*, is regarded as one of the best books that display many aspects of the postcolonial theory. (388)

As per Bhabha, the influence of imitation on the authority of colonial discourse is profound and disturbing. In generalization of the colonial people, the dream of post-Enlightenment civilization makes its own language separate from freedom and generates a new knowledge of its parameters. The ambivalence informing this strategy is evident. Examples can be taken Locke's Second Essay which divides the dual use of the word 'slave' to reveal the limitations of freedom. As Bhabha reflects on this matter:

The effect of mimicry on the authority of colonial discourse is profound and disturbing. For in "normalizing" the colonial state or subject, the dream of post-Enlightenment civility alienates its own language of liberty and produces another knowledge of its norms. The ambivalence which thus informs this strategy is discernible, for example, in Locke's Second Treatise which splits to reveal the limitations of liberty in his double use of the word 'slave'. (86)

Bhabha reflects on Fanon's observation. Further he writes what he is replicating is not the familiar practice of dependent colonial relations through narcissistic identification so that he says, as Fanon observes, the black man ceases to be an active person in that only the white man can represent his self-esteem. Imitation hides no presence or identity behind its mask. Bhabha says:

What I have called mimicry is not the familiar exercise of dependent colonial relations through narcissistic identification so that, as Fanon has observed, the

black man stops being an actional person for only the white man can represent his self-esteem. Mimicry conceals no presence or identity behind its mask: it is not what Césaire describes as "colonization-thingification" behind which there stands the essence of the presence Africaine. (88)

Mimicry is dangerous because of its characteristics like double vision. Sometimes it becomes disturbance to its authority. It means it becomes danger and challenge to the authority of power. The colonizers create mimicry for their benefits but the same mimicry resists them. Bhabha argues, "The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double-vision that is a result of what I've described as the partial representation/recognition of the colonial object" (88). Actually, Bhabha means to say that the same mimicry became a menace too as it led the colonizer's strategic failure to continue. It means that mimicry has become resistance too. The discursive process and became transformed in to an uncertainty. In the same way the culture became transformed in to transformed uncertainty partial and ambivalent.

Bhabha's notion of mimicry is very important to this study. Why the colonizers transform into mimicry is to continue with their colonization. Actually, the mimicry involves imitation of the other and the mimic man becomes the role model for other people. The colonizers get advantages from the mimicry. Through mimicry, the colonizers continue to execute their plans and policy and also their culture on performing such way the mimicry dislocates the native culture. From here, cultural ambivalence is seen. As the British colonizers' modeled mimicry is Mr Chawla in the novel because of his inclination to the activities and manners of the erstwhile British colonizers. On the other hand, Bhabha argues that mimicry can be dangerous to the colonizers. But Desai seems to portray the mimicry working for colonizers. She

shows how the imitators of the British culture and lifestyle like Mr. Chawla are continuing the colonial mission even after the end of colonization.

Normally culture in the house, family and society is followed and preserved by women but women's voices are unheard. There it seems important to discuss the feminist view connecting to the postcolonial theory. As discussed, post colonialism challenges west and non-west binary which created by the colonizer, feminism challenges the binaries related men and women created by the patriarchal social setup. Women of colonized countries are victims of double marginalization. Sara Suleri watches the solidarity between feminism and post colonialism carefully. Then she shows her objection to post-colonial feminist fusion. As Leela Gandhi observes: "While is now impossible to ignore the feminist challenge to the gender blindness of anticolonial nationalism, critics such as Sara Suleri are instructive in their disavowal of the much too eager 'coalition between postcolonial and feminist theories', in which each term serves to ratify the potential pietism of the other" (Gandhi 83). It is important to discuss the feminist theory with postcolonial studies. The condition of women in the patriarchal system and the condition of colonized people in the colonial rule look similar in some respects. It means their situation is subaltern in the words of Gayatri Spivak.

Gayatri Spivak is also very careful about the subaltern condition of the women. She says that the voice of the marginalized women is unheard. Further Spivak argues:

Within the effaced itinerary of the subaltern subject, the track of sexual difference is doubly effaced. The question is not of female participation in insurgency, or the ground rules of the sexual division of labor, for both of which there is "evidence." It is, rather, that, both as object of colonialist

historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (287)

Spivak says that the women are doubly affected. The question is not women's participation in rebellion, or in division of labor. Actually, the ideological construction of gender as both an object of colonial historiography and a subject of rebellion perpetuates male hegemony according to her. If, in terms of colonial production, the subaltern has no history and cannot speak, the subaltern as a woman is even more deeply shadowed. With the view Spivak, subaltern as woman and subaltern as colonized are nearly same but women are more affected on the ideological construction of gender. Thus women are in the margin. For example, Kulfi's situation is in indefinable margin. Kulfi hardly speaks and depicts as the insane character. While everyone is shouting, she remains silent. The narrator observes, "Only Kulfi was quiet" (12). Kulfi hardly speaks and shows speechless activities. The woman like Kulfi does not have evaluating capacity to act further. Though there is anything wrong she remain silent. Observing the same situation, Spivak may be posing the question "Can subaltern speak?" Native women, who are presented like animals, have no voice and identity of her own as mentioned Kulfi's situation. Similarly colonial subaltern has no history and cannot speak. The subaltern women and colonial people can be connected. There is a relationship between them regarding the suppression and domination. By fulfilling her domestic duties provided, the woman comforts to her husband. By fulfilling their duties provided by the colonizers the colonized comforts the colonizers. The colonized people are subjects to complete the colonial projects. To colonize the eastern people, the Europeans, basically Britain practiced various

strategies. They exterminated their culture and created them mimicry. The Indians became the followers of the Britain during the British rule. But India woman condition was horrible. They were doubly suppressed during the colonial period. So Women were found to be abnormal during postcolonial period. Kulfi of *Hullabaloo in the Guava Orchard* can be an example of such woman. In her novel, Desai writes: “Finally in desperation for another landscape, she found a box of a box of old crayons in the back of cupboard and, with a feeling bordering, hysteria, she began to draw on the dirty, stained walls of the house” (Desai 7). Kulfi finds a box of old crayons in the back of a cupboard and, bordering on hysteria, she begins to draw on the dirty, stained walls of the house. Here it seems the strange behaviour of Kulfi. It must be result of deviated culture in the Chawla family of *Hullabaloo in the Guava Orchard*.

