TRIBHUVAN UNIVERSITY

Faculty of Humanities and Social Sciences

Hybrid Consciousness in Anita Desai's *The Village by the Sea*

A Thesis Submitted to the Central Department of English

In Partial Fulfillment of the Requirement for the

Degree of Master of Arts in English

By

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Letter of Recommendation

Mr. Dayanand Goit has completed his thesis entitled "Hybrid Consciousness in Anita Desai's *The Village by the Sea"* under my supervision. He carried out his research from 2059/05/01 B.S. to 2066/12/02 B.S. I hereby recommend his thesis be submitted for viva voice.

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Approval Letter

This thesis entitled Hybrid Consciousness in Anita Desai's *The Village by the Sea,* submitted to the Central Department of English, Tribhuvan University by Mr. Dayanand Goit has been approved by the undersigned members of the Research Committee.

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Abstract

Anita Desai in *The Village by the Sea* carves out a picture of the post-colonial period in India that conveys information about the fact how colonizers got their mission accomplished, that is to sow the seeds of capitalism and expand their market by bringing about a drastic change in the economic system in India. Bombay represents the implication of the entire colonial project which victimizes people of the rural India like Hari and compels them to lose their native identity in the post-colonial context. Hari is depicted to represent the people in postcolonial era who suffer identity crisis due to his double consciousness. He is culturally hybridized and now is in the ambivalent position in the sense that he can neither feel to be a complete villager nor has he tottaly adopted the urban life. Consequently he is in in-between situation and his plight is problematic and confusing.

Contents

I. Interaction between Native and Urban Culture

Anita Desai's *The Village by the Sea* deals with the subject of hybrid consciousness of the characters portrayed within. It carves out a picture how Hari is suspended between two cultures: the rural and the urban. In the former he is disappointed and totally desperate and sees no hope of success and economic progress but in the latter he looks forward to winning and changing his family condition which is desolate. Thus, norms, values, traditions and trends of the Indian rural life are contrasted to the culture of the urban India in much pretty manner. Hari as a responsible person in the family makes a journey from his village, Thul to Bombay with the expectation of getting things improved through prosperity. He is in-between condition. On the one hand, he is emotionally so attached to the village and the life style of Thul and on the other he suffers economic crisis hereby and thus is inclined to leaving for Bombay. He has double consciousness that he knows well about his current plight in Thul and at the same time he sees possibilities of bringing about a sort of transformation by earning money in Bombay.

The poverty of the Lila's family is very evident in the writings of Desai. Throughout *The Village by the Sea*, poverty is emphasized over and over to promote the theme and hence develop links with other themes such as superstition and helplessness which are the dominant aspects of the rural India. Lila "went in with a tumbler of tea" and she "stopped to add a little extra milk to it" (7) shows that she is very caring of her mother as she adds some more of the 'precious' milk for her mother. The mother "lay on the string bed on some old grey sheets" (8) demonstrates that they cannot afford mattresses, and the adjective "old" gives a very negative feeling towards their possessions. Her mother "looked like a crumpled grey rag lying was "an occupation for women" (10) discloses that Hari is

trying to protect his manliness. Another instance of his self consciousness is brought out when he goes fishing with a net, "He did not like to be watched" (11). The fishing fleet has come in from fishing; the fish market opens on the beach, and all the villagers haggling for fish. When he returns home, Bela falls down and dirties her skirt. When Hari asks her who will wash it she responds, "Lila will wash it" (14) reveals the fact that they have no care for their hardworking sister. Hari displays another aspect of his character when he makes up his mind in, "He was not clever" (15). In these context, the consciousness emerged in Hari is ambivalent since it does not have any concrete and fixed form. Rather currents of his mind are in constant flux.

Desai, very brilliantly, states the fact that family harmony unity energies one to overcome every sort of problem. Hari, the central figure, in *The Village by the Sea*, leaves school and is determined to earning money to release his family from economic crisis. Though he is too young to take such responsibility, he is morally bound to do so. As a matter of fact he is in dilemma what to do and what not to do. On the one hand, he is to quit school and on the other he has to save the family. He is obliged to make a choice out of these two. He is not mature enough that he can lead the family but the situation compels him to grow up psychologically and thus gets prepared to enter the world of challenges and experiences. There is no way out before him. Along with his resolution, his sister, Lila's role seems equally crucial and noteworthy. Lila feels responsible as well in helping the family facing different challenges. The very fact can evidently be through the speech of Lila here: "She had given up going to school long ago, so that she could stay home and do the cooking and washing and look after the others. She got up to start" (8). Lila can not remain silent in the family affair. Rather she shares the miseries and

pains in order to lessen the ongoing economic challenge. Rather she has already decided to work as a family caretaker to help her brother Hari. Her position is in-between in the sense that she guides the people who come from city to Thul. There is a mixture of consciousness one that of the city and the other is of the village. She lives in the rural area but depends economically on the urban people craves out a picture that she does undergo the hybrid consciousness. She does not want to leave her brother, Hari alone in the world of struggle for economic gain. She is really so selfless that she has already kicked out the school in order to accomplish her moral duty. Despite being unskilled to do something of great income, she is determined to performing as a family caretaker.

Lila's adventurous and bold personality can be seen in her task she accomplishes: "But he no longer fished, he had sold his boat to pay his debts, her mother was too ill and weak to get out of her bed and it was Lila who came to begin the morning with an offering of flowers to the sea" (3). Along with Lila's devotion towards her family, her family's critical situation can closely be observed in the extract as well. On the one hand, the family has to pay debts and on the other hand mother is deadly sick. It refers the fact that the family is in the need of two things: money and family caretaker. As the requirement of the family Hari and Lila are prepared to fulfill the demand one as a money earner and other as a family caretaker respectively. The joint effort of these two children is to demolish the walls of the extant problem of the family.

Despite the general assumption of hybridity as a positive and progressive in-between position in the contemporary cultural analysis, the concept of hybridity has had a checkered career. Through an historical examination of the concept of hybridity, Robert

Young demonstrates the contradictory and ambivalent nature of the characters in *The Village by the Sea.* He writes*:*

> Hybridity in particular shows the connections between the racial
>
> categories of the past and contemporary cultural discourse: it may be used
>
> in different ways, given different inflections and apparently discrete
>
> references, but it always reiterates and reinforces the dynamics of the same
>
> conflictual economy whose tensions and divisions it re-enacts in its own
>
> antithetical structure. There is no single, or correct, concept of hybridity; it
>
> changes as it repeats, but it also repeats as it changes. (27)

Hybridity is thus a loaded, historical term that changes, yet contains its past within it. The contemporary usage of the concept in cultural criticism generally ignores this shady past, focusing on the cultural element of grafting and in-betweenness, rather than on the racial theories interred within. An abstracted contemporary cultural emphasis conceals hybridity's historical provenance and obscures the ongoing material effects of its colonial imbrications. Hari's family is in dire need of money that is the feature of capitalism and the consequence of the colonialism. His mother is sick and father is a heavy drunkard and thus the entire family undergoes various problems.

Hari in Bombay is deprived of a secure sense of personal identity is emotionally too incapacitated to encounter social, economic and spiritual problems. His emotional desertification is the consequence of his failure to achieve authentic location in Bombay. There is no equality, fraternity and liberty especially for people who belong to the rural part of India like Hari. Thus he achieves the knowledge of both rural India and urban one which doubles his consciousness. There is an irony in the life of Hari when he is in

Bombay. In fact culture creates identity humor behavior of individuals but he loses all in all there. He is deprived of individual identity. He in the beginning neither can leave Bombay immediately nor can feel comfortable to work there. Despite many challenges he stays there till he earns the amount of money that can help him buy few clothes and save money for mother's treatment.

As a matter of fact people cannot assimilate into new culture that creates identity crisis in people's lives. The culture that is supposed to be superior dominates, authenticates, legitimates, denotes and validates others who are assumed to be inferior. Hence Hari is postulated to be inferior since he belongs to the village and people well settled in Bombay are we and the rest are others. Ambivalence treats the relation among urban and native, self and other in terms of co-presence, interaction, interlocking understandings and practices, often within asymmetrical relation of power that is inscribed and reproduced within hybridity. The legacy of subjugation is positioned for remedying and mutual recognition in which to create reciprocal understandings, knowledge, and claims in the world that they can bring into the in-between situation. Likewise the superiority of new culture especially urban one dominates people from the rural area. Hence, Hari is under domination of the urban culture that attributes selfishness, individuality, self-centeredness, business, calculation, corruption, sexual perversion etc.

