

Tribhuvan University

Hybridity and Diaspora in Upamanyu Chatterji's *English, August*

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Abstract

The present dissertation explores how Agastya, the protagonist of *English, August* by Upamanyu Chatterjee gets hybridized and thus turns into a diaspora within his own country because of the colonial hangover prevailing in Indian society. Agastya follows English culture rather than Indian in India and thus becomes August. When Agastya goes to one of the villages of India called Madna as IAS officer, he feels isolated as if he is in a diaspora community as he fails to adjust himself to the native culture.

I. *English, August: A Short Overview*

This research highlights issues of cultural hybridity and diaspora in the novel *English, August* by Upamanyu Chatterji. The central character, Agastya, turns into a hybrid in his own country due to the colonial hangover prevailing in the Indian society. The name Agastya originates from the Indian culture but he wants to be August because of western influence upon him. The name carries a seed of hybridity. Agastya is name given by his parents but his Anglicized friend renames it into August. Agastya follows the culture of the west. Through the English culture, he, as he is upbrought and schooled in English culture, tries to impose supremacy over native people.

He has the mixed blood. He is born out of Bengali father and Goanese mother. The mixture of two blood results into the mixing of two different cultural traits. He is upbrought in a city and later he is sent to Madna as a trainee in Indian Administrative Service. The mixed experience of city and village makes him a hybrid character.

Agastya has a problem with his accommodation in Madna. The guest house is not hygienic. The buzzing of mosquito does not let him sleep. The cook serves tasteless food. He has a habit of eating western dishes like sandwich and pizza. It is impossible for Agastya to get such types of dishes there. Besides, he has to face difficulties regarding language and environment. It is difficult for him to understand native language. The cook hardly understands his language. The climatic condition does not suit him because it is very hot in Madna. The environment of the place he lives now is quite different from that of the place he is upbrought. So, he finds difficult to adapt to such a different environment. The environment becomes hostile to him. He can't feel belongingness to this place and he feels alienated within his own country. All these factors lead him to his

hybridization within his own country and thus he feels like being a diaspora in his own land.

He is surprised by the hectic social life of Madna. Agastya feels he, too, becomes a victim of such life. He feels nostalgic. He is searching his identity in such a hostile and strange land. Agastya changes his mind to quit the job and look for a job in a publishing firm. It also shows his strong dissatisfaction towards his present job. When his English culture can not be applicable in the government service in the country side, he makes his mind to quit the job. Actually, he does not like the existing system of India due to his English consciousness. Regarding the job, he has to attend meeting and meet with the people of different offices. So, Agastya finds himself dislocated or mismatched in his present job. To be in IAS is a matter of pride for Indians but he is leaving the job with ease.

The forest officer is rude toward the tribal people, who clear the forest against the government rule due to their hunger for money. But the tribal people blame the officer for depriving them of using the resources. There is hostility towards the officer and the tribal people. The officer treats the tribal people indifferently because they go against the government rule but tribal people think IAS officers impose their power on the tribal people. The officers find difficult to adapt and find themselves dislocated in such a remote place.

Likewise, Dr. Multani, too, finds himself dislocated. Being a doctor, he has been deprived of all sorts of comfort and luxury. These accessories are imported. As a doctor he should have been happy with native people. But he feels alienated among people in the village. He thinks that he is entrapped in such a remote village. Remoteness of Madna causes the dislocation to the doctor as well. He has to go through muddy way to go to his quarter: "Accommodation is a big problem in Madna,

Multani began apologizing while ushering him in, I pay 500 rupees rent for this hovel” (226).

Agastya’s way of behaving with the tribal people and sense of superiority complex makes him isolated from the native people. He becomes a hybrid subject due to the colonial hangover and American imperialism. He deals with the tribal people indifferently because he is unfamiliar to their culture. He tries to adapt to their culture and at the same time he cannot give up his own culture which makes him a hybrid character.

The present study tries to explore the cultural hybridity and diasporic situation which bring the identity crisis of the Agastya. Identity involves intense desire for establishment and space. Cultural phenomenon influences the static or dynamic nature of identity. Agastya is brought up in a singular culture whereas he has to face dual culture, i.e., culture of Madna and that of Calcutta. It makes him volatile and fluid. Agastya has English mind setup due to his education based on English education system. He is an Indian having English consciousness. Due to this consciousness, he can not adjust in country culture of India.

Therefore, the protagonist shares different linguistic and cultural traces of Anglicized way of life. The protagonist is in the position of uncertainty, disturbance and psychological dissatisfaction. In a way, he is alienated from his cultural community as well as the culture he has encountered. The protagonist feels eerie to live in such a hostile environment.

Moreover, a particular ethnic group becomes diasporic when they get in contact with another more dominant ethnic group and the issue of preservation of ethnic identity becomes prominent where the resultant identity is never pure, rather it

will become hybrid. In a word, it gives a sense of lacking of representation and the subject is marginalized under the superior or dominant ethnic group.