As above discussed most of the critics have claimed that identity crisis is caused as one becomes a migrant. Aijaz Ahmad views that migrants are poor, experience displacement and they do not have good culture or they cannot form. Ahmad asserts:

Among the migrants themselves, only the privileged can live a life of constant mobility and surplus pleasure, between Whitman and Warhol as it were. Most migrants tend to be poor and experience displacement not as cultural plenitude but as torment; what they seek is not displacement but, precisely, a place from where they might begin anew, with some sense of a stable future.

Postcoloniality is also, like most things, a matter of class. (16)

Among the migrants, only the privileged can have better life. Most of them are poor and they experience displacement not as cultural plenitudes but as torture. Although Ahmad does not accept displacement as cultural enrichment, he nearly talks about cultural displacement. In this research, cultural displacement is related with the

migrant worker but it is related with the characters of the novel, *Hullabaloo in the Guava Orchard*, in Shahkot of India without migrating anywhere.

In this way, various colonial writers have contributed a lot in the field of postcolonial theory. Different writers in different stages, they played vital roles in the development of colonial theory and post-colonial theory. For example, Said's *Orientalism* focuses on colonial and post-colonial discourse analysis. Regarding the postcolonial studies, one of the writers is People always were discussing about Western English writers and the value of English language and literature but they were not talking about English domination. The post-colonial writers provided the Platform to have the discussion about colonial domination. Bhabha has talked about effects of mimicry. He also discussed the cultural displacement due to colonizing mission. Pratt has been discussed for effect of prevailing culture in contact zone.

Summing up, the above theorists and their theoretical insights will support the textual analysis of the novel *Hullabaloo in the Guava Orchard*. It also will help to prove how the characters suffer from the cultural ambivalence. These insights help the researcher link cultural ambivalence of this novel to the larger Indian history, especially the colonial history and its impacts on the Indian people.

Chapter III

Cultural Ambivalence in *Hullabaloo in the Guava Orchard*

This chapter attempts to analyze Desai's novel *Hullabaloo in the Guava Orchard* in terms of cultural ambivalence in the light of post-colonial theorists supporting points discussed in the second chapter. Desai's work delights in exploring how cultural identity and thus individual identity is transformed into different forms and divergent manners. The narrator shows this in bringing out characters like Mr Cahwla and Sampath. Their identities are fundamentally changed because of collision between English and Indian cultures. Mary Louse Pratt says that this collision takes in contact zones: 'what I like to call "contact zones," social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination—like colonialism, slavery, or their aftermaths as they are lived out across the globe today' (4). In such zones, the people get changed their identities due to collision or encounter. So the characters' identities in *Hullabaloo in the Guava Orchard* seem to have transformed due to the impact in culture. Then it is reflecting a critical aspect of Post colonialism. The main aim of her novel is to show what damaging effect colonisation has on the colonised. The British colonizer appears normally cold and inflexible towards the Indians. They behave with superior attitudes towards them. Really, there are notable exceptions but even their relations with the Indians result to be less than straightforward. They try to form genuine connections with them only for all sorts of cultural misunderstandings. They also create barriers to get in the trial of an innocent Indian man. Some British people in India may actually have become nice enough for the Indian people. In his book, *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, Ashis Nandi Observes regarding this: "Most Britons lived like Indians at home and in the office

wore Indian dress and observed Indian customs and religious practices” (5). It was their strategy to impress Indians psychologically. Later their race-mentality starts to have an effect upon the Indians. British people display racist prejudice. Then the Indians are also seen to be adversely affected by the colonizers.

Basically, this chapter, against the backdrop of the colonial history, discusses Indian culture and cultural ambivalence. The history of Indian culture can be traced since long ago. Among the Asian countries, it is believed that India has the oldest civilizations on the earth. Nandy says: “The civilized India was in the bygone past; now it was dead and ‘museumized’” (17). His past civilized India may be the Vedic civilization around the Ganges River or Aryan civilization. The culture from that civilization is as dead now for Nandy. It is also believed that India consists of different vernas or castes. Among them, Brahmins and the Kshatriyas are mentioned by Nandi. He writes: “The Brahman his cerebral, self-denying asceticism was the traditional masculine counterpoint to the more violent, ‘virile’ active kshetriya...” (10). Here he wants to present the view of nature and culture of Brahman and kshetriya in India. The narrator talks about caste system in this way:

The next day, he had known, he would leave blanks instead of answers to the questions chalked up on the blackboard - the ten most important political reforms introduced by King Asoka, the advantages and disadvantages of the caste system. They had retreated into the trembling scene before him, along with the soil and altitude requirements for a good crop of wheat; the stages of reproduction in the paramecium; and the proof, in an isosceles triangle, that an exterior angle is equal to the sum of the interior opposite angles. (34)

In traditional India, the desire of the soul's liberation is important. The same desire may have the citizens of Shahkot they believe Sampath to be ‘Baba’ or teacher. Such

teachers' examples are Buddha, and Mahavira. But it is not matter of guru like them. Sampath's conversion is another thing.