He is depicted in such a way that he embodies the in-between persona. He learns some methods of the world of capitalism that is the contribution of colonialism that is watch mending and thus decides to make money after going back to Thul. Hari is a changed person. He is neither totally metropolitan nor does he remain native. His

ambivalent consciousness compels him to behave with people of both domains urban and

rural accordingly. Thus he expresses his hatred to the imperialism and at the same time

his hatred to the villagers as:

> In countless small ways the scenes and settings certainly belongs to my
>
> life. Many of the minor characters and incidents are also based on real life.
>
> But the major characters and the major events are either entirely imaginary
>
> or an amalgamation of several characters and happenings. One can use the
>
> raw material of life only very selectively. (*The Indian* 225)

Hari seems much possessive and speaks as if he is a feudal and the text *The Village by the*

Sea consists of real as well as imaginary incidents which leads the form of the text

ambivalent itself.

Desai advocates the postcolonial culture that is of hybridized in nature and this

space is the space of negation and interaction between different cultures. Most of the

problems that Hari encounters are the result of the postcolonial condition of the

ambivalence. In terms of cultural identity there is nothing completely original in the world.

Desai has attempted to adopt the new culture, custom, and language and value systems of

such society. However, she makes efforts to convey the message that original and native

culture is much required. Desai celebrates hybridity, impurity, intermingling,

transformation that comes from new and unexpected combinations of human beings

cultures, ideas, and politics, "the struggle over this symbolic heart of empire piece of real

being locked out of one of the most rapid and dramatic periods of restructuring and

properly speculation ever seen in the city and its surrounding" (Jacobs 38).

In-between space is a space of negotiation because the people of postcolonial world have to negotiate to adjust in the postcolonial mosaic culture. Since most of the postcolonial cultures bear the legacy of hybridity; it is a fundamental reality of the space and its inhabitants. Homi K. Bhabha describes the in-between position of hybrid existence as a third space that emerges between the traits of two mixed cultures. Desai provides an interesting look to acknowledge the recent expressions of in-between space and the postcolonial world. Hybridity experiences Desai's character Hari. As a child, he becomes increasingly aware of the pull between rural tradition and urban modernization. Hari also implies the fact that fully expressed identity is not possible in such a situation. His experience is seen as the experience of a colonized man. His achievements are eternal colonial concepts. He wants to protect a certain image. He is good at creating the image, but unable to maintain. He tries to adopt the urban practices because of undecided mentality. The political purpose of representation is to expose the falsity of this mode of presenting the colonial subject as another to the self of governing colonial culture. What distinguishes Anita Desai from other writers is her preoccupation with the individual and her inner world of sensibility the chaos inside her mind. Like her contemporaries Ruth Jhabvala, Kamal Markandaya, Nayantara Sahgal, she does not focus on the social, political, economic, cultural problems alone.

II. Cultural Hybridity

Hybridity originates from the Latin *hybrida*, a term used to classify the offspring of a tame sow and a wild boar. A hybrid is something that is mixed, and hybridity is simply mixture. As an explicative term, hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th Century. Scientific models of anatomy and craniometry used to argue that Africans and Asians were racially inferior to Europeans. The fear of miscegenation that followed responds to the concern that the offspring of racial interbreeding would result in the dilution of the European race. Hybrids were seen as an aberration, worse than the inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of the humanitarian age of Enlightenment, social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term hybridity.

Hybridity refers in its most basic sense to mixture. The term originates from biology and was subsequently employed in linguistics and in racial theory in the nineteenth century. Its contemporary uses are scattered across numerous academic disciplines and is salient in popular culture. This chapter explains the history of hybridity and its major theoretical discussion amongst the discourses of race, post-colonialism, identity (social science), anti-racism, multiculturalism, and globalization.

The history of cultural hybridity and its textual expressions goes back to the era of colonial occupation when the colonizers intruded the militarily weak countries and

established their rule. Jacobs states, "Through hybridity, a postcolonial effectiveness is returned to the colonized, who steer a subversive returns to the colonial heart" (28).

Postcolonial effectiveness is returned to the colonized people through hybridity. The antecedent for this discourse falls in complex negotiation between colonial's objectless and modernity's new historic subjects i.e. the colonizers and the colonized. Colonizers steer a subversive return to the colonial heart, "Yet while the implications of hybridity for the issues of authorization are ambiguous. Ambivalence describes fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance". (13) This should not establish opportunities for speaking which are outside on unavoidable politics of power. The recovery of the agency of the colonizers is found in colonial discourses. Their responses refer to the same trouble that various documented histories of overt resistance of colonial are displaced by articulations of subversive excess.

The individual and collective response of the people of hybrid cultures and societies towards their own situation has often taken form of anger and frustration. In postcolonial writing, such effects of hybrid articulation have been felt and expressed in diverse ways. By the time, it was important to encourage a situation in which a multiplicity of 'English' is able to co-exist as opposed to a world in which one metropolitan English was dominant. English language has attracted support in the postcolonial societies because of its historical homeland, "the language has proved to be a generous and accommodative traveler" (Boehmer 21). By adopting local idioms and cultural referents, English in non-urban world is acclimated, made national. This evidence is postcolonial narratives. Post-independence societies established new metaphors of nationhood not only to rewrite history, but also to create and frame defining symbols for imagining the nation. Using conceptual structures

drawn from local tradition, they made an effort to integrate the cultural life of the past with their post-independence urbanized realities.

Furthermore, transformation of culture leads to identity crisis in the life of an individual, as s/he could not assimilate the new culture. Ambivalence causes transformation not only in social, cultural or economic status of an individual but also in the first place in one's consciousness. If a person is already considering the idea of moving, s/he will make decision about possible responses. Cultural dualism is the result of interaction between an individual and their environment. She does not deserve the same what she wished for. So, his characters are shattered and feel alienated from their homeland and cultural background. Here, she lacks spirit to face possible challenges that would come in future.

Hybridity is one f the most widely employed and most disputed terms in the postcolonial theory. It commonly refers to creation of new transcultural forms within the contact zones produced by the colonization. The ambivalence experiences are the cause of hybrid articulation. Such expressions steam from the realization of the lack of cultural roots, identity and the in-between spaces that provide the location for resistance as well as the desire in poet to articulate her mixed cultural heritage. Hence, post colonialism becomes the problem of fixed narratives regarding culture rather than as part of the solution. The colonial settlers once they arrived in strange land felt the necessity of establishing new identity since they were displaced from their own point of origin. The colonial discourse, because of its domination and control in relation to the culture of the colonized people, leads people of colonized country to ambivalent condition. The mimicry of urban learning is being hybridized. Identity results in crisis when location of culture is not in specific of time, space and culture. Homi K. Bhabha finds oneself in one location or

image 'problematic' since the posited subject "finds or recognizes itself through an image which is simultaneously alienating and hence, potentially confrontational" (Mongia 46). It is an outcome of hybridization. Hybridity draws on local and transnational identification and it generates historically new mediations.

In the same vein, Arjun Appadurai concerns the previous privileging of the local. The representational in Western analyses of 'native' peoples has drawn him toward a celebration of deterritorialization in his discussion of disjuncture and difference in the new cultural mediascapes of late capitalism. Here he has sought to escape the metonymic freezing of peoples' lives in Western anthropological discourse through an emphasis on historical mobility and ongoing displacement. Teresia Teaiwa has similarly foregrounded the figure of the traveling native in an effort to complicate a facile dichotomy between the tribal and the diasporic.

In all of these works, there is a powerful critique of prior narratives of fixity and mobility, and the power relations involved in them. This broad conceptual understanding of the ways in which the invocations of diaspora can have critical material and symbolic effects has provided a crucial impetus for scholars to further their research into the roots and routes of specific diaspora histories and geographies. Despite the imperative to contextualize, however, many contemporary poststructuralist theorists have seized on the progressive theoretical potential of the term itself, and abstracted it away from the situated practices of everyday life. The identification of peoples who have multiple loyalties, move between regions, do not occupy a singular cultural space, and who often operate in some sense exterior to state boundaries and cultural effects, has proven attractive for theorists who have sought to disrupt normative narratives and understandings of nation and culture.

Those in literal motion in-between nations or outside of proscribed, static cultural locations become vaunted as the potential locus of cultural understandings that resist hegemonic norms of both race and nation.

