

LA Brief Introduction to ManjuKapur and Cultural Issues in *The Immigrant*

This research explores the cultural ambivalence of characters as a major research problem in ManjuKapur's *The Immigrant*. In the surface reading of the novel, one sees that the fluctuation or dilemma of Nina and Ananda, an immigrant couple is simply because of the arranged marriage and their migration to Canada. But, this research goes beyond the surface reading and explores the cultural effects, especially the effects of British colonialism and his culture, upon the protagonists and proves that the fluctuation from normal life is due to the ambivalence created in Nina and Ananda by twofold contact of cultures i.e. Indian and foreign cultures.

Nina and Ananda, after their arranged marriage migrate to Canada where they are in-between two different cultures-their own Indian culture and Canadian culture. Since protagonists encounter totally different Canadian culture, they remain ambivalent, sharing the old indigenous Indian culture and the new metropolitan one at the same time. As for example: Nina starts wearing jeans instead of salwar-suit and saris, celebrates Christmas, practices thanksgiving, Ananda changes his name, Andy in short and becomes a carnivore soon after moving to Canada. This shows their fascination towards the Western culture. They alter their personality because they face the pressure of postcolonial ideology; without changing themselves, they cannot live in the developed country. Though they adopt the Canadian norms and values, psychologically they are tortured which means their mind is not constant.

This research not only assumes the cultural dislocation and hybridized condition of the protagonists Nina and Ananda but it also presumes their problem of adjustment and survival in the unfamiliar space in spite of their cultural differences, which result in their position of cultural ambivalence. Moreover, they adopt the newly

emerging identities but it never gives them the sense of unity within themselves rather it creates a sense of ambivalence in the immigrants.

The Immigrant discloses its critical concern to the struggle of the immigrants, Nina and Ananda in foreign country, Canada. The study brings the condition of immigrants to the level of critical analysis that makes the significant contribution to unmask the cultural displacement, diasporic experience, cultural hybridity, in-between position and ultimately cultural ambivalence of the protagonists.

Manju Kapur has written five novels *Difficult Daughters* (1998), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2008) and *Custody* (2011). She has received well-known rank in India and in the World as an accepted advocate of Indian writing in English. Her first novel *Difficult Daughters*, published in 1998, is set around the time of partition in Amritsar and Lahore. This novel depicts the picture of three generations of women - Ida, Virmati and Kasturi. It obviously shows the dream of independence and decolonization. The novel went on to win the Commonwealth Writers' Prize in 1999 for being the best published book in Europe and South Asia, and was a number one bestseller in India. She investigates into the psyche of the Indian women living in joint families under male domination and writes about the multi-layered Indian experience in colonial and post-colonial times, reflecting upon the holocaust of partition and the problems of women in particular. *Home* was shortlisted for the Hutch Crossword Book Award in 2006.

The Immigrant, her fourth novel, was also shortlisted for the DSC Prize for South Asian Literature in 2011. Kapur concentrates on the transformation, immigration, dislocation, diaspora, hybridity, indecisiveness and ambivalent position of the characters, Nina and Ananda due to the amalgamation of two different cultures - their own aboriginal Indian culture and Canadian one. In alien country, neither they

absolutely fascinate nor discard the western norms and values rather they entrap in a flux of traditional and western values. Such situation generates the in-between position upon them. Hence, this thesis discovers the clashes between western and eastern culture which eventually results in the position of ambivalence.

The novel revolves around an Indian couple-Nina and Ananda, and the issues that surround their arrange marriage, and Nina's transformation through becoming an immigrant. Predominantly based on the concept of migration through an arrange marriage, it discusses common themes of cultural ambivalence, hybridized identity and dislocation. The story spans the spaces of the host country and home country, which is a key point in providing an ambivalent context. *The Immigrant* is based in Delhi in North India for first half of the novel, and in Halifax in East Canada for the latter half. The novel is set in the seventies, in Indira Gandhi's India and Pierre Trudeau's Canada. India at the time was going through much social and political reform. It is also because of this political and social climate in India at the time that the reasoning for Nina's move to Canada was considered in her best interest. The story starts in the year that Nina and Ananda meet and marry and continues to span over approximately the first three years of their marriage. "The migration policy climate in Canada at the time the story is set, was reflective of a burgeoning Indian immigrant cohort. It was around the 1960s and early 1970s that immigrants from non-European countries were allowed to migrate under the Skilled Worker class- an immigrant class based on the point system according to one's skill set"(Walton-Roberts 242).

However, Nina migrates to Canada under the family reunification class via marriage to her Canadian- Indian born husband. The family reunification class was one of the first immigrant classes in which women immigrants are allowed to come

to Canada. The time also reflects the minority demographic in Halifax; which shows that persons of Indian origin were very few in the already scarcely populated East Canadian Coast.

Ananda leaves New Delhi after his parents are killed in a rickshaw accident and goes to Halifax, Nova Scotia to work as a dentist. He is a young ambitious person determined to qualify as a Canadian dentist and citizen, in the footsteps of his uncle, who is already a wealthy doctor in Halifax. In Canada, he misses the intimacies of Indian life, the communal meals, rich spices and vegetarian diet he is used to. He had no intention of going back to live in India and wanted nothing more than to become a proper Canadian.

The marriage takes place and Nina abandons her teaching career and moves to Canada. The double process of adaptation, to her husband and to Canada, is long and painful, and she begins her life as an immigrant and a wife in Canada where she has difficulty in adopting the alien culture which leads her in the position of ambivalence. In Canada, she has much more trouble adjusting than Ananda had had; and Ananda is insensitive "never understood a word she was saying" (296) and is unhelpful. Nina soon learns that her identity as a woman from India is exoticized by others in Canada while subdued by her own husband. Her lonely, jobless, isolated, sexually frustrated and childless life is filled with great sadness. Her teaching degree is useless in Canada; she gets a part time job in local library, which leads to studying for a degree at library school, which leads to an affair with one of the students. Within the year she learns about her husband's problem with premature ejaculation. She also learns that they are unable to conceive a child right away. Her romantic notions of the arranged marriage eventually dissolve and a gradual gap is born between the couple. Arguments, guilt, blame, indifference and ultimately infidelity all ensue to create a

much different atmosphere within their marriage than that of beginning. Although the novel is divided into three parts, Nina's life thematically divides the story. The half where she holds on her Indian Identity, values and customs; and the second half where Nina returns to school for postgraduate studies at the local University and in doing so "after much finding of feet" (121) gradually finds her own independence and identity in Canada.

Ananda arrives to Canada before Nina enters in his life, and the novel thus narrates two overlapping process of adaptation. Both gradually convert from the strict vegetarianism of their upbringing to an omnivorous diet, and Nina finds herself doing the same with food, clothing, feeling unable to wear her sari (unsuited to the climate anyway) and eventually graduating from SalwarKameez to Western dress. Ananda migrates to Canada as a professional, where he pursues his further study in dentistry and eventually starts his own practice. He lives with his mother's brother Mr. Sharma who married a Canadian, Nancy, and his mixed-race cousins Lenny and Lara. Ananda's musical tastes are Western - "Bethoven's Fifth Symphony" is "one of his favourites" (150) and Nina is a voracious reader, but her literary reference points are not Indian but Anglophone - E.M. Forster, D.H. Lawrence. Through all the above statements it is clear that they are influenced by the Western culture.

However, Ananda is portrayed to have two main things on his agenda throughout the novel. The first one is his need to assimilate into Canadian culture as soon as possible by becoming non-vegetarian, enjoying Canadian cuisine, celebrating Christmas and practices thanksgiving, changing his name to a Westernized 'Andy', changing his clothing, his mannerisms and glorifying all things Canadian while nullifying the Indian ones. He also tries to encourage Nina to do and be the same, not for the fact of her integration in Canada but so that she is not so noticeably

Indian. Here, Kapur focuses Ananda's temptation or attraction towards the Western culture which is the cause of cultural ambivalence. Second, his obsession with his premature ejaculation leads him to constantly worry over everything that surrounds it, fertility, sexual performance and gratification, fidelity, and his relationship with his wife and her feminist journey through her own self-discovery. While Nina's journey through the story is that of finding her identity as a woman and immigrant in Canada, Ananda's journey is also that of self-discovery through finding a solution to his premature ejaculation.