Through the novel, ancient India seems because it portrays the religious beliefs, and the Baba (holy man). The Ramayana tells the story of the battle between Rama and Ravana. Nandy writes: "It interprets the encounter between Rama and Ravana a political battle..." (17). Ram was Human but his characteristic is similar to god. Nandy argues: "in any case, Rama, however godlike, was..." (19). In India, the monkey is worshipped as Hanuman. Hanuman is a loving devotee of Rama. It is Indians' religious culture. Desai also wants to say about it. Therefore, she is talking about the Hanuman Temple. Desai writes:

Then, as if to undo any sense of calm that might result at this assurance, the Hanuman Temple took this opportunity to compose its own combative statement, officially joining the furore and expressing outrage at the indecent treatment of these monkeys. Clearly, forces bent on corrupting great Hindu traditions were at play, they said. (157)

Desai talks about act of the Hanuman temple. She indirectly says that there is play of corrupting the great Hindu tradition which means the Indian culture. Actually she talks about corrupting agents.

British East India Company established in India for trading. For protecting trading interests, Britain used military force and captured large areas of India. Then they seem to have created enmity among the Indians with the method of divide and rule. Indians became against each other. They took the benefits.

Indian leaders like Mohandas Gandhi helped the people of India to raise the voice against the British rule. He taught them to reject English products. He also encouraged the people using their own products. He adopted the principle of non-

violence to protest British rule. Millions and millions people followed him. He unified all the people from different caste and religion like the Hindus and Muslims, who were like enemies. Then India got independence was after the Second World War (1939-1945) was an end. Salman Rusdie makes this observation about the independence of India in his novel *Midnight Children*. Gandhi writes with the quote of Salman Rusdie:

This is the spirit...initially describes the almost mythical sense of incarnation which attaches to the coincidence of his birth and that of new Indian nation on the momentous stroke of the midnight hour on 15 August 1947: 'For the next three decades, there was to be no escape. Soothsayers had prophesied me, newspapers celebrated my arrival, politicians ratified my authenticity. (5)

The post-colonial writers like Rushdie wrote the response to the colonial western writers by arguing what the latter ones have written are not true. They just undermined the people and their culture that resulted in the cultural ambivalence. This can be observed in the novel, *Hullabaloo in the Guava Orchard* by Kiran Desai.

The British colonizer's domination resulted in the domination of Indian culture. This domination of Indian culture can be matched with Shahkot, the novel's setting and its consequence to cultural ambivalence. The Chawla family in Shahkot in the novel has deteriorated or deviated from the Indian well-cultured family. Nandy writes: "The impact of colonialism on India was deep. The economic exploitation, psychological uprooting and cultural disruption it caused were tremendous" (31). As he says there is impact in the culture, it leads to fragmentation. So, all the family members in the Chawla family got dispersed and alienated psychologically and culturally. Mr Chawla is degraded head in the family. Mr Chawla is an example that shows how the subservient Indians, the mimic men, are created by the British. The

eastern culture is strict and systematic but Chawla's family does not look like a systematic family. British culture influenced them adversely. India is supposed to be a country of diversity. Some cultural practices like frog wedding are unique. The Indians believe in supernatural things. When there is no rainfall, to cause the rainfall strange ritual is performed. Frog wedding is also one important example. A frog wedding is to be performed by temple priests. The narrator observes:

Shahkot boasted some of the highest temperatures in the country and here there were dozens of monsoon- inducing proposals. Mr Chawla himself submitted a proposal to the forestry department for the cutting and growing of vegetation in elaborate patterns; the army pro- posed the scattering and driving of clouds by jet planes flying in a special geometric formation; the police a frog wedding to be performed by temple priests. (1-2)

India is a huge country. It is a country of diversity. There are many states. There is cultural variation state to state and each state has its own culture. Regarding this, Nandy writes: “But India was a country of hundreds of millions living in a large land mass. In spite of the presence of a paramount power which acted as the central authority, the country was culturally fragmented and politically heterogeneous” (31). Here Nandy means India was the country of different cultures. Some example of strange culture is already given like frog wedding. Due to invasion of British, there occurs the cultural crisis. They blame performing malpractice. It was an opportunity to raise the question towards Indian culture. They brainwashed the people. In the name of elimination the bad practice, the good culture also was eliminated. The Indians conscious and sub consciousness did not work that time. Consequently they could not protect it but it was very important to them since the culture give the one’s identity. In respect of the preservation of original culture, they call the Indians the

savage, uncultured and uncivilized. Therefore, British claimed that they were there to civilize them. To clarify this point the novel, Desai may have used the Sanskrit story writing technique like *pancha tantra* style.

Desai further writes about Kulfi's pregnancy which leads her big problem during the drought. She expected to eat food items as per the Indian culture Kulfi thought of fish curries and fish kebabs. Fish curries and kebabs are related to food items in Indian culture. The narrator makes this observation about Kulfi's inclination towards the Indian cuisines: "She thought of fish curries and fish Kebabs" (Desai 4). In the form of tale, Desai exposes the condition of Indian families after the colonial period by illustrating the Chawla Family. The family represents all the Indian family. The British ruled over the India and their rule influenced very much so most Indian families came to be abnormal. Desai writes about their suffering from the influence of the Indian rule. Further, the narrator observes the condition of Kulfi in the passage below:

The house seemed to shrink. All about her summer stretched white-hot in the infinite distance. Finally, in desperation for another landscape, she found a box of old crayons in the back of cupboard and with a feeling bordering on hysteria; she began to draw on the dirty, stained walls of the house. She drew around the pictures of babies Ammaji had put up. Babies eating porridge, posing with a dolls and fluffy yellow chicks and attempting somersaults. (7)

Shahkotians suffer from drought. This drought is metaphorically British rule. As the drought lead the people to famine, the British rule caused to baseless culture. The British rule end means the great relief to the colonized Indians as the rain would relief. So, Kulfi shouts happily, "Look," Kulfi shouted. Here comes the rain" (Desai 9). Desai writes Indians' suffering is like the suffering of the Shahkotians, who

suffered due to lack of the rainfall. They hope that it will rain and it brings happiness on them. When the rain falls, they celebrate. Kulfi also expresses happiness. Desai observes:

One day as Kulfi was at the bedroom window looking at the street, prepared to sit through another seemingly endless stretch of time until the Aamaji finally cooked and served her dinner, all of a sudden a shadow fell across the sun and magically, as quickly as a writer's day tumbles into smoky evening and then night the white-lit afternoon deepened in to the colour of old parchment as the sky darken. Curtains billowed white out of every window. Bits of newspaper and old plastic bags turned cartwheels in the streets. The air thinned and stirred in the breeze that brought goose bumps out upon her arms. 'Look' Kulfi shouted 'here comes the rain! (9)

Kulfi is happy so she shouted. Women's situation in India seems ambivalent as they as reflect happy and unhappy mode at the same time. Mayo likes to say not only colonizes but Indian patriarchy also play vital role for women in their ambivalent behavior. Catherine Mayo, in her book *Mother India*, talks about the native women and she is angry with Indian patriarchy for unhappy condition of Indian woman's illiteracy and unsanitary condition so that their life is like a living hell. At the beginning, Mayo wants to say that Indians are not fit for self-rule. *Sister India* comes as a reaction to mayo's *Mother India*. In this book, the writer emphasizes the idea that only Indian women can fight for the emancipation of Indian women. Accordint to Mayo: "It would be an evil day for India if Indian women indiscriminately copy and imitate western Woman. Our women will progress in their own way...we are by no means prepared to think that western women of today is a model to be copied. What has often been termed in the west as the emancipation of women is only a glorified

name for the disintegration of the family" (95-6). Here Mayo wants to argue that male learned from the British colonizers and seems to apply upon the Indian in the family. After talking about Multi-layered relations between feminism and post-colonialism, in the union to these two theories, there are some problems created by simultaneous contiguity and hostility between these two theoretical positions. Indian male can be created negative stereotype. And the colonizers male had always cast the colonized territories as a docile and feminine. Thus, asking to be controlled and ruled by western colonizers. On the other hand, the males of colonized country also were specific problems of the women.

Blaming the Indian culture and their tradition, various writers wrote their views. They are found to be charging Indians were divided on the basis of caste, gender, and ideology. Regarding this, postcolonial studies also are seen confusing and not clear due to western narratives. It is a make believe that post-colonial discourse sometime seems positive. It may create discourse in such way that rules of The Europeans or British were essential and must. Nandy points out: "Not only...critics of the western society were convinced that the colonialism was a necessary stage of maturation for some societies" (14). Some Indian Novelists like Kiran Desai reveals what colonialism did in the reality about India and Indians' plight. Desai's *Hullabaloo in the Guava Orchard* gives a clear and real picture of colonial era during which the Indian culture got disintegrated. So research work is connecting to the Chawla family of the novel, *Hullabaloo in the Guava Orchard*. In the post-colonial period, it is not only the matter of the colonized but is also essential to study the women position in colonial period. The female characters are found to be subordinate and woman should follow the male's order as discussed in chapter II relating to postcolonial studies. Pinky is a female character who is Mr Chawla's daughter more than a female. She

does not like to do what father says. Here Pinky wants emancipation from stereotypical concept from one point. From another point, she is disobedient to her father. It means she is uncultured. When Mr Chawla tells Pinky to learn typing course, she is not interested. The narrator reflects: "Pinky was not interested in typing and she certainly did not wish to do anything in modern India but she was well aware of the necessary putting in an appearance in the bazaar everyday" (Desai 80). Such disobedience leads to disintegration. Therefore, India was left in fragmented and disintegrated way. It did not head to modern India in a systematic and proper way but was modernized with British influence.

Mr. Chawla thinks that he is smart, advanced, and highly sophisticated and civilized. He does not give value to others. He behaves like insane but he does not seem cultured. He is head of the family but he seems to have failed to manage the family. His smart opinion makes him showy. He thinks his wife's family is crazy. The narrator observes:

In a few months' time Kulfi moved from her ancestral home, which was big and rumbling , even if the roofs leaked and the paint had peeled away, to Chawlas' tiny rooms in the tumble down street of Shahakot. And over time Mr Chawla had developed a sort of exasperated affection for his wife, when it became apparent that she was not the normal daughter of crazy family as Aamaji had conjectured, but the crazy daughter of crazy family as he himself had surmised. (64-65)

The British colonizer seems to have created the discourse of the veil to justify the colonizing act. But the cultural ambivalence was created in service of colonialism. The practice of colonialism in India was understood as the symbol of oppression. The people of Indian subcontinent and their culture was corrupted as Desai points out the

characters, who use English words like birthday cake, candle and the Shahkotians forgot what they should do in their culture. Indian people were lost in maze created by the British. British planned to rule over them, easily so their culture was corrupted. Really it becomes easy to rule' suppress, oppress exploit when they do not have their own culture and their own identity. They became the mimicry as Bhabha used the term. Desai further tries to show the problem consequently that Indian people facing cultural ambivalence.

It is also important to discuss where Sampath has gone after escaping his home. Actually, he leaves home and goes to a guava tree: "The tree Sampath had climbed was a guava tree. A guava tree larger and more magnificent than any he had ever seen before. It grew in the orchard that had been owned by the 'old District Judge of Shahkot, before the government declared the land to be part of an area reserved for national forest" (50).

Actually, Mr. Chawla wants his son Sampath to do the job. But Sampath is against his father's desire. Sampath cannot perform the job well in the post office. Regarding Sampath's plight, the narrator reflects:

But he hated his job anyway. He didn't want his job. He didn't want it, he couldn't do it and he didn't want another job. He would not be able to do that either. He felt defiant. But...

'What! You have lost your job!!

, hai, this boy is nothing but trouble and misfortune.'

'You are completely lacking in common sense.'

'Did you get water in your nose?'

'What are we going to do now?'