The same abstracting away from a situated historical perspective has also occurred in numerous discussions of hybridity. The standard dictionary definition of the term is of a thing derived from heterogeneous sources or composed of incongruous elements. Not surprisingly, this definition has proven attractive for those interested in questions of identity and the constitution of subjectivity in a postmodern era. Many cultural theorists herald the ways in which apparently hybrid subject positions can facilitate multivocal communications and the production of syncretic cultural forms. Owing to the manifest lack of an essentialized or fixed identity, the hybrid stands as the perfect conduit for poststructuralist understandings of the advantages of pluralism, ambivalence and non-fixity. Because of its neither-nor nature, hybridity is celebrated as a process rather than a thing; its inherent resistance to fixed binaries causes it to remain in a perpetual state of flux, related to and yet not originating from or causing other moments, spaces or entities. For many cultural theorists, it is this mobile undecidability that posits hybridity and hybrids as the perfect interlocutors of resistance to essentialist narratives.

With both diaspora and hybridity it is the spaces in the margins, the unfixed spaces *in-between* states and subject positions that are vaunted as the location of resistance and intervention in hegemonic narratives of race, culture and nation. Homi Bhabha, for example, writes of the importance of the "turning of boundaries and limits into the *in-between* spaces through which the meanings of cultural and political authority are negotiated" and heralds the "international dimension both within the margins of the nation-

space and in the boundaries in-between nations and peoples" (4). Bhabha posits hybridity as a form of in-between space, which he terms the "third space", a space inherently critical of essentialism and conceptualizations of original or originary culture. He writes, "For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge" (211).

For Bhabha, a critical component of these in-between spaces is ambivalence—the avoidance of completeness or closure, and the notion of a thing (or space) holding its opposite within it: in Marx's more felicitous phrase, that which is "pregnant with its contrary". Following Derrida's discussion of language, Bhabha looks at "incomplete signification", or the places where connections in meaning are incomplete and ongoing and relates this to the spaces of the nation that are also incomplete or always already in process. In order to negotiate the meanings of cultural and political authority in the nation, Bhabha believes it necessary to examine the formation of the nation in the act of formation itself. The interrogation of the nation-space in the act of its composition, in medias res, enables the alteration of its hegemonic narration. For Bhabha, these incomplete, processual spaces are the ambivalent, "in-between" spaces of the margins that allow for intervention and resistance in the narrative of the nation as authentic, whole and complete. He writes:

> To reveal such a margin is, in the first instance, to contest claims to cultural supremacy, whether these are made from the 'old' post-imperialist metropolitan nations, or on behalf of the 'new' independent nations of the periphery. The marginal or 'minority' is not the space of a celebratory, or utopian, self-marginalization. …In

this sense, then, the ambivalent, antagonistic perspective. In this

sense, then, the ambivalent, antagonistic perspective of nation as

narration will establish the cultural boundaries of the nation so that

they may be acknowledged as 'containing' thresholds of meaning

that must be crossed, erased, and translated in the process of cultural

production. (4)

In this conceptualization, in order for there to be an ambivalent, antagonistic perspective of

the nation—an "ambivalent margin"—there must first be "containing thresholds" or

cultural spaces which can be marked in the process of their creation. Once "marked" these

boundaries can then be crossed and erased. In a sense then, the possibility of intervention

requires the nation to be conceptualized as a culturally bounded space; boundaries can be

recognized in the act of their formation, and only once recognized can they be transgressed.

The emphasis on the cultural spaces of the nation—spaces which can be marked

and then crossed—lead a geographer to the more prosaic, yet critical question: what are the

actual physical spaces in which these boundaries are crossed and erased? In Bhabha's work,

however, nation-space is always abstract space, and it is always culturally inscribed. This

abstract, cultural space, furthermore, provides the crucial contradictory place from which

the pedagogical, "archaic" time of the nation can be exposed as ambivalent. It is through

his juxtaposition of pedagogical time, wherein people are the 'objects' of the myth of the

nation, and performative space, wherein people are subjects of the myth and act in its

ongoing creation, that Bhabha is able to locate a position of potential intervention in

national narratives. The slippage from a theoretically constructed, bounded cultural space

to an abstract space "in-between nations", however, leaves the crucial space of

intervention— the "ambivalent margin"—dangerously unmoored. Without context, it is possible to locate resistance in all spaces in-between, in every liminal movement and minority discourse that supplements the nation and thus forces a renegotiation of political and cultural authority.

As Matthew Sparke has noted in his discussion of land claims by two first nations, the Gitskan and the Wet'suwet'en, against the federal government of Canada, this abstract notion of space neglects important questions related to the actual, often violent historical production of the spaces of the nation. In Bhabha's formulation, there is little sense of how the production of space can generate the terrain on which homogenization is secured, or the possibilities of "how space can be produced to co-opt plural traditions and histories into an abstraction of the single territorial collectivity we call the state" (Spake 56). Depending on the context and the social relations involved in the production of space, the abstract spaces of cultural liminality *"within the nation"* that may be generated through the intervention of the performative might equally well become spaces of closure and cultural homogenization. Or, as in the case of Hong Kong immigrants in Canada, the spaces created from a minority discourse within the nation might be strategically produced as the spaces of capital accumulation. Thus, Bhabha's psychoanalytical emphasis on the transgressive position of the liminal relies on an abstraction away from the material social conditions of actual borders and spaces. He writes:

> The liminal figure of the nation-space would ensure that no political
> ideologies could claim transcendent or metaphysical authority for
> themselves. This is because the subject of cultural discourse-the
> agency of a people-is split in the discursive ambivalence that

emerges in the contestation of narrative authority between the
pedagogical and the performative. This disjunctive temporality of the
nation would provide the appropriate time-frame for representing
those residual and emergent meanings and practices that Williams
locates in the margins of the contemporary experience of society.
(299)

This understanding of the liminal figure of the nation-space privileges the political ideology of the state but elides the importance of economic ideologies. If the 'origins' myth of the pedagogical is one based on capital accumulation as well as on political narratives of tradition and territory, then the ongoing production or "performing" of the nation may actively extend an economic ideology. So-called "residual and emergent meanings and practices" may operate to extend the "transcendent" authority of laissez-faire capitalism as an all-embracing economic system—even while simultaneously diminishing the political authority of other national narratives. Bhabha's reliance on the political and cultural narratives of pedagogic nation-building allows him to code new or "emergent" narratives as inherently transgressive. This obscures the numerous ways in which culture always bears, as Adorno puts it, the stigmata of capitalism, and neglects to discuss how emergent or "counter" narratives can be used to further entrench regressive economic narratives.

In addition to the implicit connection between emergent narratives and progressive politics, Bhabha also explicitly links counter-narratives with an anti-essentialist agenda. He writes, "Counter-narratives of the nation that continually evoke and erase its totalizing boundaries—both actual and conceptual—disturb those ideological maneuvers through which 'imagined communities' are given essentialist identities" (300). Recent research by

scholars such as Luis Guarnizo and Schiller, Basch, and Blanc-Szanton, however, has

shown how accelerated transnational movements of capital and people across state borders

have initiated new cultural narratives that both "evoke and erase" the totalizing boundaries

of the nation-state, but also draw on and rein scribe "essentialist identities." In Guarnizo's

study of Mexico, for example, he has shown how the capital remittances of transnational

migrants have proven so lucrative for many provinces that they have spurred an interest by

the state in extending its control across international borders. In addition to the allocation of

new kinds of resources and support for its cross-border citizens, including the option of

dual citizenship, a state discourse of "Mexicanness" has reappeared. In this case the

transnational movement of people and capital, which in the past was considered politically

dangerous to a totalizing state authority, has led to a new essentialist discourse about

Mexican identity.

The new essentializing narrative of an 'imagined community' crosses previously

fixed national boundaries and calls them into question, yet it is promulgated primarily from

within the state itself. Transnational processes and spaces have led to new kinds of

manipulations of community and nation, and narratives and counter-narratives of

essentialized identities are used strategically by the state as well as by a multitude of other

actors. Bhabha writes of *Nation and Narration,* "The representative emblem of this book

might be a chiasmatic 'figure' of cultural difference whereby the anti-nationalist,

ambivalent nation-space becomes the cross-roads to a new transnational culture (12)". But

his belief in the resistant, anti-essentialist nature of the transnational is abstracted away

from the actual movement of people and capital across borders.

As with the anthropologists' reversal of mobility and fixity, Bhabha's project of destabilization is important, and his emphasis on the links between language and nation-making invites a continual rethinking of the impact of the cultural. Yet the perpetual abstraction of space in his analyses allows for various theoretical slippages and makes an actual site of political intervention a slippery slope indeed. Robert Young argues that the critiques of Bhabha's "textualism and idealism" from scholars such as Mohanty, Parry and Ahmad involve a form of "category mistake": Bhabha's discourse analysis can provide a "significant framework" for more materialist-historical inquiries by emphasizing the ways in which language is not transparent, innocent, ahistorical or simply instrumental, but a major part of a system of control. The other "forms of analysis" of colonialism that Young outlines, such as "historical, geographical, economic, military [and] political", which he argues can be framed by colonial-discourse analysis. Without this articulation, the ways in which the actual historical production of actual spaces is predicated on social relations of power, and influences the ways in which the nation is created, defined, imagined and maintained can become mute.