The story of *The Immigrant* ends with Ananda's finding a solution to his sexual issues and Nina's heading out for a job interview at the University of New Brunswick, uncertain if she will return to her Halifax life or not. It feels, though, as if she is now ready to take control of her own destiny - "heading towards fresh territories, a different set of circumstances . . . when one was reinventing oneself, anywhere could be home" (330). It is clear that Nina is becoming Canadian or Western by ceasing to be Indian. Thus, *The Immigrant* can be read as an exploration of an initial phase of constitution of the globalized, hybrid, and ambivalent identity of the characters.

After reading *The Immigrant*, one central theme arises. The theme is the cultural ambivalence and the various and complex pathways through which immigrants of colour adjust in this new cultural territory. Based on the above theme, this research aims to define and discuss this theme.

This study focuses on the ambivalence condition of the protagonists; Nina and Ananda, as immigrants adopt the colonizer's culture to adjust and survive themselves but it never gives them a sense of unity rather they remain ambivalence. In such a situation they are in a state of dilemma; neither they are totally able to assimilate the

metropolitan culture nor abandon their own Indian origin culture. They are fluctuating between two cultures. It means the state of mind developed in the protagonists, Nina and Ananda is a flux of two cultures at once; the Western culture and their Indian orthodoxical culture. As a result they change their personality to cope with unfamiliar cultural space in Canada.

This novel is primarily a story of immigrants based on the issue of an arranged marriage. It also provides the picture of middle-class Indian women, transnational habitus, patriarchy, hybridized identities, dislocation, mimicry and cultural dilemma as delineated in the novel. The novel has attracted criticism from almost all walks of life, since its publication in 2008. There have been several interpretations of *The Immigrant* and from multiple perspectives. Emma Hagestadt takes *The Immigrant* as a unique text that delineates the problem of adapting to the alien rituals of married life. She in the newspaper, *The Independent* comments:

The couple embraces the "empty prettiness" of Nova Scotia with enthusiasm. Novels about the trials of assimilation are two-a-penny but Kapur, an astute observer, gives the familiar story a cheerily satiric spin. While Ananda finds it scarily easy to exchange dhal for spareribs, and Nina soon ditches her saris in favour of sweat pants, what proves more difficult is adapting to the alien rituals of married life. (1)

In this abstract Hagestadt portrays the picture of immigrants in the host country, Canada where Nina and Ananda suffer due to the cultural differences that makes more difficulty in adopting the alien rituals of married life. Similarly, another critic Ruth Scurr, in *The Telegraph* reviews *The Immigrant*. In his view:

Immigration involves compromise, and sometimes it is obvious-almost clichéd - cultural differences in food and clothing that Kapur focuses on. At

other times she teases out the subtler signs of adjustment, as when Nina objects to Ananda's friends calling him Andy, noting the telling difference between the injunction, "call me Andy" and the untruth, "my name is Andy". Andy, Nina insists, is not a Hindu name. (2)

Through these lines Scurr analyses *The Immigrant* as a sensitive portrayal of a difficult marriage and too explores the special challenges facing immigrant wives inside a foreign culture. With regard to the gentle humour of an Indian couple's adjustment to the west, Ursula K LeGuin, in *The Guardian* argues about *The Immigrant*: "Andy becomes a carnivore fairly soon after moving to Canada. A good house-husband, he has patiently cooked dal and vegetables for her, but one weekend he is delighted to watch her eat her first bit of trout, then her first spare rib. He gazes at her, predicting complacently how much easier life will be now" (3).

Through this abstract, LeGuin tries to unmask that the characters are oriented toward the Canadian culture. Ananda assimilates into the western culture fairly soon after moving to Canada as he becomes a carnivore. Nina too, follows the totally new norms and values of alien country. LeGuin takes this novel simply as a passage to Canada.

Further, Desiree Lydia Gomes in her research paper entitled "Transnational Habitus and Patriarchy in Indian Immigrant fiction: An Analysis of *The Immigrant* by Manju Kapur" comments:

Perhaps that was the ultimate immigrant experience. Not that any one thing was steady enough to attach yourself to for the rest of your life, but that you found different ways to belong, was not necessarily lasting, but ones that made your journey less lonely for a while . . . For an immigrant

there was no going back . . . When one is reinventing oneself, anywhere could be home. (38)

One of the main features of this novel is the arrange marriage; a patriarchal tradition entrenched in Indian culture; irrespective of class and caste distinctions. With respect to patriarchy, the institution of the arrange marriage is where more often than not, a woman has very little say in the choosing of her husband. Gomes highlights the themes of the transnational habitus and patriarchy in her research.

Going through these critics view, many of them have raised the issues of problem of adaptation, dislocation, transnational habitus and patriarchy. But none of them seem to have raised the issue of cultural ambivalence and they do not give attention to scrutinizing the factors that cause difficulty in adopting the culture of host country.

The primary objective of this research is to analyze the cultural ambivalence in the novel, *The Immigrant*. Kapur by bringing the characters from one cultural zone to another cultural zone has shown the tension between colonized mind and inner desire which creates the situation of dilemma. This project attempts to dramatize the hybridized identities, mimicry, identity crisis, sense of dislocation and the "in-between" position through the main characters, Nina and Ananda, who were migrated from India to Canada. As immigrants, they realize the varying sense of diasporic culture that has its impact in the so-called mainstream culture. Kapur in a hilarious manner depicts the prevailing diversities and ambiguities even within the western culture, and raises doubt in the supremacy of the so-called English culture. Taking this into consideration, the present study tries to showcase the existing ambiguities in the culture of the west.

Culture is a pattern of behaviour and thinking that people living in social groups learn, create, and share. Culture distinguishes one human group from others. It also distinguishes human from other animals. A culture includes beliefs, rules of behaviour, language, rituals, art, and technology, styles of dress, ways of producing and cooking-food, religion and political and economic systems. It helps to shape and determines the living pattern and ways of life of an individual, and an entire society.

This research conceptualizes the postcolonial theorist Homi K. Bhabha's notion of 'ambivalence' as a primary tool. This study does not prioritize the intention of the immigrants rather it focuses how the characters are caught up in the 'in-between space' due to the cultural differences as delineated in *The Immigrant*. In this regard, Homi K. Bhabha's analysis which is largely based on the Lacanian conceptualization of "the effect of mimicry as camouflage" (121), focuses on colonial ambivalence. Bhabha describes colonial situation as contradictory, he purposes, "a mixed economy of not only power and domination but also desire and pleasure" (100). According to him, the mimicry is a danger because of its "double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (101). For him, "the ambivalence of colonial hybrids thus, enables a form of subversion, founded on that uncertainty, that turns the discursive conditions of dominance into grounds of interventions" (101). He even defines "resistance [as] and effect of the contradictory representation of colonial authority, a native appropriation of its ambivalent strategies of power" (101).

Bhabha further describes about the ambivalent condition of colonized subject and even colonizer in his *The Location of Culture*. He is regarded as the speaker of ambivalence in colonial discourse. The people who follow the culture of other are caught up in a state of double articulation of their identity. 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" (122). He also says that the colonial subject is trying to be same but not quite which means the discourse of mimicry is constructed around ambivalence.

Hybridity, at best, can be understood by referring to Bhabha's notion of 'ambivalence'. For Bhabha, it is the cultural cross-overs' of various sorts emanating from the encounter between colonizer and the colonized. Ambivalence is the mixture of the colonizer and the colonized, where colonized people work in the consent of the colonizer. Ashcroft, Griffiths and Tiffin have defined ambivalence along with Bhabha's lines that it is "the complex mix of 'attraction and repulsion' that characterizes the relationship between colonizers and colonized" (12). The relationship is ambivalent because the colonized subject can never completely oppose to the colonizers. They even state that hybridity is "cross cultural exchange" (119). Similarly, Bill Ashcroft and others in *The Empire Writes Black* write that all the postcolonial literatures are "cross-cultural" (39). Thus, Hybrid culture do exist in the colonial society where people occupy an 'in-between' space by the mimicry of the colonizer.

This research makes the significant use of the notion developed by the postcolonial writers but it does not describe those literary theories completely. Rather it analyzes the main characters' ambivalence situation in alien country as conceptualized by the concept of Homi. K. Bhaba, Frantz fanon, Bill Ashcroft, and Mary Louise Pratt which remains the primary tool of analysis. Given to the nature of research available time and resources, this study does not analyze the identity of the author rather it focuses on the identity of the immigrants in the novel, *The Immigrant*.