'You really took off your underpants?' (42)

For Sampath, losing job is losing prestige. He does not work with his sense. He does not work properly. He has nothing to do. He is shameless. His condition is like taking off underpants, walking around nude.

One thing Mr. Chawla cannot guide his son in a proper way as Mr. Chawla is deviated man like the mimic man. By deriving the concept of mimicry from Bhabha, in his work, "'To Mimic or not to Mimic: That is the Question': Representation of the Concept of Mimicry in *The Inheritance of Loss* and *Under Copenhagen Sky: A Comparative Study*," Rasha F.M. Hamza reflects the characteristics of mimicry in this way:

Mimicry, in colonial and postcolonial literature, is most commonly observed in colonized societies by imitating the language, dress, practices, or cultural attitudes of the colonizers. Actually, mimicry has always been viewed as an opportunistic pattern of behavior. The colonized tries to imitate the person in power: (the colonizer), because the colonized wishes to attain the same power of the colonizer. During this process of imitation, the colonized oppresses twist their native cultural identity. (388)

Hamza says that the mimicry imitates the language, dress, practices, or cultural attitudes of the colonizers. He has always been viewed as an opportunistic pattern of behavior. The colonized people wish to attain the same power of the colonizer .While doing so, they twist their native culture. Each gets deviated and uncultured. Mr Chawla is bearing the same characteristics so fails to guide his son.

On the other hand, Mr. Chawla, Sampath's father, himself seems to be following his native culture as well. His westernized behavior, like wearing western dress and believes in eastern culture like doing yoga. In Indian Hindu culture, after getting up in the morning, people worship going to temple and doing yoga in the

home. The narrator observes: “Sampath’s father appeared down below with his yoga mat. women emerged from the different houses, converging in their walk to the Mother Dairy booth and priests in the temple at the end of the road launched in to song, their voices richer and stronger than Sampath’s, their hymns rising, undulating, soaring over the rooftops” (18). Observing Mr Chawla’s behaviour, the narrator points out that it does not mean-Indian culture completely lost. Going to temple and worshipping the gods, singing hymns or bhajans are going on. In this extract, the morning activities in Indian culture are described. The women come of the home and sell their milk to the dairy. The priests go to temple. The hymns and bhajans are going on. Although they are seen unsystematic, some behaviors of some people like Mr. Chawla are questionable. Mr. Chawla has dual personality.

Desai shows the useless colonial products of British Colonial period: “Only Sampath had been left idle many blissful house dreaming in the tea states and signing to himself in the public gardens until at last Mr. Chawla found a suitable job for his son” (23) System of Indian family has gone down due to colonial rule. British colonizers wanted to make the Indians people very easy ones so that they can steer them easily. They tried to spoil them. They became able to spoil. Chawla family represents the spoiled and deviated characteristics. The family seems to be hollow. But they would like to show something outside so Mr Chawla boasted, “He is in government service!” (23)

Desai talks about Indian people and their condition. The goat needs grass to survive. The goat enjoys the grass as the food like Indian people but the dog barks at it. It seems similar condition between the goat and the Indian people. The white British jeopardized the condition and lifestyle of the Indians as the dog disturbed the lifestyle of the goat. The Indian people didn’t have freedom during the British rule.

They couldn't enjoy the colonial period as they liked to enjoy. The British didn't allow them as the dog disturbed the goat. As the narrator presents the goat and the dog to the colonized and the colonizer metaphorically:

They had always wanted to scratch their names upon the bark of a certain tree or across the dome of a certain protected monument. A curtain needed hooks. A gate, some sort of latch. There was a plant that would not stand up straight. A goat tried to eat the plant. A dog that tried to bite the goat. An urgent need for fencing close to home. (27)

The narrator wants to say that the Indian people did not have freedom during the British rule. They could not enjoy the colonial period as they liked to enjoy. Just like dog disturbing the goat, the British dislocated the Indian culture by disturbing the Indians from following their way of life. In such condition, how could Indians follow their culture systematically?

As the critics say the colonial subjects' activities demonstrate a level of hybridity. His characterization embodies the mimicry and hybrid nature of identity because of a cross-fertilization of cultures. The British rule made the Indian colonized believe them the British ruler. They converted the people into the *ghulam*; they did not learn political culture. The people were ambivalent not only culturally and politically, too. The narrator says:

Another corrupt politician! Before we are properly out of one international scandal, we are in another. Our politicians are growing careless. They are opening more. They are opening more Swiss Bank accounts than they have Gandhi caps to distract us with. No one truthful politician in the whole country. Yes our parliament is made of thieves, each one answerable to the prime minister, who is the biggest thief of them all. (20)

Sampath's father, Mr Chawla reads the news. It says about the corrupted politicians. The country never got the good politician. The parliament is created as place of the thieves. The great thief is the prime minister. The narrator is in doubt that the politicians of the India are corrupted. Actually these corrupted politicians are elected by the people who are from the same crowd. If there are good citizens, the leaders and politicians are good because the politicians are selected from the citizens. If the citizens have bad culture the politicians also will be bad.

Indeed, colonialism serves to bring out the worst in the colonized people. There are tensions between the two races: the colonizer and the colonized. Sampath Chawla is sensationally cleared that the old misunderstandings and divisions go on. The novel, then, deals with the negative effects of colonization on the colonized ruled.