The dangers of ignoring history are also evident in the very concept of hybridity itself. Despite the general assumption of hybridity as a positive and progressive *in-between* position in contemporary cultural analysis, the concept of hybridity has had a checkered career. Through an historical examination of the concept of hybridity, Robert Young has demonstrated the contradictory and ambivalent nature of the term. Its deep imbrications in the scientific definitions of various racialization processes in Britain in the 19th century reflects its ability to transform itself and participate in the theoretical constructions of different eras. Its very transmutability—from a central position in biologism and scientism

to a central position in culturalism—prompts Young to ask whether and how much our ideological networks and cultural categories have actually changed. He writes:

>Hybridity in particular shows the connections between the racial categories of the past and contemporary cultural discourse: it may be used in different ways, given different inflections and apparently discrete references, but it always reiterates and reinforces the dynamics of the same conflictual economy whose tensions and divisions it re-enacts in its own antithetical structure. There is no single, or correct, concept of hybridity: it changes as it repeats, but it also repeats as it changes. (27)

Hybridity is thus a loaded, historical term, a "keyword" that changes, yet contains its past within it. The contemporary usage of the concept in cultural criticism generally ignores this shady past, focusing on the cultural element of grafting and in-betweenness, rather than on the racial theories interred within. An abstracted contemporary cultural emphasis conceals hybridity's historical provenance and obscures the ongoing material effects of its colonial imbrications. A pertinent contemporary example of hybridity's glorification at the expense of the historical and material is evident in a recent article on hybridity in t*he Hong Kong Intellectual*. Lee says in this regard, "We intellectuals need to define our CCD [culture of critical discourse] from 'within' Hong Kong's hybridized culture which is at the same time within and without the legitimized purer cultures, straddling a problematic position between the East and the West" (18). In Lee's work *the Hong Kong Intellectual* is positioned as the perfect hybrid subject—one whose "mixed-code hybridized language" can aid in the "perpetuation of Hong Kong's culture as a hybridity" (21-22). It is both this

linguistic liminality and the ambivalent position between national cultures which Lee believes enables new spaces of resistance and new kinds of interventions in the national narratives of "Great China" and "Western civilization." He writes:

> Translation and mimicry produce a new hybridized subjectivity and culture which are precisely those of Hong Kong people. The role of Hong Kong intellectuals is to represent such subjectivity and culture, and their ambivalence, in order to deconstruct the illusion of cultural purity that many Hong Kong people still cling to: either the dead tradition of Great China, or the blind worship of Western civilization. (19)

Lee argues that intellectuals who grew up in *Hong Kong*, and are either still in Hong Kong or have now emigrated to the West, would likely identify themselves as Chinese, or as a hybrid, or as "someone from Hong Kong—a purely geographical location devoid of national boundary and cultural identity" (12). The discussion of Hong Kong as a site "devoid of national boundary and cultural identity" is made in many places, as he discusses the territory's "lack of national identity" and cultural authenticity. As Hong Kong is depicted as a place *in-between* China and the West, without real national borders and thus without any national imagining of a common territory, tradition or origins, Lee posits Hong Kong people as subjects uncompromised by the myth of origins or the necessity to "perform" or supplement the nation.

In Lee's analysis, it is Hong Kong's politically ambiguous and culturally ambivalent situation that has created the potential for a progressive "hybrid" intervention. The tremendously successful capitalism of the colony, noted by most of the rest of the world, is mentioned only as one of the reasons that Hong Kong has been a blind spot for post-

colonial discourse; in other words, because of its very success, it has deconstructed the "romanticization of the colonialism-wrecked East" (12) and thus provided unsuitable fodder for numerous post-colonial critics. The separation of the economic and the cultural in his analysis is most clearly marked in the discussion of language, where linguistic liminality is theorized as a site "in-between", a space that allows and facilitates critiques of both Great China and western civilization. Yet this "third space" is clearly a space related to capital accumulation in a very literal sense. As the author notes himself, English is learned as a tool in Hong Kong— one that is strategically important for business and a "necessity for social mobility and white-collar employment" (13). It is this English, incompletely learned, or learned and manipulated that forms the Chinglish hybrid which

Lee finds so subversive. Language is theorized here as a product of colonialism and capitalism, one that allows for an in-between subject positioning that may resist national narratives of authenticity and purity. Yet there is no conceptualization of how language may also be productive of spaces of colonialism and/or capitalism. Theorized in the abstract and culturally inscribed, a "hybridized vernacular" and "mixed-code language" is posited as inherently progressive because of its creolized nature. It is produced by economic and cultural forces, but then takes a position of antagonist ambivalence in an abstracted "third space". The economic provenance of this hybrid is lost, as is its potential to produce spaces that may be violent, retrogressive or strategically materialist.

The problem is compounded by the notion of language as something that is chosen and wielded at will. As Poster and others have discussed at length, people are constituted by and through language. The belief that Hong Kong intellectuals can define our CCD from 'within' Hong Kong's hybridized culture and manipulate this hybrid discourse in politically

progressive ways, neglects the ways in which the economic, cultural, political and social threads woven into the very language of the "culture of critical discourse" infect the speaker and not just the words themselves.

The notion of a culture of critical discourse, as Lee borrows it from Gouldner, abstracts away from the necessary situatedness of language and its imbrications in the economic as well as social practices of everyday life. The implicit notion of a progressive hybrid choice for the Hong Kong intellectual returns as Lee asks, "May Hong Kong intellectual be used as a strategic corrective to the polarizing binarism between 'Chinese intellectual' and *'the* (Western) universal intellectual?" (8) He answers by suggesting that if this is possible it is through the popular culture of Hong Kong, because it is popular culture which allows a "hybridization of Chinese and Western" and does not insist on the "purity of imagined cultural polarizations"(12). Hybridity is again conceptualized in terms of contemporary cultural and linguistic boundaries— boundaries that the Hong Kong intellectual can choose whether or not to cross. By virtue of their inherently ambivalent national positioning, Hong Kong intellectuals can occupy the marginal spaces which allow them the critical cultural distance to resist hegemonic narratives of race and nation. This conceptualization of a cultural position able to "detach itself from self-serving interest or unquestioned, but strictly limited, ends" is similar to that of Matthew Arnold's in *Culture and Anarchy*, written in 1869. Young writes of Arnold's theories:

> Culture, by enlarging one's range, facilitates a point of exteriority to the totality, and it is through this device that it can work both as a lever for subversion and as an inclusive, containing force of harmonization... Its attraction, therefore is that it gives the man of

> culture (and it is always a man) a special place— a mental place
> outside society—from which he can subvert anything in
> contemporary culture in the name of a higher or larger vision,
> exercising a double function of subversion and totalization through
> an oppositional stance. (58)

As Young goes on to demonstrate, however, Arnold's theory itself was fully immersed within the ideology of his time.

Without contextualizing both the specific movements and constitution of hybrid subjects, as well as the historical provenance of theoretical terms within the ideologies of their times, it would be easy to position Hong Kong Chinese "hybrid" and "diasporic" emigrants to Canada as the perfect conduits for "supplementing" the nation and forcing the renegotiation of its cultural and political authority. It would appear that this group, among all others, could make substantial interventions in the narration of the nation as the archaic temporality of territory and tradition, and provide the perfect chiasmic location for a new transnational culture. But interventions in hegemonic nationalisms that are posited in cross-border or transnational, transcultural spaces are limited by their reliance on an abstract notion of pre-existing space. For example, that national identity always originates and is supplemented in a nation-*space* is an assumption that doesn't always hold true.

It could be argued that the origins myth, which Bhabha claims, "forms the roots of modern nations, is not necessarily singular" (Sparke 2) and not necessarily about a common spatial territory. For some contemporary Hong Kong Chinese citizens, for example, the foundation of national identity may be rooted in both historical memories related to China, and also to the common spaces of capital accumulation located in Hong Kong itself. The strategic use of ethnic identity as a signifier of nation-ness (in this case

"Chineseness"), may not be entirely bound to literal roots in the sense of a rootedness in a common origin territory or nation-space, but may be bound more closely to another kind of location—one that privileges certain types of economic spaces, such as those of free market capitalism. It may also be a complicated mix of paradoxical or shifting allegiances and identities. It is only through an examination of particular histories and geographies that these issues can be understood with any clarity.