This research paper in the next chapter revolves around the discussed tool. The typical Indian character, Nina and Ananda, the protagonists of *The Immigrant* is

infected by the ambivalence which is caused by the intersection of cultures. The western colonizers on the one hand and aboriginal Indian culture on the other have far reaching significance in the subject formation of Nina and Ananda. Both cultures are overlapping one another in different stages in the novel. This has created contradictions in the cultural level and has witnessed the cultural trauma in the sense of loss of one or other aspects of cultures, subversion of the cultures, indecisiveness, indeterminacy and after all the cultural ambivalence in the characters in those contact zones of intersections. It proves that protagonists and other characters' condition in the novel as apparently ambivalent resulted by the 'mimicry' or fascination as well as rejection or resistance of Canadian and Indian culture in parallel.

So far as the outline of this research is concerned, it has been divided into three major chapters. The first introduction section presents the objectives of the study along with the major thematic aspects of her major works, a brief critical synopsis, critical review of the novel *The Immigrant*, explanation of theoretical modality which is to be applied in the research paper, and an introductory outline of the present research itself. On the basis of the theoretical modality of the research, in the second chapter, the researcher will analyze the text in considerable length from the proposed perspective. While doing so, the researcher will sort out and include some relevant extracts from the text and theoretical concepts from postcolonial theory and merge them which provide the most striking points to certify the proposed hypothesis. This is an application part that tries to find out the ambivalence in Nina and Ananda. The last part of this research is the conclusion section of the entire study. On the basis of the textual analysis in part two, it will conclude the explanations and arguments that have been raised in the preceding chapters and show Kapur's presentation of ambivalent characters in her novel *The Immigrant*.

II. Cultural Ambivalence in Kapur's *The Immigrant*

This research, in Kapur's *The Immigrant*, seeks to understand the cultural ambivalence of the main characters; Nina and Ananda, as immigrants who in their entire life, feel the sense of dislocation, alienation and dilemma due to cultural differences which result in their position of cultural ambivalence. In the intersections of two or more than two cultures, there emerges cultural ambivalence. According to *Cambridge International Dictionary of English*, dictionary meaning of the word, ambivalence is, "having two opposing feeling at the same time, or being uncertain about how you feel" (39). But in a broader framework of cultural studies, cultural ambivalence has a deep significance.

Materialistically, cultural studies in its practical application, addresses the people of the world in their social, cultural, political, technological and economical relations. It also talks about the people with ideologies, desires, pleasures and emotions all of which are defined and determined by the forms of institutions they have established because they can transform the realities and make the difference. "One of the consequences of the growth of capitalism and colonialism in the eighteenth century was a substantial increase in the global trade and cultural exchange" (Uprety 19). Sanjeev Uprety writes about the natural tendencies seen in the involved subjects, which he accounts in terms of "fascination" of alien cultural and "resistance" in the parallel lines. Later, he insists that the ultimate result of these fascination and resistance is cultural or "social contradictions" (19).

This context is foregrounded because the aim of this thesis is to show the similar contradiction which has been termed as cultural ambivalence in an Indian novel in English *The Immigrant*. Accordingly, what we can see in a number of places in the novel is fascination of the characters to the Canadian culture in an Indian

subject and at the same time resistance to it. This has led the protagonists and the other characters to an ambiguous situation; neither to accept nor to comply with the western culture absolutely nor to reject it, but partially being at two junctures. This state of being is called ambivalent mentality.

The discussion of this ambivalent mentality in the novel is developed into three sections, the first will be how the characters resist the alien culture directly or symbolically, the second is how they comply with the alien culture knowingly or unknowingly which has been termed as fascination and the third section will discuss how the ambivalence emerges at the point of intersection of two different cultures.

During the expansion of colonialism in India, British, not only came there with their weapons but also with their culture carried by English language. By the influence of language and culture they slowly started overlapping the original culture. During this first contact the colonized were very much conscious about the defence of their culture against the alien culture. So, here starts the resistance or more concretely the rejection of alien culture.

The same case is prominent in the novel *The Immigrant*. It can be illustrated from a number of evidences in the novel. The protagonist, Nina reads subjects like English literature, prose and various English writers; Earnest Buckler, Milton, Beauvoir. Lawrence. As Kapur comments: "The International Academy in Brussels was her real school, Europe her spiritual home" (5), she "studied French in Belgium" (54), and also "has taught English at Miranda House" (55). These subjects and learning have far reaching impacts upon the formation of subject of Nina and other characters in the novel. In this context, Bill Ashcroft and others in *The Post-colonial Studies Reader* write; "once colonized peoples had cause to reflect on and express the tension which insured from this problematic and contested, but eventually vibrant and

powerful mixture of imperial language and local experience post-colonial theory came into being" (1). The term post-colonial is related with "all the ambiguities and complexities of the many different cultural experiences it implicates" (2). In fact, post-colonialism is a long and a continuous process of resistance, adaptation and reconstruction of the human subject who are within this territory. The introductory note further adds:

Post-colonial theory involves discussion about experiences of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place and responses to the influential master discourses [colonial discourse] of imperial Europe such as history philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. (2)

Indeed, post-coloniality is the study of significant consequences caused by the variety of cultural, economic and political power play exerted (exercised) upon the colonized by the imperial authority. Post-colonial theory has been produced in all societies into which the imperial force of Europe has entered. By the influence of language and culture of the colonizer colonized people start overlapping the native culture due to which the rejection of alien culture begins. As evidence Kapur in *The Immigrant* presents the first figure of resistance from the attitude of the protagonists, Nina and Ananda who are in the verge of rejection and 'mimicry'. Nina's rejection of Westernized name can be seen when Ananda asked her to call him 'Andy'. Nina reacts that: "She has refused. It was foreign, Christian, Western, and to use the word Andy in her own home would be to carry alienation into the bedroom. Ananda had not persisted, but the very fact that he had asked suggested desires she found disturbing Andy is not a Hindu name" (153-54). Name is the part of human identity and it

reflects the culture, tradition, religion, race and gender of any person. Due to the postcolonial impact on the mind of colonized people, these shortened it or changed it, to mix up in the new society. That new name has some different meaning which reflects that culture in which it is converted but that man cannot change himself by changing name. By changing the name he is cutting his root and will become rootless. Ananda loses the identity which was given to him by his native culture and new name gives the scattered identity, resulting in ambivalence. Changing name shows the colonized mind set of Ananda in which it's believed that only Western names are impressive and others' names are not.

Ananda anglicizes his name to conform his identity to Western culture, by preferring to be called 'Andy'. Nina cannot understand why this is necessary to fit in with Canadian society. Ananda makes a point that to Nina's advantage her name can be Indian as well as western and she should thus fit in well in Canada because of that. He then asks Nina to stop wearing her Saris everywhere as they are too formal. "Women who are not used to wearing Western clothes find themselves in dilemma if they focus on integration, convenience and conformity they have to sacrifice, habit, style and self-perception . . . in Nina's case it took months to wear down her resistance" (150). Ananda continues to suggest throughout the story that Nina's life becomes much more exciting and easy in Canada if she conforms to eating meat. This is another important point that shows the acceptance and resistance of the protagonists at the same time. Similarly, Nina shows her anger when the immigration woman in the airport examines each page of her passport suspiciously: "Rage fills her. Why were people so silent about the humiliations they faced in the West? She was a teacher at a university, yet this woman, probably high school pass, can imprison her in

a cell-like room, scare her and condemn her. Though, she was addressed as ma'am, no respect is conveyed" (106).

The above lines clarify that Nina is resisting the new cultural practices. As immigrants; Nina and Ananda neither they can totally reject nor adopt the foreign culture in Canada due to which Ananda becomes "a Canadian of Indian origin" (55) and Nina becomes "the perfect mix of East and West" (85). It means they remain ambivalent and such ambivalent condition is created due to the dual nature of the colonized subject as well as colonizer. The first is resistance of new cultural practices. This resistance is accompanied by different forms of rejections whether it is economic, social or cultural. Actually, the resistance is attempted by creating the counter-colonial discourses. Tiffin, in the essay, furtherwrites: "The project of post-colonial writing [is] to interrogate European discourses and discursive strategies from a privileged position within (and between) two worlds; to investigate the means by which Europe imposed and maintained its codes in the colonial domination of so much of the rest of the world" (95).

The colonized people have resisted the colonizers not only in the level of knowledge and discourse rather they have too resisted by disobeying his codes of practices, not wearing his/her style of clothes, not eating the food he/she eats, not worshiping his god, not speaking his language and not reading his literature. The same thing happens in this novel too. Ananda is portrayed to be an Indian immigrant man who has successfully integrated in Western society. Through his successful integration he is also struggling against a white classist western society as he constantly competes to be and to have all that is Canadian: an India-turned-Canadian bride, sex with stereotypical white Canadian women, a white collard Canadian profession, Canadian food and clothes and Canadian ideals. It can be argued that due

to his struggle for equality in such a society and his need to maintain power represents his resistance against the Westerners.