On the other hand, the characters seem to have become the showy. The novel presents the party of the Badshah gardens in highly developed fashions. Influence of the British lifestyle and their way of living Desai wants to show in the Badshah Gardens as the western do. As the narrator reflects:

The wedding of the daughter of the head of the post office was to be held at the Badshah Gardens, adjoining his house, at the beginning of the wedding season. At that very moment, they should have been engrossed in making arrangements with bands and kebab and rickshaw men, and doing the hundreds of other important tasks that to be undertaken at an occasion like this. For, of course, when it comes to wedding, all official work should stop and the states of any office whose boss's family is having a wedding must assist in making the appropriate arrangements. This is customary office protocol. They had to all been given their own tasks to carry out. (31-32)

Kiran Desai, the Indian origin writer seems to be echoing from diasporic consciousness. Mostly she spends her life out of India. Then she seems to be suffering much from the memory of India. She is bearing a kind of rootlessness To focus upon her diasporic condition, she presents the story of Sampath according to some critic- Sampath of the novel is isolated due to the colonial effect. If Desai talks about the rootlessness, she can be true. He suffers from rootlessness. She may be trying to be connected with Sampath regarding the diasporic feeling but Sampath's story is different. He is in search of his original identity throughout the novel. He wants to the history of his ancestors but his memory doesn't work properly. In the novel, Kiran's use of the technique of magical realism must be to capture the scenario of cultural deviation of India rather than the diasporic psychology. Overall, this novel is fiction, imagination and history in order to highlight upon ambivalent situation.

Mary Louise Pratt talks about contact zone. In this, she uses it to refer to the space of colonial encounters. Separate people from separate places come and encounters in contact zone. Pratt observes:

One coinage that recurs throughout the book is the term "contact zone," which I use to refer to the space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. (6)

Pratt says that the space in which peoples geographically and historically separated come into contact with each other. She calls this space a contact zone where two cultures encounter together. While two chemicals are reacted, a new chemical is produced. Similarly when two cultures collide, a new culture is born. The real thing is that the powerful culture always influences the other culture. So the colonizer's

culture always influences the colonized people's culture. Consequently, the colonized people mimic the colonial culture and they become the hybrid. The hybrid people do not have their original culture. Their hybridity reflects through the linguistic performance, cultural practices and racial mediums. Similarly, under the British rule, there was the great influence in their culture in India. The Indians were reared in the colonial culture. They turned to be hybrid in their cultural and racial level. They got connected with the hybrid culture. They could not revive their original and unique culture. They hated British and British culture but they partly follow it because they could not derive their lost culture. They partly follow the British and partly follow the culture called 'Sanatan'. Here, the Indians seem culturally ambivalent.

Indians are independent but they are not independent culturally, psychologically, and culturally because the British had left them as their followers. What their mentality was as the colonizer had created. They think they are educated and their status is higher and superior if they speak English. If they use the western products, they are advanced. How the British people behaved in the past as the colonized do the same way. In her novel, Desai portrays the fed-up character like Sampath who wants to escape from such society. The narrator reflects: "How he hated his life it was never-ending flow of misery. It was a prison he had been born into. The one time he had little bit of fun, he was curtailed and punished. He was born unlucky that what it was. All about him the neighbourhood houses seemed to rise like a trap, maize of staircases and walls with windows that opened to look in to one another" (p. 43). Another important thing is the effect of colonial environment and how it affected the people. They realized that they were badly affected. Their culture, identity and originality were lost. When they were not satisfied with the influence, they were conscious. Then they want to escape and become free. Desai writes metaphorically:

"NO Sampath' answered. His heart was big inside his chest. 'No I do not want an egg'. He said. 'I want my freedom'" (47). The most hilarious thing is Sampath's transformation. He is mistaken as Baba. It is questioning that people call him like the Baba of Shahkot, Monkey Baba and Tree Baba. Sampath is suffering from cultural dislocation because of cultural ambivalence. In the light of the cultural dislocation, he has transformed into Baba. He is transformed himself from a supposed bad boy of the family into Baba. In the newspaper, the Baba has been publicized. The narrator shows the popularity of the Baba in this way:

In February, this picture was even printed in the Times of India, together with the headline 'The Baba of Shahkot in his Tree Abode'. This peaceful orchard outside Shahkot, it read, has been transformed by a glut of visitors rushing to see the hermit of Shahkot, whose rare simplicity and profound wisdom are bringing solace and hope to many who are disheartened by these complicated and corrupt times. "There is a spiritual atmosphere here that I have not seen anywhere else in India,' Miss Jyotsna, a postal worker, told this reporter. She professes herself a frequent visitor to this hermit, whom disciples affectionately call 'Monkey Baba' or 'Tree Baba' in reference to his fondness for animals and the simplicity of his dwelling place. While admitting all who come to see him, he limits the hours when he is available to protect his secluded lifestyle . . . (119)

Sampath, who is not fit for the family and society of Shahkot, chooses to stay in the tree. He is removed person from cultural practices of Shahkot. Then, he is found adopting another type of culture. He becomes the tree Baba. Actually, Sampath's sense of self may have been destroyed by cultural dislocation, removal from the job,

and cultural denigration. In their article, *The Empire Writes Back*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue:

A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation, or ‘voluntary’ removal for indentured labour. Or it may have been destroyed by cultural denigration, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model. The dialectic of place and displacement is always a feature of post-colonial societies whether these have been created by a process of settlement, intervention, or a mixture of the two. (9)

The conflict regarding the place and displacement is always the feature of postcolonial societies. And these societies are created by a process of settlement and intervention as evidenced by the Indian society portrayed in this novel as well.

Sampath’s transformation as Baba is very meaningful. He is free from false practices. Babahood provides liberation to him. Sampath is not Sampath of the society. Now he has changed into tree Baba. Although he has lost his Sampath identity, he is found happy in the tree. Regarding Sampath’s felling, Desai observes:

What on earth was he to say? He imagined himself declaring: ‘I am happy over here.’ Or asking in a surprised fashion: ‘But why have you come to visit me?’ He could answer their accusations with a defiant: ‘But for some people it is normal to sit in trees.’ Or, serene with new-found dignity, he could say: ‘I am adopting a simple way of life. From now on I have no relatives.’ However, he did not wish to hurt anyone's feelings. Perhaps he could leave out the last line and add instead that everybody was his relative. He could hold on to the branches and shout: ‘Pull at me all you want, but you'll have to break my arms

before I'll let go.' He could scream: 'Try to move a mountain before you try to move me'. (53-54)

Sampath declares that he is adopting new way of life and hurting no one's feeling. He means to say that it was embarrassing and troublesome to family and society.