Nevertheless, some postcolonial critics argue that it is precisely this kind of mimicry that disrupts the colonial discourse by doubling it. For them, the simple presence of the colonized Other within the textual structure is enough evidence of the ambivalence of the colonial text, an ambivalence that destabilizes its claim for absolute authority or unquestionable authenticity. Hence, today, the term hybridity has become one of the most recurrent conceptual leitmotivs in postcolonial cultural criticism. It is meant to foreclose the diverse forms of purity encompassed within essentialist theories.

Along with Tom Nairn, Homi Bhabha considers the confusion and hollowness that resistance produces in the minds of such imperialist authors as Rider Haggard, Rudyard Kipling, and E. M. Forster. But while Nairn sees their colonialist grandiose rhetoric as disproportionate to the real decadent economic and political situation of late Victorian England, Bhabha goes as far as to see this imperial delirium forming gaps within the English text, gaps which are the signs of a discontinuous history, an estrangement of the English book. They mark the disturbance of its authoritative representations by the uncanny forces of race, sexuality, violence, cultural and even climatic differences which emerge in the colonial discourse as the mixed and split texts of hybridity.

In a colonial society, emerges a binary relationship between people of two cultures, races and languages and such relation produces a hybrid or cross-cultural society. There can be homogeneity of cultures because of the prevalence of different cultural groups. The

postcolonial text generally is a hybrid object, a hybridist, which is form giving, lending

meaning to the bewildering array of cultural translations. Not only this, the large movement of

labors and slaves from Asia and Africa o Europe and the Carribean region brought together

people of different cultures and traditions. All such movements namely migration, exile and

supply of indentured labors gave rise to hybrid culture across the colonized world. Bhabha

says, "Hybridity is the sing of the productivity of colonial power, its shifting forces and fixities;

it is the name for the strategic reversal of the process of domination through disavowal" (159).

The characters are always after emotional or spiritual renewal of their 'self'. The contact

between native people and the colonizers had multifaceted impact on the land and culture in the

colonized country.

Hybridity of the characters bears the traces of divided roots mixed blood and cultural

dualism caused by cultural encounter during colonial occupation. Bhabha says about the

identities in-between cultural differences and hybridity as:

> Such fantastic remaining of the subjects of cultural differences do not derive
>
> their discursive authority from anterior causes be it human nature or historical
>
> necessity-which, in a secondary more, articulate essential and expressive
>
> identities between cultural differences in the contemporary world. (*The*
>
> *Location of Culture* 219)

This is an example of resistance against colonization because the chased converts are the

products of colonialism. An important feature of colonial discourse is its dependent on the

concept of fixity as the sign of cultural, historical and racial differences in the discourse of

colonial, which is a paradoxical mode of representation. It connotes rigidity and unchanging

order as well as disorder repetition. The threat inherent in mimicry comes not from an overt

resistance but from the way in which it continually suggests an identity not quite like that, the

colonizers are always potentially and strategically insurgents.

III. Hari's Hybridized Consciousness

Anita Desai's *The Village by the Sea* presents the fact that there is a sort of tussle between the villagers and the urban dwellers. The city people consider that the villagers are so ignorant that they can be dealt with in any way they want. This is why they always fool villagers. No doubt villagers are more innocent and humane than the city dwellers. It is factual that most of the villagers are poor and this poverty of economy compels them to believe the way the rich show to the villagers. But all the villagers are gullible at equal level. Hari, a brave and somehow more thoughtful than others in his village, sees every thing so critically and brilliantly in order to save him from all kinds of victimization. And his dichotomy is product of the very extant conflict. Due to his experience of both city and village, his position is not clear. However, his inclination is to the native village, Thul rather than to the city, Bombay. The extract below makes Hari's stand clear:

> Only Hari never touched him and looked at him accusingly
>
> always. Every time he saw Pinto he was reminded of his
>
> father's foolishness. Of course many other men in the village
>
> had been fooled as well. In fact, it had happened before- clever
>
> tricksters from the city coming and duping the ignorant
>
> villagers. It maddened Hari to think about it. He was not clever
>
> but he was not going to be fooled.(31)

Due to geo mobility that is from Thul to Bombay, he becomes aware of the fact there are some sort of problems in his original culture and further he recalls those shortcomings that people in his village have made and criticize them. What he does is because of the city experience. He is not left untouched by the city. His

consciousness is doubled with both memories of the village and the inerasable cultural prints of the city. Hari's cultural space is not separate and integrated. Rather it is split and so is his personality and consciousness.

Desai's protagonist, Hari is the blend of both attraction and repulsion between rural and urban culture because he can never simply and completely accept and reject both of the cultures. His hybrid consciousness locates him in in-between space. This is why, he mimics the urban culture. His encounter does not always entail fusion, but may lead to partial adaptation or negotiation, through a process of cultural ambivalence. This happens when the two cultures face each other on a more nearly equal or roughly comparable basis. Cultural hybridity deals with the effects of colonization and Hari's in-between spaces are a contact zone that includes identifying with the ideas, interests, and involves cross-cultural comparison between cultural forms. His consciousness offers the spaces for him to confront and reflect on suppressed aspects of roots that move into the authenticity. In-between space provides grounded rules for communication across lines of difference and hierarchy tha goes beyond politeness but maintain mutual respect; a systematic approach to the concept of cultural mediation.

No doubt poor people always dream of becoming rich soon since nobody likes to remain in difficulty and scarcity. Richness is found in the city, is the common notion of such people. Only difference is that some make efforts to come out of the very miserable situation and others remain passive and do not attempt for anything. When poverty reaches to the peak, the committed to change the economic situation do not see what is legal and what is illegal. Rather they get

ready to involve in any sort of business. Hari is about to work for Biju who is a smuggler. Hari does not think of the consequence after he is caught by the police. He simply thinks that he will be capable of fulfilling demands of his family. His plan to buy gold necklaces and silver toe-rings for his sisters clarifies the fact that he is too much concerned to family problems. But when he is awakened that police will put him into jail and perhaps they will take him to Bombay, he doesn't get serious. Rather he becomes happy, for he hopes he will get a job over there. Hence it gets clear that the poor live on labor and they always want to sell that. This is why they are always in search of a place to work at. In fact they do not show any concern to other things except the use of their labor. If they do not work, they will be in peril to survive. It is their survival which compels them to turn immoral and involve in the illegal business. To associate this fact with the text the extract below will be a strong support:

> 'Oh, don't wok for Biju, Hari. You just said he's a smuggler. He may turn you into a smuggler too. Then I'll be rich, like him,' Hari chuckled 'and buy you gold necklaces and silver toe-rings'. But, 'Oh no,' they cried in alarm. 'The police will catch you and put you in jail.'

Then they will take me to Bombay. At least I will get to Bombay. (44)

Hari is extremely happy and the reason for this tremendous merriment is his desire to get to Bombay. He believes the city will help to find his fortune and consequently he will be able to resolve his family problems. Through his geo mobility he gets prepared embodies a new self that is of the city one. Since Hari is a typical character, he solely represents the rural culture. When a culture gets hybridized it turns to be a contact zone as well as a

space in-between two cultures. In this sense the in-between spaces and the hybrid cultures of the postcolonial world are the realities of the space; "We didn't know where you were. Whenever anyone went to Bombay, we sent messages, but no one could find you" (228). Thus these spaces are both the signifier and the signified for the postcolonial writers as Hari. When we talk of power-discourse relationship, Antonio Gramsci's term 'hegemony' is thought to be necessary for studying and analyzing colonial discourse. Gramsci has studied and investigated how the ruling class maintains its power in society by winning the consent of the ruled. His most widely accepted concept 'hegemony' describes how cultural and ideological domination of the majority by minority functions, and how both groups accept that domination. In other words, a social class achieves predominant influence and power within the society, and that the subordinated classes unwittingly accept and participate in their own oppression.