Moreover, post colonialism is a project which studies the effects of colonialism or ambivalences caused by the colonialism as Leela Gandhi in her text *Postcolonial Theory* writes, "Rarely did the onslaught of colonialism entirely obliterate colonized societies. So, also, far from being exclusively oppositional, the encounter with colonial power occurred along a variety of ambivalent registers" (124). Gandhi quotes Harish Trivedi's version that "it may be useful to look at the whole phenomena as a transaction . . . as an interactive, dialogic, two-way process rather than a simple active-passive one; as a process involving complex negotiation and exchange" (125). New adjustment should be sought according to the critics in the phase of ambivalence atmosphere. Though there are tendencies of ambivalence caused by the intersections of cultural lines. Resolutions are made according to the situations in a new dimension.

Nina after arrange marriage, goes to Canada as an immigrant and her journey of life starts in a totally new environment. At the end of the novel, she becomes a new woman, totally different from what she was before her marriage in India. Many factors are responsible for changes in any immigrant personality. Immigrants change their personality because they face the pressure of postcolonial ideology; without changing themselves, they cannot live in the developed country. They unconsciously follow the norms and values of colonizers and starts forgetting their own cultures. Those immigrants, who belong to those countries which were colonized in the past, even after their independence, follow the colonizers. The colonized behave in away the colonizers have programmed them. They willingly accept the superiority of the

colonizers and their own inferiority. This cultural cringe remains forever in their life because of colonial legacy.

The immigrants have an ambiguous position in alien country since they start perceiving the world through the consciousness of colonizers as well as through their own vision, which is provided by their native cultures. Ananda is a perfect example of it in ManjuKapur's *The Immigrant*. One becoming the psychological refuse means that one is not able to feel at home even at his or her own home. Nina suffers in this way at her early time in Canada.

The immigrants suffer from social invisibility and feel inferiority. To this end, Nina starts dressing up like the westerners. Nina goes to Canada with lots of saris but she cannot wear them due to the colonial mentality. She starts wearing jeans instead of salwar suit and saris. She gives up her own dressing style and accepts theirs. Kapur in *The Immigrant* writes, Nina's "attitude to Western clothes changed" (272) when she goes to Mills Brothers on Spring Garden Road for shopping. Similarly, author further comments that "the sales girl understood her requirements. Effortlessly, clothes were selected. Black pants, grey pants, a white cotton blouse, a black sweater" (273).

An immigrant leaves his land for the new land where he gets a new identity. The immigrant suffers from the double identity: he wants to adjust his personality according to the new land's culture, but at the same time, he wants to remain in the identity of his own culture. In this dilemma, he is unable to get any identity; even if he accepted the culture of the new land, his appearance remains the same as where he was born. He cannot escape from the personality of his native place, and such confusing state creates ambivalence in his life. He can go anywhere, but his inherent qualities cannot be changed. He can gain new qualities of new culture to enrich his personality, but his identity will not be pure. It will be a mixer of two or more

cultures, it never can be natural, because one can change his getup, but one cannot change one's fundamental appearance. An immigrant willingly wants to be parts of the new culture by changing his personality. He tries his best to change himself, but in the new world people may have some strange times of norms for an immigrant, therefore that immigrant is facing a conflict within his own mind to accept it or reject it. He compares it with his own norms, yet often he fails to get any solution or any concrete answer. This dilemma of acceptance or rejection of norms runs through his whole life in the new culture. His identity swings between two cultures. His identity becomes a mixture that is not fully accepted by the new culture, but his acceptance in new culture always remains questionable. He fails to end up this dilemma and remains in ambivalence. In this context, Homi K. Bhabha states:

The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power. Mimicry is also the sign of the inappropriate; however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an immanent threat to both 'normalized' knowledge and disciplinary powers. (122-23)

Bhabha means to say that mimicry can be both ambivalent and multilayered. Hegemony and mimicry come together in the process of acculturation, which suggest disparagement of the tendency to emulate (imitate) the colonizer. Mimicry is also a sign of double articulation and inappropriateness. The mimicry of the postcolonial

subject is therefore always potentially disestablishing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance. In this context, Kapur, in *The Immigrant* describes Nina and Anandas' position of ambivalent: "These immigrants are always in two minds. Outwardly they adjust well. Educated and English speaking, they allow misleading assumptions about a heart that is divided" (120).

Through above lines, Kapur tries to say that the people who follow the culture of the other are caught up in a state of double articulation of their identity. As immigrants Nina and Ananda 'mime' the colonizer, by adopting the Canadians' cultural habits, assumptions, institutions and values. Though "outwardly they adjust well" (120), actually they "live in two minds" (120). Therefore their mimicry of European learning is hybridized and remains ambivalent. In the same degree, Bill Ashcroft, Griffiths and Tiffin, in *Key Concepts in Postcolonial Studies* argue that: "When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a 'blurred copy' of the colonizer that can be quite threatening" (139). In this sense to mime the traits of colonizers is not to complete beneficial for colonizers; its ends are spoiled image and caricature of the masters, though it may be desirable for them too. That blurred copy is threatening to colonizers, their civilizations and images. In the same way, Bhabha also defines mimicry in terms of ambivalence as similar and dissimilar or inclusion and exclusion.

In this novel, Nina, after arrange marriage, settles her life in the Canada but where, since she encounters with the western culture, remains ambivalent. Due to the encounter between Canadian and her own Indian culture, she is unable to remain

constant due to which her identity becomes hybridized. Nina is in "in-between position" means neither she totally accepts the western culture nor rejects her own native culture. In such a situation she becomes the victim of cultural ambivalence. In this regard, Ashcroft, Griffiths and Tiffin have defined ambivalence along with Bhabha's line as "it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer" (12). Some colonized subjects become complicit while some resistant. Now, ambivalence suggests that complicity and resistance exist in a fluctuating relation within a colonized subject. Moreover, there is either the exploitation or the nurturing situation to the colonized subject that characterizes ambivalent mentality. Hybrid culture does exist in colonial society where people occupy an 'in-between' space by the 'mimicry' of the colonizer.

As understood within the domain of postcolonial criticism, hybridity is the result of the orientalist project of the West. The term has something to do with the traumatic colonial experience, since it is the ambivalent relationship of the colonizers and the colonized. The colonial settlers, once they arrive in an alien land, feel the necessity of establishing new identity since they are displaced from their own point of origin. In a colonized society there emerges a binary relationship between the people of two cultures, races and languages, and such relation produces a hybrid or cross-cultural society. In the same way, Kapur in *The Immigrant* writes: "For the first time in her life Nina felt out of place. Wrong clothes, shoes, handbag, and bag. Maybe in their eyes she was like the woman sweeping. If Ananda were here, would both of them seem the same? Outwardly they might, though he was west and she was home" (104).

An immigrant way of looking at the world is different from the others. Thinking of Nina is affected by many factors such as environment, culture, traditions, gender, race etc. An immigrant mind always fluxes between two cultures. If an immigrant goes from a colonized country to the colonizers' country, turmoil runs into his mind because he is aware of the potential cruel treatment of the colonizers. As a result of that he is not able to accept them as friends and is incapable of communicating with them. He suffers from the inferiority complex due to belongingness of a colonized country and thus, immigrant identity becomes hybridized. Nina experienced it in Canada. As evidence, Kapur comments that Nina is puzzled about her identity: "At present all she is, is a wife, and a wife is alone for many, many hours. There will come a day when even books are powerless to distract. When the house and its conveniences can no longer completely charm or compensate. Then she realizes she is an immigrant for life" (121-22).

Nina, lack of friends force, creates imaginary world of her own where she and her memories of native land live. She limits herself within her family, searching for the people who belong to her native place. Colonizers impose their ideology on them and made the colonized think like them. Colonized people lose their own ideology and accept that ideology as their own. Their mind fails to discriminate between the colonizers and the colonized ideology; they lose their own way of thinking. Originality and naturalness of their mind is replaced by an artificial and imposed mindset.