Similarly he has no relatives. He made them free and he himself is also emancipated. He changed in to Baba. No one could move him because he has become stronger than the mountain.

Basically, Desai talks about the realistic condition of Indian history aftermath of colonization. She intermingles the plight of the people of Shahkot and whole India in order to focus upon socio-cultural context of India after colonialism. India was the place of multicultural harmony with religious tolerance. After colonial rule, then India becomes no longer the place of harmony and tolerance. The colonial impact in India by Great Britain had become a great factor that ruins the Indian traditions. Before British rule in India, it was the place of justice, peace and prosperity. All people of India had protected and followed their culture properly. Colonization is the course which is guided by big hegemony and exclusion of native culture. Colonialism always wants to establish cultureless India by ignoring the values and system of other cultures. British colonizer uses the mask of so-called civilizing mission, in order to establish hegemony of western culture. Colonial ideology has targeted to create inferior native values, local cultures and eastern civilization. This process of colonization has brought cultural problems in India. British culture has influenced the Indian culture by generating hegemony among the people in India. Likewise, Desai puts forward the destruction of this cultural identity of India because of colonial hegemony. Desai talks about the deteriorating and deviating condition of Shahakot

due to impact of colonial culture. In this novel, Desai expresses her nostalgic feeling for the loss of cultural values which is the nostalgic feeling of all Indians themselves.

The colonizers think the indigenous people are uncivilized, uneducated, primitive, barbaric creature. This is the real negative representation of the westerners. Imperialism is the means for discerning humanity. It is also creating fragments among the human beings. It is also creating the marginal lines. Overall imperialism is dehumanization.

History is very important to dig out so that it is learnt how that they were represented negatively. It was the colonizers' target to get original culture of the Indian doomed or spoiled so they would be culturally deviated. Then these people would be easy to move as per the British desires. This would turn to be mimicry. In the post-colonial era, Desai observed that the situation of Indian that were deviated. They were trying to restore the original culture. But their original culture is lost. They could restore superficially. It created cultural confusion.

Thus, the behaviours of Sampath and his father prove that it is cultural ambivalence resulted by cultural disintegration brought about by the British colonization. Disobedience of son to father and mixed behaviors of the father, Mr. Chawla and old fashioned Ammaji show the disintegration in the traditional cultural practices of the Indian society. His father seeks better job for Sampath but he does not like the job. He does not like to continue the job. He hates surrounding culture and circumstances. He decides to run away and spends the days and nights in the Guava orchard. Meanwhile, Ammaji carries the traditional old culture but her son, Mr. Chawla behaves follows the British culture because he has been hybridized and influenced by colonizers' culture. Mr. Chawla represents the culture of the hybridity in the novel as he shows European style in the office and likes to be an Indian at home.

Therefore, he has dual nature. On the other hand, in Indian culture, a son should be obedient to his parents. Similarly, God, father and mother are placed in higher rank. But Sampath spoiled. He is brought up in the influence of such an environment that is created modern father and the traditional grandmother. Consequently, Sampath is alienated, estranged and socially isolated. He runs away from home and lives in the Guava orchard. It is escape of Sampath from confused and chaos family. With all these evidence analyzed above, it is obvious that these characters suffer from identity crisis due to cultural ambivalence created by the British colonizers.

Chapter IV

From Cultural Ambivalence to Identity Crisis

This dissertation has observed the cultural dislocation in terms of cultural ambivalence to identity crisis in Desai's *Hullabaloo in the Guava Orchard*. Apart from the mimic man like Mr. Chawla, it has also examined the transformation of Sampath from a bored young man to Baba-Tree Baba, Monkey Baba. After analyzing the primary text by deriving insights from Bhabha, Pratt, Ahmad, Said and Spivak, this study claims how cultural ambivalence leads to identity crisis. Moreover, it hints at the fact that the colonial rule created cultural ambivalence.

Kiran Desai presents identity crisis through the characters like Sampath, Mr. Chawla, Kulfi, Aamaji and Pinky. They are the members of the deviated and disintegrated family. Sampath disobeys the parents and he does not have clear cut way where to go ahead so he is found to be ambivalent until he becomes a Baba. Mr. Chawla could not guide his son properly. He could not lead Sampath to be a well socialized and cultured human. So, Mr. Chawla is an illustration of a mimic man, who is acting as directed by someone. Finally, Sampath leaves home. The family members do not care for one another. Kulfi seems abnormal; Pinky is worried but her marriage but no one pays attention to it. Aamaji is old fashioned and she tries to protect Sampath without any success. Mr. Chawla is an illustration of a mimic man, who is acting as directed by someone. He has dual behaviour: one Indian and another received. So, he cannot lead the family with clear-cut good culture. In this situation, everybody finds themselves in identity crisis.

The British colonizers ruled over India for about two hundred years. Colonial rule deteriorated their social life, resources and cultures of Indian people. Actually, the British colonizers claimed they were in the mission of civilize them. For this

mission, they began to suppress them. The colonized people were suppressed politically and culturally, psychologically and economically. This suppression resulted into political, psychological, cultural and economic deviation. The colonized countries, even after decolonization, could not retrieve their culture and tradition back originally. So they seemed confused. This is what the situation is called cultural ambivalence as portrayed in this novel by Desai.