There is a cultural conflict and this prevails even in the rural society since it is split into two obvious cultures in terms of class. The rich feel to be from upper class and have got the sense of superiority and thus people from the lower strata of the society get victimized and think that they do not completely belong to the village. Rather they develop a sense they belong to the entire world. After all it becomes clear that they are two cultures even in Thul and Hari is suspended between them till he is there. It is surprising when people state that class struggle is only in the urban area and expose the rural sectors as the struggle-free zone. Every society has two classes of people: Haves and Have Nots. Thul a village dependent on agriculture has people of distinct levels. Biju a boat owner exploit the villagers through exposing greed of jobs on his boat. His boat-building activity provides excitement to the village boys. Hari is invariably one among

the boys who come and watch the great event. Biju gets the Alibagh workmen to build the boat because he does not have faith in the villagers of Thul though they had been building boats all their lives. This creates resentment and jealousy in the hearts of the villagers and makes them mock and jeer at the workmen from Thul. Thus there is a lot of noise there on the scene and this makes Biju angry and shout at them. Biju's efforts to sit on a small folding chair uncomfortably provide some sort of comic delight to the village boys and others. Desai also describes the house of Biju called *Anand Bhawan* but says that it looks gloomy on account of the trees surrounding the house. Biju's house and his possessions proclaim his wealth in loud terms. This provides a contrast to the poor villagers like Hari and his family living on the brink of poverty and want.

The people in the village do not have many options. There are a very few choices. This is why they are bound to do whatever job is at hand. The socio-economic situation compels them in such a way that they can't change the job of low income and choose the new one which could alter their living style. In the same way Hari sees a very few possibilities:

> He saw now that there were two or three possibilities. Even if
> all he could do now was to fish and sell coconuts, later on he
> would be able to choose between a factory job, a job on a big
> fishing boat like Biju's or a job in Bombay if someone helped
> him to get there. Although it excited him to think that life
> held so many possibilities, it also frightened him. The men in
> Thul had never had to make such choices; they had never had
> to consider anything beyond fishing and farming along these

shores. (48)

Hari lives in dualism and in confusion everywhere. His encounter with de Silva's family makes him experienced a lot. Indeed he feels terribly angry about his father's drunkenness and de Silva's insulting words about his father. He is not sure if Mr. de Silva will remember his promise to give him a car-cleaner's job if he manages to go to Bombay. He is not sure if Biju will give him a job on his boat when it is built. So he thinks that it will be good if he gets a job in the factory. But he is disappointed to see no signs of development at the factory site. Despite seeing less possibility for a job, he is still curious to know a lot about Bombay a big city where he could get his fortune. Hari is living with hope for progress and development of his family.

In fact hope plays a vital role in *The Village by the Sea*. It is hope and courage of Hari that he ultimately becomes successful by bringing about happiness in his family. When Hari meets Ramu a village friend he gets informed that a factory is going to be built in Thul soon. This message keeps flashing in his mind all the morning. Now he has a sort of hope that he will have job over there. He wants to reform his family condition by changing his profession. Speaking concretely he does not like to work in the field anymore since he has not had so much land that he can grow a lot to reach the demand of his family. But along with his hope to have job in the factory, he doubts his efficiency to suit the factory work. He thinks he can not get the job for he has not finished school. Though he can read and write and add figures, he has not taken an examination and has no degree to work in the factory. He does not understand how then he can hope to get a job. At the same time he is not sure if one really needs a degree to work in a factory. He feels that any man can operate machines and use tools if his hands are sturdy. In that case

he is qualified for his hands have become sturdy by hard work in the field and by fishing in the sea. Thus he is wavering between hopes and doubts about the possibility of getting a job in the factory. The ambivalent mental position of Hari can minutely be observed in the extract below:

> But all the time he thought of the factory and a job. Could he get one, too? Could he work in a factory and earn money? No, he thought, he had not finished school. Although he could read and write and add figures, he had not taken an exam and had no degree, so how could he get a job? (13)

Despite seeing all these difficulties in having a job in the factory, he does not entirely lose his hope. He is from the bottom strata of the society. He does not have anything in advance except his positive vision for the future and hard-laboring personality. Thus it is proven here that the working class people live with hope and readiness for struggle. The very hope can strongly be supported with evidence from the text as well. Hari, a fully optimistic and positive person, assures his sister, Lila in this way: "something will come along, Lila,' he said at last. 'The boys in the village say a factory is to be built in Thul and everyone will get jobs there. Perhaps I will get one too (16)." Lila as a vital decision maker in the family is too much concerned about the source of income. She can really do something for the betterment of the family as she is always looking for solutions to resolve the extant problems. As Hari loves Lila and takes her as a strong partner to fight against all sorts of economic crises, he does not prefer to see her sad and pessimistic. In this both brother and sister enjoy doing everything with common consent. In fact their intimacy clarifies the fact they are friends more than sibling rivalry. Hari's attempt to win

the faith of Lila that he is growing mentally and deserves to bring about innovative changes in is the matter of appreciation. Lila gets to the conclusion that her brother even at so young age has become capable of changing the family structure through his zealous efforts. Now she opines the change is a process that constantly moving on and this is how change will even come to her family as well. Thus she avers with positive attitude:

> Lila nodded. She felt relieved now to think Hari was growing up and would soon be able to find work and earn money. Of course he was still young, a year younger than her, and she could not expect him to work and earn like a man. Change would not come suddenly or quickly to their home and family, but it would come. She had to believe that it would come. (17)

Hence, it gets pretty clear that the age doesn't matter everywhere. Rather it is the hope and passion for something that energizes one to cope with the situation. Those who feel responsible always get ready to undergo the test of life which is full of various ups and downs. Indeed Hari is such a liable family member who deals with situation very tactfully in order to prosper his family.

Desai provides a textual version of her hybrid articulation. To articulate the conflict within her 'self, she evokes characters' ambivalent situations. Hari's hybridity, thus, does appear alone from the cultural mixture or encounter. In his career, he is constantly haunted by the images of urban traditions. His articulation seems to guide his thought towards the spaces that incorporate the entities of town different elements that are something beside the both. Desai's novel exemplifies the consciousness of his hybridity as the 'Third Space', the in-between space, which governs her writings. Identity

becomes an issue the insiders undergo different sets of political and social crisis and are uprooted by calamities of a different nature than the foreigner outsider since whatever the nature of the problems, the loss of personal identity, the sense of homelessness and the fear of insecurity are alike for postcolonial people and their suffering comes from isolation, randomness and meaninglessness in the way of living. The traces of asymmetry in culture, place and descent raise the question of the terms of the mixture, the condition of mixing and mélange. At the same time it's important to note the ways in which hegemony is not merely reproduced but refigured in the process of hybridization. In other words, the 'appropriation' of culture always breaks down as the appropriative gesture moves towards becoming 'an encounter with the ambivalent process of splitting and hybridity that marks the identification with culture's differences.

Desai's characters also have their goals to achieve their unattainable identity to recover their past. It is not possible to create or recreate national or regional formations entirely independent of their historical implication in the global conscious colonial enterprises. Hence, a person encounters crisis of identity, which is realized when the culture is cut across when it intersects natural frontiers. In such a situation, people disperse distant from their homelands temporarily or forever. When a person feels alienated, s/he remains deep-rooted in her/his psychology and fails to link oneself with the metropolis. On the whole it is general and problematic feeling of loss of original language, land and other cultural belongings to each individual.

Hari neither totally adopts urban thought nor completely avoids his own native tradition. The tragic end of the Hari is because of cultural dualism or hybridity which is the leftover of colonialism in rural India. Ambivalence is now used in wide and

miscellaneous ways to include the study and analysis of the urban conquest. The various institutions of colonialisms, the discursive operations of empire, the delicate of subject construction and the confrontation of those subjects are also the issues of colonial discourse:

> 'Let's go home and eat,' cried Bela, suddenly very hungry. 'Rum-I'll race you,' shouted Hari and they set off, shouting. The horizon was brightly lit by the sun that seemed to be melting into the sea like a globe of molten glass. The sky had paled to lemon yellow and in the east it was already mauve. A star appeared the brilliant evening star that was always the first to shine. (234)

Hari is caught in-between the 'nativist', even nationalist, and a post-colonial metropolitan assimilates, the subject of cultural difference becomes a problem that they have described as the irresolution, or liminality, the subject of resistance in the process of transformation. The differing responses to such incursion and their contemporary colonial legacies in both pre-and post-independence nations and communities, it is becoming widely used in historical, political, sociological and economic analyses, as these disciplines continue to engage with the impact of imperialism upon world societies.

Hari is living in in-between and constantly trying to make an attempt to identify themselves with their home through the help of memories of the forsaken land as well through the hope of reinstallation and unification with the home. The protagonist cannot go against his own tradition though he is fascinated by the colonizer's culture. Hari's mimicry is always potentially disestablishing to colonial discourse and locates an area of considerable political and cultural uncertainty in the configuration of colonial dominance.

Here Hari shows his colonial mentality that assumes the west is the source of everything.