Stereotyping is an activity that happens through the use of language, more precisely through the construction of signs. Stereotyping is thus a semiotic activity. Stereotype is an ideological operation. Thus, the stereotype constructs a group or individuals as "the other". However, this otherness is produced through a paradoxical

strategy. And this paradoxical situation creates the ambivalence. Similarly, Kapur, in *The Immigrant* presents the protagonists; Nina and Ananda as the victim of stereotype, as they have migrated Canada as immigrants. In this regard Bhabha writes: ". . .that the stereotype is a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive, and demands not only that we extend our critical and political objectives but that we change the object of analysis itself" (100).

He further states that:

In order to understand the productivity of colonial power it is crucial to construct its regime of truth, not to subject its representations to a normalizing judgment. Only then does it become possible to understand the productive ambivalence of the object of colonial discourse - that 'otherness' which is at once an object of desire and derision, an articulation of difference contained within the fantasy of origin and identity. (96)

Colonizing countries exercise their colonial power, maintain their white racist status discrimination, which Nina feels at the airport in Canada, although having a valid passport and visas, she is humiliated discriminated and marginalized by the colonizer's country. Kapur opines: "The immigration woman examines each page of her passport suspiciously. Nina's claim that she has married a citizen needs to be scrutinized despite the paperwork. The colour of her skin shouts volumes in that small room. She feels edgy; she is alone with a woman who makes no eye contact, for whom she is less than human" (106).

This sort of behaviour is common with immigrants belonging to the colonized countries in the colonizer's countries. They do not show any type of respect towards them. Similarly, skin colour is a major issue for an immigrant. The black or brown

skin colour faces racial discrimination in the colonizer's country. The West has imposed on the world his own concept of beauty in which the white colour is superior to others. Nina experienced it, at the Canadian airport, "The white people queuing for entry into the country look away, the coloured ones have pity in their eyes" (105). She feels ashamed about her skin colour. She utters, "It still feels strange hearing the word dark applied to her, in India she was among the ones with a prized fair complexion" (148). Likewise, Nina because of her colour and belonging to the colonized country suffers a lot and she expresses her grief: "I am the wrong colour; I come from the wrong place. See me in this airport, of all the passengers the only one not allowed to sail through immigration, made to feel like an illegal alien" (107).

Kapur, in her characterization of Nina and her battle to adjust in an alien land reminds of 'Ashima' in Lahiri's novel *The Namesake*:

Feeling lonely and displaced in foreign land, Ashima begins to realize that, being a foreigner . . . is a sort of lifelong pregnancy- a perpetual wait, a constant burden, a continuous feeling out of sorts. It is an ongoing, responsibility, a parenthesis what had once been ordinary life, only to discover that previous life has vanished, replaced by something more complicated demanding. Like pregnancy, being a foreigner, Ashima believes, is something that elicits the some curiosity from strangers, the same combination of pity and respect. (49-50)

According to the Western concept of beauty women should be fair, clean, slim, low speaking and attractive in appearance and for men, they should be elegant, strict, rational and not emotional. This concept is imposed on the colonized by colonizers. Ananda, a brown skin colour man gets compliments in India but in the West he looks like a black man. Sue remarks on Ananda's skin colour: "I love the colour of your skin

. . . we lie in the sun for hours to get a tan like that" (37). Ananda feels ashamed and here he experienced the colonizer's attitude towards the colonized: "This remark grated on Ananda, because he knew that even in liberal Canada an artificial tan was considered superior to natural brown. And if she really did like his colour he didn't want to reveal that all his life he had been considered too dark. Instead, he reciprocated by telling her that in India, her skin would be loved" (37).

An immigrant along with his skin colour faces discrimination on the basis of his language accent. Language is the part of anyone's personality, a medium of communication. An immigrant learns the language of the colonizer to communicate with them, but an acquired language cannot give the feeling of the natural one and the accent will be different from the natives. Immigrants face the general problem of accent and tone in their speaking in the Western world. An immigrant contributes and enriches the acquired colonizer's language by giving it new words from his language. Immigrants mix up the acquired language with his native one and thus generate a new type of language.

Kapur, in *The Immigrant*, presents her characters: Nina and Ananda as the representative of immigrants who remain ambivalent due to the amalgamation of cultures. As immigrants Nina and Ananda try their best to adjust in western countries and both keeps extramarital relationship but they are unknown about it. They keep this relation but unable to open as colonizers do. They adopt western culture and remain ambivalent because of hybridization of culture. As Kapur argues that Ananda was "the true westerner" (295), and Nina was "the true Indian" (295). In Halifax Nina's "vegetarianism was treated respectfully, as part of her beliefs but she felt false every time she concurred with a picture of herself as a traditional, devout Hindu " (266), so she changes herself from vegetarianism to carnivore as Kapur states

"Ananda beamed and helped her to another small piece of spare rib. He watched as she cut it into smaller pieces, watched as she carefully covered each morsel with sauce, chewed and gulped" (267), "her eating sirloin steak" (267). Similarly, Nina starts wearing jeans instead of salwar-suit and saris; Ananda changes his name, Andy in short soon after moving to Canada. All the above statement explicitly shows that though they adopt and adjust in alien country, Canada, they cannot become same as westerners due to their native culture. Rather they are in the confused state because psychologically their mind is not constant to adopt colonizers norms and values. They want to be like colonizers but never become like that. In this regard, Bhabha asserts "that is almost the same, but not quite" (122).

Writing a story of nation demands, Homi K. Bhabha says, "We articulate that archaic ambivalence that informs modernity. We may begin by questioning that progressive metaphor of modern social cohesion - the many as one shared by organic theories of the holism of culture and community, and by theorists who treat gender, class or race as radially 'expressive' social totalities" (86).

White skin and masks have in common is that they mark the interface between the self and the world; they are the border. For Bhabha, however, this image evokes an ambivalence that can be read not just as marking the trauma of the colonial subject but also characterizing the working of colonial authority as well as the dynamics of resistance. Colonial authority, he suggests, undermines itself by not being able to replicate its own self perfectly. In one of his best known essays, 'Signs Taken for Wonders', he discusses the transmission of the Bible in colonial India and the way in which the book is hybridized in the process of being communicated to the natives. He concludes that "colonial presence is always ambivalent, split between its appearance as original and authoritative and its articulation as repetition and difference" (152).

For Bhabha, this gap marks a failure of colonial discourse and is a site for resistance: "Resistance is not necessarily and oppositional act of political intention, nor is it the simple negation or exclusion of the 'content' of another culture, as a difference once perceived. It is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference" (157-58).

An immigrant thinks that new world has some expectations from him and he tries his best to fulfill it. He wants to confront the expectations of both the new society and his own family. In this regard, Kapur comments: "In the new country they work lengthy hours to gain entrance into the system, into society, into establishing a healthy bank account. Years pass like this, ungrudged years because they can see their all sustaining dream of a better life coming true" (120-21).

The expectations are not visible and are not imposed on anyone by society. It may be imagination of an immigrant who quickly wants to mix himself up within the new society. He pursues this imaginary demand and makes a world of demands which is a reflection of an immigrant's mind. A question emerges about the validity of perception - is it right or wrong? Perception is arbiter between men and society and it's in accordance with the person's personality, culture and environment. These imaginary demands may be results of fear, fear about the new culture and the new people. The demands which are results of fear cannot be right. Every imagination is based on some basic ideas that can be very minute but that is a unit within itself. That idea goes into the base of the structure of demands. May be in reality those demands do not exist. An immigrant may fantasize something and get frightened. An immigrant imagines that if he fulfills those demands then he may become part of the new culture. The immigrant makes these demands the parameter of his future success. If he fails to fulfill them, he breaks up and cuts himself from the family and the

society. Indian immigrants who lived in Western countries for a long time, used to teach some Western imaginary demands a new comer Indian immigrants like in Kapur's *The Immigrant*, in which Ananda's uncle and aunt told him about Western domestic norms:

Everybody had to do everything themselves. They both cooked dinner, but breakfast, lunch, tea, snacks, each one made according to their needs. Washing, ironing, bed making, similarly all on their own. 'You will learn soon, beta,' said the uncle gently . . . the tightness in Ananda's chest increased. Not even one day had passed and they were giving him rules to live by. (20)

Nina, after arrange marriage migrated to Canada where she feels alienated since she has to face with adaptation of new language, culture and place. In the new regions, they are influenced by the foreign cultures, and at the same time, they find difficulty in assimilating themselves fully in the foreign cultures. Such situation of dilemma results in nostalgia. And the diasporic situation gives birth to hybrid identity that creates the ambivalence in Nina's life. Neither Nina can totally become 'English' nor can she completely detach herself from her real homelands and cultures. Her identity is at once plural and partial. As Bill Ashcroft, Griffiths and Tiffin in *Key Concepts in Post-colonial Studies* write in Bhabha's words; "this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (131). For Bhabhaliminality and hybridity go hand in hand.