The people who are living in particular area they create the territory or the nation and then culture that become their identity. In the name of civilizing and awakening the Indian people, the colonizer created identity crisis. The colonized learnt to mimic from the mimicry of their colonial masters. The colonizers' mimicry did not hurt them. However, the mimicry of the colonizers learnt from their masters led the colonized people to the loss of their identity. As a result, even when the British left India, the effects of colonization have remained. The Indians have not been able to come out of the British colonial hangover. They love to follow the British style and to speak English. It makes them feel highly civilized and modernized. One great impact of British colonization on the Indians is that they became independent physically but not mentally. Sampath wanted to escape from the mundane life from one perspective but while observing his grown up, he has been influenced by the factor of British colonial rule. His father Mr. Chawla was badly influenced from British way of life so his character seems to be or behaves in British manner.

To sum up, the long rule of the British colonizers influenced the Indian culture resulting into cultural dislocation, cultural ambivalence, and identity crisis. Consequently, the Indian people lose their original culture. They suffer from the identity crisis, alienation, disintegration and fragmentation. This dissertation has explored the connection between cultural ambivalence and colonization. It also has

investigated the behaviors of the characters like Kulfi, Mr. Chawla, Aamaji, and Pinky regarding the cultural disintegration. While connecting the characters of the novel and Indian people, they have suffered from same matter-identity crisis according to Desai. It proves that British colonization has created cultural ambivalence in Indian subcontinent. This study has explored the impacts of the colonizers on the colonized at different levels. During the British India, British took to many places as workers in British colonies. The Indians in the foreign country suffered from alienation and cultural ambivalence. But this research has pointed out that the Indians do not need to leave their homeland for losing their culture. In their own homeland, their culture has been hybridized due to the British colonization. Cultural identity is very important because it is connected with the root of the people. To attack in culture means to make the people rootless and then it becomes easy to drive them. Such impact is seen in Nepal, too. After Sugauli Treaty, the Nepali youths also started joining the British army. Since then, British Gorkhas also are facing the alienation and cultural ambivalence in the UK. Moreover, some people from within Nepal, under the influence of the British culture and language, have grown into anglophiles.

Works Cited

- Agarwal, Ramlal. "Hullabaloo in the Guava Orchard by Kiran Desai." *World Literature Today*, vol. 73, no. 1, 1999, pp. 213–214.
- Ahmad Aijaz. "The Politics of Literary Post Coloniality." *Race and Class*, vol 36, no. 3, 1992, pp. 1-20.
- Ashcroft Bill Griffiths Gareth Tiffin Helen, eds. *The Empire Writes Back*, London and New York, Routledge, 2002
- Barman, Vishnu and Dubay, Preety. *Indian Writings in English and Globalization*, Swatidhan International Publication, July, 2020 pp. 5-9.
- Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
- Cheuse, Alan. "Inheritance of Loss by Kiran Desai." *World Literature Today*, vol. 80, no. 4, 2006, pp. 36–36.
- Dash, Bipin Bihari. Kiran Desai's *Hullabaloo in the Guava Orchard*-A Study Magic Realism." *International Journal of English an Literature (IJEL)*, vol. 3, issue no. 1, Mar 2013, pp. 41-44.
- Desai, Ankitaben Anilkumar. Socio-Cultural issues of India in Kiran Desai's *Hullabaloo in the Guava Orchard*, Vidhyayana, Volume 8, Special Issue 4, February 2023.
- Desai, K. and Roy, N., & Pande, I. "In conversation with Kiran Desai." *India International Centre Quarterly*, 34(1), 2007, pp. 112-122.
- Desai, Kiran. *Hullabaloo in the Guava orchard*. Faber and Faber, 1998.
- Fehskens, Erin M. "Desai's *Hullabaloo in the Guava Orchard* as Global Literature." *Comparative Literature and Culture*, vol. 15, issue no. 6, 2013.
- <https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=2366&context=clcweb>
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Oxford UP, 1998.

- Golla, Kiran Kumar. "Facing the Post-Colonial Dilemmas: A Study of Kiran Desai's Novel *The Inheritance of Loss*." IRJMSH, vol. 7, issue 1, pp. 84-91.
- Hamza, Rasha F. M. "To Mimic or not to Mimic: That is the Question": Representation of the Concept of Mimicry in *The Inheritance of Loss and Under Copenhagen Sky: A Comparative Study*." *Research in Language Teaching*, vol. 3, January 2022, pp 382-413.
https://journals.ekb.eg/article_216853_244f7d9ca8d3896f9488c1bd74faab68.pdf
- Kondali, Ksenija. "Migration, Globalization, and Divided Identity in Kiran Desai's *The Inheritance of Loss*." *Umjetnost riječi*, vol. LXII, 2018, pp. 101-116.
<https://hrcak.srce.hr/file/299644>
- Kumar, Amitava. "Louder Than Bombs." *Transition*, vol. 79, 1999, pp. 80–101.
- Nandy, Ashis. *The Intimate enemy, Loss and Recovery of Self under Colonialism*, Oxford University press, 1993.
- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. Routledge, 1992.
- Said, Edward. *Culture and Imperialism*, Chatto and Windus, 1993.
- Sartre, Jean Paul. Preface. *The Wretched on the Earth*. by Frantz Fanon. Translated by Constance Farrington. Grove Weidenfeld, 1963.
- Sen, Mandira. "Strangers to Themselves in *The Inheritance of Loss* by Kiran Desai." *The Women's Review of Books*, vol. 23, no. 3, May - Jun., 2006, pp. 27-28.
- Sharma, Ritu. "Magic realism in Kiran Desai's novel *Hullabaloo in the Guava Orchard*." *International Journal of English and Literature*, vol. 5, no. 3, 2014, pp. 79-81.

Spivak, Gayatri Chakravorty. "Can the subaltern speak?" Reprinted in *Marxist Interpretations of Culture*, eds. Cary Nelson & Lawrence Grossberg, Macmillan Education, 1988, pp. 271-313.

Sharmila, Maria Sahaya. A Study of Disability in Kiran Desai's *Hullabaloo* in the Guava Orchard, *Think India (Quarterly Journal)*, October 2019, pp. 414-417.

,