Although he judges his native peoples, their culture and religion, he cannot avoid the

influence of his own roots. Due to cultural conflict migration and globalization, their

identities have become hybrid as they assimilate themselves with different cultures. Such

cultural hybridities is the consequence of the Orientalist projection of the west that results

the 'ambivalent relationship' between colonizers and the colonized. With the process of

decolonization, the newly independent identity is tried to make an effort to negate the

cultural effects of colonization.

Hegemony of urban imperialism overrules the villagers of Thul. The protagonist

finds his life, culture, religion, custom, of rural India are inferior because his thought is

influenced by the colonizer's discourse of modernity. Desai advocates the postcolonial

culture that is of hybridized nature and this space is the space of negation and interaction

between two cultures. Hari evokes his tension between native and urban consciousness.

Neither can he assimilate these two cultures at the same time nor can he ignore one and

take the side of another. Hence, the cultural dualism becomes unresolved tension for him,

"The boys in the village say a factory is to be built in Thul and everyone will get jobs

there. Perhaps I will get one too" (Desai 17). Neither the native nor the global

consciousness seems to guide Hari but his consciousness moves towards the spaces

which incorporate the entities of two different elements that are something beside the

both or in-between space. This cross road in Bhabha's language is in-between space

which means neither the one nor the other but something else beside, in-between (219).

Hari's space is also an in-between space, which lies between past and the present

and gives a rise to an interstitial future that emerges in-between the claims of the past and

the needs of the present. By disestablishing the established boundaries of singularity and plurality it sets the limits of any claim to a singular or autonomous sign of difference, class, gender or race. Indeed, Desai presents that colonized people assume their life as a provincial because of the cultural and political.

Desai clarifies that the relationship between urban and rural is based on colonial mentality that differentiate between the urban culture and language and the eastern culture and language. So, it is a multicultural and multinational space, which could be called the global culture. This space, which is neither the one nor the other, 'in-between', provides a terrain for postcolonial hybrid writers to define their own selves discriminated back upon the eyes of power. Hybridity lies between two edges i.e. between the pure and the impure; and between past and present since it inherently encompasses opposite categories. Hari has also discussed how the urbane dichotomize the non-urbane as 'Other' and the urbane as the 'Self'. Hari is the native of higher standard but the way he treats himself is not different from the way urban treat to the colonized people. He misrepresents his father and mother as the other. He seems to be educated and creative; however, he has the feeling of attractions and repulsion towards the native people. He wants to adopt the both traditions for the sake of his bright future. This novel also examines the ways in which colonial discourse operated as an instrument of power:

> On a crude scale that ranges from 'oppressor' to 'oppressed' within contemporary neo-colonial international relations, the political location of such nation may differ fundamentally, and this raises a question as to whether both kinds of ex-colonial states ought to be thought of equally as 'post-colonial nations'. (102)

Hari as an oppressed boy represents the urban as superior, educated civilized and active and his people as the uncivilized. No matter what he reads and known, he feels inferiority due to the colonial psychosis.

Desai has attempted to expose the worst face of the capitalist society which is the aftermath of the colonial mission in India. Through Hari, her effort gets concretized. She shows how innocent people of the rural India are lured by the sophistication and pomposity of the urban which is dominated by capitalism. Hari always exercises his mind thinking constantly about the way of earning money. He does not see any possibility in Thul that he can do something for betterment of his family. He keeps on thinking. In course of time he decides to leave Thul and go away in order to find his fortune. He finds only problems around him. His mother is deadly ill and other family members are starving. Thus he gets committed to doing something to kick out prevailing problems. Hence the extract as follows reflects his thought process:

> He knew in his heart that he would leave one day. Thul could not hold
> him for long- at least not the Thul of the coconut groves and the fishing
> fleet. Perhaps if it really did turn into a factory site one day, he would stay
> on here, living a new kind of life. Otherwise he and his family would
> surely and slowly starve, fall ill like his mother, and die. No! He would go
> away- cross the sea in a boat, somehow find his fortune in Bombay, either
> with Mr de Silva's help or even without it. He felt very much alone. (60)

Hari is exploited at different places. Even a policeman does not leave a stone to turn. He scolds Hari using insulting words. In fact villagers are unknown to the traffic rules since they do not get used to the policies of the city. The bad treatment with Hari by the

policeman shows the fact how the innocent and uneducated are dealt with by the authority in the capitalistic society. It can be proven with an extract from the original text here: 'Where have you come from, fool? The policeman roared at Hari. "Never seen traffic lights? Don't you know how to cross a street? Come straight from the pumpkin fields, have you" (116) ?

Lila's role as a hard-laboring and responsible family member is heroic and praiseworthy. It is factual Lila's family liability is a vital part of the family's success and progress. In the absence of Hari at home, the arrival of the de Silvas at Thul serves as a shot in the arm to Lila. She can do something to get medical help for her mother through them by working for them and earning some money out of it. It will be strange that when Hari goes to meet the de Silvas at Bombay, he will miss them there as they have come to Thul. Desai is able to provide a twist to the story by making Hari go in search of the de Silvas at their Bombay residence while they have gone to Thul for their summer holiday. Thus Lila acts as an alternative in regard to serving the sick and helpless mother. Here Lila's contribution in the family affair is very much remarkable. The textual evidence will be as a good support to talk about Lila's heroic performance:

> It was all very frightening and difficult but she was here, her sisters and her mother were in her care, and somehow she would have to manage. Without saying a word, she got up and went into the house. If Hari was not here, she would   go herself to Alibagh to see a doctor and fetch medicine for her mother. (129-30)

Desai intentionally satirizes the implication of the colonial mission that survives on the sweat and blood of its citizens. In fact the government which represents the colonial

institution exploits the ruled in many ways. First it collects taxes and sells fake words of development and progress. Secondly, it uses lands of its citizens forcefully. Here the suggestion given to Hari by coconut seller enforces the class consciousness. It can evidently be observed in the following terms:

> Hari tried to explain what their demands were but the coconut seller did not seem to be very interested. […] Do you think the government has ears and can hear? Do you think the government has eyes and can see? I tell you, the government has only a mouth with which it eats- eats our taxe , eats our land, eats the poor. Take my advice and keep clear of the government. Don't ask it for anything, don't depend on it for anything. […] Don't say please and don't say thank you –take what you want. Be a man, be independent.'(132-33)

Hari as a victim in the capitalistic system undergoes different ups and down in his life. While he is in Bombay, initially he is jobless and is looking a job. In course of time he suffers a lot. When he introduces him as a boy from Thul at home of de Silvas, the man mocks at him in insulting way. Hari is badly behaved there since he is a boy from the rural area and furthermore he is economically poor. It is his poverty of money that makes him get dominated everywhere. As the matter of fact the poor do not have any right even to sell their labor in the prestigious way in the capitalistic system of society. The rich are highly appreciated and praised a lot by their servants. It is not because they are better than the poor but because they have money and can sell generosity in order to dominate the poor. The poor are treated worse than dogs. The dogs of the rich live better lives than

the poor. The rich love dogs but they hesitate to sympathize with the poor. Hence the way
of treating with Hari by the man can be seen in Bombay:

> The Sahib is not here. He has gone to Thul, where you come from – he
> left this morning. They have all gone – for their summer vacation. When
> they come back, the Sahib will go abroad. He is a big businessman, don't
> you know? He has business in England, in America. He will not come
> back for month.' He studied Hari closely. 'So you come from Thul, do
> you? The cook and ayah have told me about it- a jungly place, they say.
> What are you doing here"? (140)

A very sympathetic situation of Hari is when he arrives at The Sri Krishna Eating House.
He does not have money any more and is very hungry. He frankly states that he has no
money but labor that he can sell it. In fact every one is not of the same temperament.
There are some people who really understand the feeling of others as well. Hence Jagu is
a very good character who really feels Hari's alarming situation and gets really generous
to him. Despite having boys to work in hotel, he keeps Hari to help other boys. Hence
Hari gets the job of working over there. Jagu is ready to pay him a rupee every day shows
he is a wage day laborer. He can not survive if he does not sell his labor. Thus Desai
seems successful in having the worst face of the colonial mission exposed through her
characters like Hari and Lila in *The Village by the Sea*.

Anita Desai as a colonial discourse analyst shows the ways in which discursive
formation works to create a complex field of values, meanings and practices through
which the colonizer's 'Self' is positioned as superior and colonized as placed as an
inferior. This binary opposition is likely due to the colonial mentality of the colonized

people. The mimetic performance of the colonized subject subverts colonialism not

because it might be a conscious act o embezzlement, but because it has a menacing

effect, which is produced by colonialism's paranoia as, "Hari skirted their field and stood

at one corner for a while, staring at it and wondering how he would set out a poultry farm

on it" (238). Hybridity results because of the functional relation of the diverse cultural

elements because the relation of the culture and power that most typically characterizes

modern societies is best understood in the light of the respects in which the field of

culture is now increasingly organized and constructed. Anita Desai's protagonists' cultural

borrowings are the continuous process that is characterized by the fusion and adjustment

of various cultural traits. The conflict of cultures and community has been mainly

represented in spatial terms and binary geopolitical polarities.