A sense of loss is prominent in *The Immigrant* which deals with the issue of immigrants. The immigrants live with the feeling that they have lost their families, friends and many more things. A sense of rootlessness overwhelms them: Nina "felt

rootless, branchless; just a body floating upon the cold surface of this particular piece of earth" (176). They try to fight with it, feeling the loss not only at a physical level but at the mental one, too. This is a general human tendency, in which a man mourns more on the loss instead of being happy on gain. Nina in Canada lost herself in the memories of her mother:

Till Nina came to Canada she hadn't known what lonely meant. At home one was never really alone. The presence of her mother, the vendors who came to the door, the half hour gardener who watered their plants, the part time maid who washed and cleaned, the encounters with the landlady, all these had been woven into her day. When she mourned her loneliness to Zenobia, it was a romantic companionate loneliness she was referring to, not the soul destroying absence of human beings from her life. She had worried about her mother's lack of companionship after her marriage. (159)

Immigrants do busy themselves in works, as Kapur says in *The Immigrant*: "work is an easy way to integrate. Work engages the mind and prevents it from brooding over the respective merits of what has been lost and gained" (121). Here, Kapur means to say that they console themselves by gathering materialistic things can not heal the loss which is done on the mental level. Likewise, Nina's eating 'sirloin steak', 'spare rib', and wearing 'jeans', difference in culture dramatizes the 'in-between' position of the character.

Ambivalence is the situation of a person, group or community in which they are caught in dilemma or dual nature. They encounter confusion and dilemma which prevents them from deciding where to head, what to decide, what to do, and what not to do. Ambivalent condition is now a debatable issue in transition. It relates both to

human life and their cultures. Therefore, ambivalence encompasses widespread areas of studies such as psychoanalysis, culture, colonial subject, hybridity, and history. Psychologically, ambivalence tends to describe a continual fluctuation between wanting one thing and wanting its opposite. Robert Young adds, "It also refers to a simultaneous attraction toward and repulsion from an object, person, or action" (161). It indicates a state of mind in which there is the simultaneous existence of contradictory tendencies, attitudes, feelings concerning single object, especially the existence of two opposite ideas, concepts, belief, creeds, subjects, and behaviours.

Along with the resistance the other tendency seen in the colonized mentality is fascination and compliance of alien culture. When the colonizer extended their ideology with their language and culture, they engulfed the colonized slowly by their ideology and way of living; they spread their language (English). In this process the colonized were captivated by their culture, political, economic and social assets. Colonized did it willingly or unwillingly. Those who were educated by the colonizer were more prone to this captivation. So, no doubt, Ananda, in *The Immigrant* educated as a dentist by the Western education system and Nina who "has taught English at Miranda House" (55) in India before migrated to Canada. It makes clear that both Nina and Ananda were attracted towards the western social life and their standard. They seem to be more captivated by the Canadian life than the rejection. This fascination has direct connection with Homi K. Bhabha's notion of 'mimicry' as "mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around ambivalence" (122). According to Bhabha, mimicry is stricken by indeterminacy. It is a representation of difference. It is also defined as a kind of disconnection in an ironic sense. This is a resistance which he terms 'disavowal'. In

this sense he adds, "Mimicry is thus, the sign of double articulation" (122). Bhabha makes it clear in this way:

[Mimicry] is a discursive process by which the excess or slippage produced by the ambivalence of mimicry (almost the same, but not quite) does not merely 'rupture' the discourse, but 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. (123)

Ambivalence is caused by mimicry; mimicry of other culture which cannot be complete. Mimicry is always partial and cannot reach into the depth of essence. It makes the mimic man an incomplete man. It is traumatic in the sense that he cannot dwell neither completely in his own culture nor he can adopt the other culture in totality. Both Nina and Ananda subvert the originality of both cultures; in their Indian culture and the Canadian culture. It is because they cannot assimilate any of the culture in an absolute way so there is subversion resulting split or ambivalent mentality in the subject.

There are number of evidences in the novel which show that the protagonists, Nina and Ananda are affected by the colonizer's cultural aspects profoundly in the dominant level. In the dominant level, they are fascinated by the free life of westerner who can make love or extramarital relationship with any girl or boy they are attracted to, as their wish. Nina keeps her physical relationship with Anton. As evidence Kapur writes: "Anton and she were not into having a relationship; it was purely a meeting of bodies, a healthy give and take" (269). In the same way author also shows

Ananda's extramarital relationship with a white woman through the quote: "one day he might try again with a white woman. He loved his wife; he did not want to feel that she was the only one in the world he could have sex with" (149). Similarly, Kapur even writes, "Ananda presented himself as an eligible, well-off professional, settled in a first world country, an honest, upright citizen" (72), and Ananda says "I hope nobody will think we are Christian" (210). Through all these lines, it is clear that they are fascinated or affected by the colonizer's cultural tradition. They neither assimilate the Western cultural practices completely nor reject absolutely, therefore such situation of indecisiveness or in-between results in cultural ambivalence.

Ambivalence can be seen in the major characters, Nina and Ananda who were migrated to Canada where they were distracted by their conservative or native culture, at the same time inwardly they were attracted or tempted by the Canadian romantic cultural life. Now, we can see how they are affected and allured by the colonizer's life in Canada. A fluctuating 'mimic man' on a swing moving to and fro to two different cultures not being of the one. In this regard, a post-colonial theorist, Jenny Sharpe in the essay *Figures of Colonial Resistance* writes:

Colonial fantasies about Indian center on a pseudo-aristocratic world the Anglo Indians created with their sprawling bungalows, country clubs, and polite parties or 'frolics'. Accompanying a public display of civilized life are images that show the native being freed from despotic rule, raised from their ignorance, and saved from cruel and barbarous practices. These vignettes tell of the civilizing mission, which is primarily a story about the colonizing culture as an emissary of light. (99-100)

Through the above lines, Sharpe presents the picture of colonized Indian psychology or mentality which shows the acceptance or temptation of Western culture which is the other phase of adaptation, consciously or unconsciously.

In the second part of the novel, Nina and Ananda go to watch film, *Women in Love* (122) in Halifax. Going to cinema shows that they are attracted by the Western way of free living and moving. In the halls Nina thinks: "How strange the halls in the West are" (122), shows her fascination to the western culture. Similarly, Ananda was fascinated by English movies. The culture which is shown in the English movie also greatly affects Ananda, for instance when Ananda was watching movie with his wife, Nina, they saw an end scene in the movie which has been focused in the novel. Nina becomes distracted from the drama on the screen. Kapur describes the scene: "The man had his arm around the girl's shoulders. Every so often their faces merged, their lips locked in kisses. Nina reacts, "Why couldn't they wait till they go home? How long had they known each other, was this new love or an old one, clandestine or legitimate? She marvelled at such passion in a public place" (123). This scene highlights the type of psychology or mentality developing in Nina and Ananda's mind which is exactly unusual and exotic in Indian culture. Thus, both of them have split between the western romance and Indian traditionalism being none of the camps. Likewise, while watching movie "Nina directed these visuals towards her mother and colleagues. Ananda directed them towards his uncle, aunt, Alka, Ramesh, Gary, Sue and the students at the school of dentistry" (123) also shows their ambivalent mentality.

Moreover, as an immigrant Nina adopts the food habits of the West to adjust comfortably in Canada. This can be regarded as the fascination of foreign culture, as Kapur opines; "she was there as Ananda's wife, as his responsibilities, a vegetarian,

who needed to acquire the food habits of the West in order to adopt comfortably" (135).

Kapur's *The Immigrant* also highlights the impact of imperial education upon the migrant couple, Nina and Ananda. As a project of 'civilizing mission' imperialist took Bible along with the arms, to so called civilizing people by hook and crook. Their system of education is a strongest weapon, which had a tremendous impact upon the colonized; Nina and Ananda, used by the colonizer. In this context, it is significant to discuss what the long effects upon the characters, Nina and Ananda, and how again, it also added to the ambivalence in the colonial subject. Education is the most insidious and in some ways most secret or mysterious means for cultural impacts. Unknowingly it inculcates upon the reader the essence of the dominant culture conveyed through it. Bill Ashcroft and others in *The Post-colonial Studies Reader* state, according to Gramsci's term, its application is like 'domination by consent': "This domination by consent is achieved through what is taught to the colonized, how it is taught and the subsequent emplacement of the educated subject as a part of the continuing imperial apparatus knowledge of English literature, for instance, was required for entry into the civil service and the legal profession" (425).

As important as all, education proved as a means to colonialist control, literary education had a particular strength. The brutality of colonial personnel was, through the use of literary texts in education, both converted to and justified by the implicit and explicit claims to superiority of civilization. The same thing happened in this novel; as evidence, the author writes: "Nina has taught English" (55) literature in India and "could go to Ottawa to tour the National Library, the National Science Library and the National Archives" (249). Similarly, Ananda goes to Canada for further study and "the Dean of Admissions at the Dental School, submitted

Ananda's application and explained his circumstances" (139). Likewise, Ananda's musical tastes are western- "Beethoven's Fifth symphony" is "one of his favourites" (150) and Nina is voracious reader, but her literary reference points are not Indian but Anglophone- E.M. Forster, D. H. Lawrence etc. Therefore, Nina's love of teaching English literature and visiting library and her interest of reading western writer shows, no doubt her attraction towards English language. The attraction of English is an adaptation to English culture and teaching in English is also being an English man. But, ironically a person cannot be an English man just teaching English literature and visiting library who is essentially Indian 'in blood and colour'. He/she can modify some aspects of meeting cultures in a twofold way. Anyway, English language used for the subject formation of Indian has far reaching cultural impacts upon the Indian. In the same degree, Thomas Macauley, in *Minute in Indian Education*, for 'civilizing mission' in India, asserts that:

We must present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and colour but English in taste, in opinions, in morals, and in intellect. To that class we may leave it to refine the vernacular dialect of the country, to enrich those dialects with terms of science borrowed from the western nomenclature and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population. (430)

Kapur, in *The Immigrant* presents the main characters, Nina and Ananda who are the victims of hybridized mentality because of the intersections of two different cultures; native culture and foreign culture. They are fluctuating between two cultures due to the effects of imperialism and colonialism. The suppressions and exchanges made on

them in cultural levels of human intersections by the meeting culture especially the dominant culture upon dominated culture creates a kind of problem which is ambivalence. The juxtaposition of dominant and dominated cultures excessively affects the dominated subjects, Nina and Ananda resulting them to move in a to and fro motion from one culture to another without any fixity. Helen Tiffin says, "Over three quarters of the contemporary world has been directly or profoundly affected by imperialism and colonialism" (95). Similarly, Bill Ashcroft, Griffiths and Tiffin, in *The Postcolonial Studies Reader* state that the ambivalent state of mind produces hybridized mentality. This hybridity is a new state of mind. The theory of hybridity focuses on the fact that the transaction of the postcolonial world is not a one way process in which oppressor dominates the oppressed or the colonizer silences the colonized in the absolute terms: "Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political, control, or when settler-invader dispossess indigenous peoples and force them to 'assimilate' to new social patterns" (183).

Hybridity can be studied as the resolved mentality after a long indeterminacy caused by the ambivalence. It is an outlet or way out of incongruities created by the clash of cultures. It is also "an integral part of the new formations which arise from the clash of cultures characteristic of imperialism" (183).

Kapur's principal success in this novel is to open out the whole notion of East-West encounter by, in the fine details of her writing, subtly calling in question any concept of 'Indianness' and 'Westernness' as watertight categories. The novel thus generates an indeterminate kind of hybridity that is neatly encapsulated in the moment soon after Nina's arrival when Ananda takes her to eat at the TajMahal, one of the few Indian restaurants in Halifax. To the cuisine of the Taj-"chiken do piyaza,

palakpaneer, dal, raita, and naan" Nina reacts: "Not bad, not bad at all. Not exactly like home, but distance blurred the distinction"; its "photographs of exotic, touristy India", though, are "as unfamiliar to Nina as to any other client" ('She wasn't the kind of Indian to respond to camels or colourful dancing girls'), while her husband admits he only comes there "to bring friends who think that with me they should be eating Indian food" (139-40). The whole episode serves as an emblem of the uncertain 'Indianness' of the migrant couple. Such situation creates ambivalence on them.

The fascination of Western culture is more vividly depicted in the novel when Kapur shows Nina's transformation from India to Canada. The two important aspects that shape Nina's habitus are the clothes she wears and the fact that she is vegetarian prior to and when she arrives in Canada. These two aspects also change when Nina shifts her transnational habitus toward a more western way. She arrives in Canada with her traditional wear, saris and salwarkhameezs. She holds on to her Indian habitus by wearing the traditional clothes and considers this an integral part of her identity as an Indian woman. Nina in order to fully adopt the function in the winters of Halifax, she must eventually resort to wearing western clothing suited for Canadian winters. This shows Nina's attraction towards western culture but at the same time she hates the way western clothes make her feel and look, and feels a part of her identity as an Indian woman slowly slipping away, and such situation brings ambivalence in Nina's life. The references to clothing are numerous throughout the novel, therefore indicating an important symbol of identity for Nina, how it connects her to India and how she is perceived by others. Kapur opines about Nina's behaviour: "She took out her saris and stroked the intricate woven surfaces. Banarasi, Kanjeevaram, Orissa patola, Gujarati patola, Bandhani; she had fancied carrying all parts of India to

Canada in her clothes. She spread the brightest one on the bed, and gazed at the magic of the green, yellow and red Gujarati weave" (112)

Similarly, being vegetarian is another important aspect of Nina's identity and habitus. For Nina vegetarianism is the core of their culture and believes that food connects them to the memories of India. Kapur also gives much emphasis on this. The act of cooking and eating Indian food in the novel symbolizes the shared consumption of that which is Indian. "Turmeric . . . red chilies . . . onions and garlic . . . releasing sweet sharp smells, tomatoes . . . cumin and coriander . . . these smells and imagined sights travelled across the world from north India to eastern Canada to kick sharply in the stomach" (139). However, being steadfast in her resolves to maintain this aspect of her Indian habitus, she willingly cooks Canadian cuisine and meat for Ananda, while insisting on eating her separately cooked vegetarian meals. Here, the author presents Nina as a character who is caught up in hybridity due to the cultural difference, resulting in ambivalence.

However, towards the end of the story, where Nina feels tainted by her own fidelity with Anton, a fellow student, she partakes of eating fish, and eventually meat, "after she had sex with Anton, it seemed especially hypocritical to hang on to vegetables" (266). She thus parallels her fidelity and vegetarianism to all that is pure an Indian, and her infidelity and eating of meat to that which is infected and un-Indian. This also indicates the in-between position of Nina.

In this regard, Bill Ashcroft and others in *Key Concepts in Post-colonial Studies* asserts the Bhabha's concept of hybridity:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an

international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and the articulation of culture's hybridity. (118-19)

It is the in-between space that carries the burden and meaning of culture. They even state that hybridity, in postcolonial discourse means "simply cross cultural exchange" (119). Similarly, Bill Ashcroft in his famous book *The Empire Writes Black* says: "all postcolonial literatures are cross-cultural" (39). The postcolonial text is always a complex and hybridized formation; hybridity is the primary characteristics of all postcolonial societies. Postcolonial literature presents cross-cultural scenario which is complex as well as hybridized as depicted in Kapur's *The Immigrant*

Ananda already had the "mind set of an immigrant" (17), "Ananda's love for Canada, the sanctuary. He determined to become a citizen as soon as he qualified" (46), "with a superior snigger they compared their own virtues with the shortcomings of their adopted country; look at their domestic life, the way they educated their children, their sexual morality, their marriages, their treatment of the old, etc. Then they talked of Hindu films and songs. Their heads, hearts, and purses were permanently and uneasily divided between two countries"(46), Nina too "felt oppressed by the blind acceptance accorded to a visiting daughter-in-law. She could be just anybody she told herself, then blushed at the way she sounded - so un-Indian, so tainted with Western individualism" (284). Through all these statements Kapur tries to show the hybridized condition of the migrant couple.

The influence of modernity i.e. the effects of Canadian culture can be seen when Ananda visited the Gary's home in Canada for dinner. As Gary remarks "Mom Andy doesn't eat meat, fish or chicken, he is pure vegetarian" (32), then Ananda thinks "A Brahmin like himself, but only marginally connected to vegetables. How

long could one hang on to caste taboos, for whom and for what? His parents were dead. And he had broken taboos when he drank alcohol in college", "As a first step towards a different future, he now said, my uncle eats everything-including beef" (32). And Ananda further says: "The cows there are sacred, but maybe I will commit no sin if I eat the cows here. Let's see how long it takes me, he remarked and they laughed, wanting to encourage him in steps he took to be Canadian. His life would be easier if he ate meat"(33). This proves that Ananda is affected by the western culture. Here, Ananda neither completely accepts nor hates the English culture; this is the cause of cultural ambivalence; all the time being at two indefinite locations which is actually subversion and dislocation of cultures.