> He knew nothing about chickens but perhaps he could learn, it would not
>
> be too difficult. He would just buy a few chickens to start with and then
>
> increase the size of the farm as he learnt more about them and became
>
> more confident. That would keep them going till the factory came up, and
>
> the housing colony, when he could start off as the village watch mender.
>
> (238)

Hybridity is the complex mixture of attraction and repulsion that characterize the

relationship between the colonizers and the colonized. Hybridity is the sign of repetition.

Cultural hybridity stands for the strength and rigidity of white mechanism that

refers to the destructive characteristics of colonial agents. One of the key contributions

made by this research is to demonstrate the vulnerability of imperialist and colonialist

power. The hybrid modality also challenge the assumption of the "pure and the

"authentic" concepts upon which the resistance to often stands" (9). Overall it is general problematic feeling of loss of original language, land and other cultural belongings for each individual. Migration is the ongoing process that is essential and defining characteristics of mankind; from the day the first human beings left rural India to populate the world. It is either forceful or intentional movement from the place of origin to the unwanted or strange places.

It can both be temporary or permanent. These days it has become a political issue because it challenges and questions the identity of the migrants as language, nation and after all culture is different in the host country. This thesis highlight the way that how urban power and ideology never fully realized by the colonized people. Colonial discourse energizes the meanings, significance and value of colonialism. Thus, the colonized people have to accept the concept that is constructed by urban power: "under colonialism, negative contractions of the colonized other established certain structure of domination through which the colonizer triumphed (2). Negotiation is not only hegemonies by political and cultural events but also operates through a range of cultural processes. For instance, construct of urban provided the fundamental building that blocks for the hierarchies of power; "It will be the first poultry farm in Thul, 'Kamal shouted.' Three is one at Kihim, and several in Alibagh, but this will be the first one in Thul- and it will be ours"(227-228). It creates the centre for legitimizing the colonized people as margin but the colonized subjects can resist from the space of negotiation.

Colonial discourse and power has operated through a complex intersection of social constructs that affects the psychology of the colonized people. The emp0hasis of this research is on the legitimized people and legitimized politics of differentiation.

Although this is not intended to relegate other construct to the sidelines or to say that decolonization has nothing to offer the rethinking of colonial period, the colonized people can't be free from the grip of colonial mentality: "Hegemony initially a term referring to the domination of one state within a confederation, is now generally understood to mean domination by consent (116). Although the colonized people are politically independent, they represent everything about non-urban as inferior, barbaric, other, unsophisticated and irrational due to the colonial mentality, "He worked in the field; he climbed the trees and brought down the coconuts to sell. When he has time, he took a net and fished along the shore. What more could he do? He knew it was not enough but it was all he could do" (16). Furthermore, urban discourse always functions as power to dominate the rural. This discourse has not only shown how urban exercised institutionalized power over the non-urban to rule them but also an instrument to create to centralize them and interiorize the rural people.

This misrepresentation is the cause of his colonial mentality that deals with the complex relationship between the colonizers and colonized. This mentality evokes the relationship between stereotypical images about the colonizers and the colonized. Thus, this mentality provides an approach to project Global stereotype of the orient. Hari's mentality represents the hostility between the urban and the rural. Hari evokes his love-hate relationship towards urban as, "A factory. Many jobs. Many factories. Jobs-factories. Factories-johs'. He was soon sweating in the sun as he bent and pulled and tugged and dug. Once he cut his big toe quite painfully on a sharp stone" (13). His sense of hatred, distrust and inferior complex to the native people are the cause of the split mentality.

Having realized such motives of colonial mentality, Anita Desai develops the concept of
self versus other and discusses the issues of colonial psychosis.

Cultural dualism is a continuous process characterized by the fusion and
adjustment of various cultural traits. It facilitates partial adaptation and final assimilation.
Partial adaptation, in any case, involves a greater subtlety in self-other relation. The
hegemonic influence is not only defined to advanced urban countries but extends to non-
urban societies. The acquisition of urban power opposing the independence movements
and adopts a controlling power of representation in colonized societies, "But I've brought
back money with me, too. I want to discuss that with you-and with Mother when I go to
see her.' He did not mention their father -he knew that would be useless. 'We can put it to
some use" (227). Therefore every controlling power of representation is urgently needs to
reconstruct through the negotiation. That means the result of such borrowing that is
assimilation, is not always motivated by the hegemonic influence rather it may turn the
attraction. Rather than self-imposition of hegemonic situation, selective borrowing
requires a willingness to recognize the distinctness of other culture, coupled with a desire
to maintain at least some indigenous preferences:

> I thought we might buy chickens and start a poultry farm in our
> field: it is too small for a market garden but it is big enough for a
> poultry farm. We could begin by selling eggs in the village. By the
> time the factory comes up and all those workers come to live here,
> we shall have chickens to sell, too. We can make a living with a
> poultry farm. (227)

Despite the prevalence of hybridity and liminality, the colonized people cope with new values established by the colonizers. The postcolonial critics attempt to reexamine the colonial relationship, emerged in resistance to colonial representations and the text dealing with colonial relations.

The Village by the Sea in the whole centralizes on the fact how Hari along with Lila expresses his attraction towards the urban life since he feels that the urban culture and tradition are superior to the native one. Desai has attempted to capture the picture of Indian young generation that is suspended between two cultures: urban and native. Hence, the urban tradition depicted by Bombay functions as a legitimate colonizer that ultimately pushes Hari to the state wherein he becomes neither completely urban nor remains native. Thus, the cultural hybridity affects Desai's protagonist, Hari, in such a way he is in the in-between state.

IV. Conclusion

Anita Desai's *The Village by the Sea* depicts the extant conflict in the Indian

social system and political structure that has been built up on the remains of the colonial

mission. Desai particularly displays the prevailing dichotomy between the rural and the

urban India wherein people get entangled to both of them in such a way that they become

puzzled and cannot get their separate and integrated idenity. The idenity crisis due to

their ambivalent position and hybrid space, they remain suspended in the process of

decision making as well. *The Village by the Sea* embodies the central character, Hari who

evokes the feelings of the disintegration. He is the victim of dual cultures in the sense that

he has undergone both cultures: native and urban. Originally he is from the village Thul

but later in the course of searching out jobs, he gets to Bombay, one of the biggest

metropolises of India and thus falls in the trap of dualism.

After the accomplishment of the urban life, he is back to the village and hereby he

bitterly experieces the complication of hybrid life. Uncousciously he has internalized the

life of Bombay that outlets once he is among the villagers. Homi K. Bhabha strongly

focuses on the double consciousness that is to say, the first consciousness Hari is

associated with, is that he is from the rural part of India where there is no access to

modern facilities and the next that has overpowered him when he is Bombay. He feels

superior to other villagers simply because he is different from them in the sense that he

has experienced the metropolitan life which they have always been deprived of. As a

result, his consciousness is hybridized and his position gets ambivalent since he is in in-

betweenness. This double space for him is the source of trouble and alienation.

Culture refers to the physical activities of people as well as the behaviors and other life-oriented tasks incurred in the course of life in the society. It varies from place to place. Human beings are closely connected to this and any escape is almost impossible. Hence, Hari, a typical character undergoes the diverse levels of culture in a short span of time that indeed influences him in such a way that he has changed the way of thinking as well. Till he is in Thul, he is confined to the village and the agrarian life. As soon as he gets to the metropolis, he commences thinining in entrely discreet manner that ultimately overcomes all his narrow confinement and leads him to become a new person. He is thus culturally hybridized and becomes a person who sees life in a new dimension. However, he is in dilemma whether he is native or urbane.

Desai's almost all principal characters in her novels embody similar traits and hence, Hari is the outcome of the capitalism that has been intiated by the colonial project in India. The native people in rural India suffer this ambivalent situation and consequently fall in the trap of grand design of colonialism. Desai by protraying characters like Hari and Lila has attempted her level best to convey information that colonial left remains of its mission which badly affect people in the post-colonial period as well. Hybridity creates a situation where subjects face crisis of intergarted identity. *The Village by the Sea* indeed reflects the very theme that moves around both Hari and Lila.

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