Likewise, Nina's dilemma of wearing her Indian clothes has been shown by the author when Nina and Ananda set out to supermarket. Nina's hesitation of wearing Indian clothes can be seen through these lines: "After some hesitation Nina put on her plainest SalwarKameez. It was silk with embroidery at the neck, sleeves, and borders. She wished she had some ordinary clothes, but what with getting married and travelling to the west, ordinary was out of the question" (115). Through this remark we can see the Nina's dilemma due to the cultural effects upon her.

Kapur, in *The Immigrant* also portrays Ananda's fascination with her fair skin and white skin. Prior to his arranged marriage, the woman he had relationship with were the typified blonde, blue eyed, white skinned, sexually assertive women of the West. His inability to detach from these women and his need to relate to them depicts his aversion to his own culture and to desperate effort to assimilate into western society. Naturally when the woman he marries is the opposite of this, he makes every effort to westernize her so that she would be seen less Indian and fit better in Canadian society.

Ananda's fascination towards modern culture can be seen when he does not ask for any dowry for the wedding and take care of most of the expenses, thus implying that he is a modern and western man who has not succumbed to the Indian oppressive tradition of the dowry. He initially treats Nina with respect and affection. However, later Ananda emerges as he tries to control Nina's dress, eating meat, name, sexual practices, and even her desires to have children. This is because Ananda finds it necessary that Nina fit in with white Canadian society by discarding all things that identify her as an Indian woman and as an immigrant. This stems from his own need to assimilate with white Canadian society so that he too is not seen as an immigrant and that he can benefit the socio-economic equality he desires. According to Kapur, "They [Canadian society] were the ones among whom he, and now she, intended to pass their lives, and it was important they be understood for what they were, rather than be judged by stereotypical ideas" (148).

According to the discussion made in the theoretical approach, ambivalence is caused because of two opposite feelings at the same time or in other words being uncertain about how you feel. As already discussed the two opposite tendencies developed in the novel; one rejection or resistance of alien culture and the other acceptance or fascination of alien culture, the discussion is now has come to a logical arrival to show that the novel is full of cultural ambivalences. It is whether to mimic or reject foreign culture at the same time whether to reject or accept one's own original culture.

When we see the histories of cultural contacts, the whole history of British colonialism has that deep meaning embedded in it. In various junctures of cultural encounters people have experienced cultural trauma. This trauma is the result of that cultural ambivalence. Therefore taking the reference of the developed theoretical

approach cultural ambivalence is the situation when one comes in the cleft of two cultures and cannot decide in absolute terms to remain in one's own culture or to jump to the exotic culture. It is the matter of cultural relativity rather than the monolithic or linear one way cultural practice.

Kapur presents her protagonists, Nina and Ananda are in a cleft of two cultures. Sometimes they hate the foreign culture and sometimes his own. Similarly, in parallel lines they become inclined towards the foreign culture and also love their own culture in which they have been brought up. So, they do not have any concrete view of either culture. They are in between the fascination and rejection of two cultures. It has been already discussed in theoretical approach that this state of mind is termed as colonial mentality which is constructed by 'mimicry'. Colonial mentality is a state of indecisiveness, indeterminacy or after all cultural ambivalence. Both Nina and Ananda are brought up in the Indian orthodoxical culture so every aspect of their cultural specificities are deep rooted in their blood so he cannot be liberated essentially from his cultural bearings as simply as they wish. On the other hand both Nina and Ananda are educated and build their ambivalent subject in Western education system so they are affected by the impacts of both foreign and original culture. Now they are in the verge of two opposite or totally different cultures. They seem to be neither absolutely of one or other culture. This is what called the cultural ambivalence. They are a kind of hybrid product but this can be seen as a post ambivalent situation. Hybridized mentality is a kind of resolved mentality. This mentality is a share of two cultures.

As Homi K. Bhabha discusses, ambivalence is product of 'mimicry'. It is a long discursive process. Kapur's central characters, Nina and Ananda seem to be both incomplete and virtual: neither are they English like nor are they a totally Indian.

They are in an absurd dislocation of culture so according to Bhabha's terms they are an item of mockery or irony. Hence, this research shows the fluctuation of characters between two opposite tendencies of attraction and resistance towards two different cultural practices which results in their position of cultural ambivalence.

III. Exposition of Ambivalence in Kapur's *The Immigrant*

In summing up the analysis, Kapur's *The Immigrant*, a postcolonial Indian novel in English, dramatizes the cultural ambivalence of the protagonists, Nina and Ananda. They after their arrange marriage, migrated to Canada where they face the tremendous effects of cultural encounters: loss of one's own culture by mimicry, fascination of dominant culture, rejection of other culture and the ambivalent mentality developed in affected subjects due to the expansion of Western colonialism across the countries. The protagonists, Nina and Ananda are the affected subject of this cross cultural intersection. Due to the meeting of two cultures; their original Indian culture and foreign culture, remain ambivalent.

Both Nina and Ananda's education in English, migration to Canada and their upbringing in a middle class Indian family that is immensely influenced by Western colonial rule on the one hand and the legacy and essence of own cultural intimacy on the other hand makes Ananda and Nina a fluctuating subjects from one culture to another. It is obviously exposed in the textual analysis that their fascination with and rejection of both Indian and Western culture parallel, resulting in ambivalence.

Kapur, in *The Immigrant* exposes the ambivalent condition of characters by presenting them in-between the two different cultures. Due to the cultural differences, Nina and Ananda are in undecided state: neither they absolutely acknowledge nor throw out the western culture. Eventually they are caught up in the position of ambivalence. Immigrant couple, in foreign country encounters totally different Canadian culture in terms of food, clothing, thanksgiving, celebrating Christmas, changing name, keeping extramarital relations, habits, language and ideology and sharing the old indigenous Indian culture and the new metropolitan one at the same time, remain in two minds. Ananda had never dreamt of leaving India. His ambitions

were simple. He wanted to make enough money to look after his parents and repay them for the time, love and hope they had invested in him and later on going to Canada, are two opposite tendencies of rejection and 'mimicry' which again locate him in ambivalence. His going to Canada for further study of dentistry, keeping relations with white women, forcing Nina to be like Canadian, wanting something western and exciting, visiting Indian restaurant in Canada, changing himself from strict vegetarianism to carnivorous, and thus, all these expose his ambivalent mentality.

So, Nina and Anandas' consciousness during the configuration of their subject, in the postcolonial condition is a very complex process. Their contact with the western culture leads them to in-betweenness or indecisiveness. This in-betweenness or indecisiveness is characterized by the contamination of meeting cultures. There is a loss of both western and Indian culture because neither they entirely belong to Canadian nor Indian. Thus, their identity becomes hybrid.

Kapur's *The Immigrant* is the realization of the writer through the characters of the existing cultural ambiguity in the society. The novel exposes the varying culture and trends that exist even within the so-called superior Western culture. There are different cultures which have their own values that should be accepted and recognized by people of varying customs, traditions and beliefs. Nina and Ananda in alien country subvert the Western culture because they cannot accept the dimension of each and every aspect of it completely. At the same time they too fascinate with it. They always seem to be in the verge of accepting and rejecting the Canadian culture. It means they are caught up in the position of ambivalence due to the cultural differences. Nina cannot adjust herself in the alien country. She feels alienated, divided, hybridized with plural identities simply due to the cultural differences.

Ananda and Nina are the representatives of the subversion of Western culture because they cannot accept the dimension of each and every aspect of it completely. They always seem to be in a dual consciousness of whether accepting and rejecting the Canadian culture. Ananda wants to be like Westerners, he settles in Canada as a well-known dentist and his adaptation of English culture on the one hand, and their celebration of Diwali in foreign land, visiting Indian restaurant in Canada, marrying with Indian girl, Nina on the other shows his fluctuation between the cultures in which he is an ambivalent subject. Similarly, Nina loves Indian culture on the one pole and goes to Canada for better career on the other. Thus, it is proved that there is a complex of power play purported by Western and Indian institutions in a socio-political, economical and after all cultural level. Both Nina and Ananda are torn between two opposite cultures which place them into an ambivalent condition.

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