After the publication of this book in 1988, it receive has many reviews, which enrich and broaden its literary opulence. Regarding the critics, Nandina Bhaskarna asserts it as a realistic portrait of the then Indian society. She opines:

Written by a civil servant, the novel manages to capture the essence of an entire generation of Indians, whose urban realities are in sharp contrast to that of the villagers. It follows a realistic trend quite well in what may be called as grassroot administration of a welfare state, the comedy of errors, and the paradoxes involved within. (6)

Bhaskarana lays emphasis on the realistic and panoramic view on modern India through the eyes of a civil servant. It is successful in capturing the real picture of modern India. Furthermore, Akash Kapoor detects its richness. In *New York Book Review*, Kapoor says:

His book display a world rarely exposed in modern Indian writing, revealing a detailed knowledge of heartland that can result only from personal experience. [. . .] *English, August* wears the crown of authenticity uneasily – partly because the book is charmingly unassuming, so natural and assured that it would be uncomfortable with any crown at all. [. . .] *English, August* has worn remarkably well. Augusta's story is convincing, entertaining, moving – and timeless. It merits an accolade that's far harder to earn than 'authentic.' It's a classic. (23)

Agastya's story depicts the predicament of every Indian citizen. It unearths the ground reality of Indian citizen. It is a multi-voiced novel, which raises the multiple voices

through the protagonist, Agastya. In his criticism of the novel's film version, he asserts:

Upamanyu Chatterjee's novel is about the angst of anomic of a St. Stephen's College educated IAS officer, shunted out on problems, says Dev Bengal, such a interpreting the many voices in the novel and its fragmented time scheme. We've made changes in the film, as in the character of Mandy, Augusta's friend, who is an amalgam of many characters in the book. (11)

The angst of the protagonist is the angst of all Indian citizens. Despite having raised multi voiced issue through the protagonist, it captures the trend and ground reality of Indian society. In its film version, slight changes have been made without distorting the essence of the novel. Chatterji's novel depicts the vices and follies which are deeply rooted in Indian society with an intention of reforming the society. Though India is big country with diversified Indian culture, it is amalgamation of distinct and unique culture. Viewing its merits and flavours it in the Indian tongue is *English, August* opines Tabish Khair in *Reflections of Indian Writers in English*. Khair says:

Artistic form, chiefly literary and dramatic features are abundantly found in *English, August*. Chatterjee takes on individual vices, follies, abuses, or shortcomings held up to censure by means of ridicule, derision, burlesque, irony, parody, caricature, or other methods, sometimes with an intent to inspire social reform as the feature of the diversified Indian society. (67)

Despite having multicultural, multiethnic and diversified form, the novel is success in serving the varieties of taste to its readers. It shows individual follies within the same cultural ground and has reformative message for Indian society.

In this manner, the present text has been studied from various perspectives. However the no in-depth research has been carried on this text with reference to hybridity and diaspora. The present study will seek to prove the hybridity resulted by colonial hangover and American imperialism which leads Agastya to diaspora within his own country.

The theoretical methodology applied to probe the text consists of discussions on hybridity and diaspora. It will analyze how the protagonist Agastya becomes a hybrid man and how his situation becomes diasporic. Hybridity refers to the creation of new trans-cultural forms within the contact zone produced by colonization. It refers to the cross breeding of two species of two different spices. The admixture of two forms a new species, which has the trace of both the cultures. Hybridity depicts many forms: Linguistic, cultural, racial, political or social. The novel *English, August* follows the pattern of linguistic, race, ethnicity, marginal, diaspora, displacement, dislocation, identity crisis and alienation.

Bhabha shares hybridity as both most influential and most controversial term used in postcolonial studies. Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon psychic trauma results when the colonised subject realises that he can never attain the whiteness he has been taught to desire, or shed the blackness he learnt to devalue. Bhabha sees hybridity as a product of colonial power. It is a sign of the productivity of colonial power .The power shifting and breaking of fixities results the hybridized culture. It is denial of power, which is entrusted by the colonized agent .The pure form they suppose, takes the form of fluid or mixed identity. Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity

effects. It encourages the necessary deformation and displacement of all sites of discrimination and domination.

The word diaspora which has initiated in the beginning from an easily identification with Jewish communities is elaborated including the experience of people marked by forced migration and enslavement (the African diaspora in the U.S. Latin America and the Caribbean), and as a shifting condition of colonial and postcolonial period (for instance, Asian and Caribbean communities in England)

Diaspora studies is an academic field established in the late twentieth century to study disperse ethnic populations, which are often termed diaspora peoples. Initially, diaspora was concerned narrowly to the migration of the people. Dislocation can also be defined to describe both displacements that occur as a result of imperial occupation, and the experience related with it . Place and displacement are crucial and displacements are crucial feature or post-colonial discourse but place means not simply physical landscape. Dislocation can be defined to describe both displacements that occur because of imperial occupation and the experience related with it. Place and displacement are crucial and displacements are crucial feature or post-colonial discourse but place means not simply physical landscape.

The new concept of diaspora insists on the idea that it explains the complexity, diversity and fixity of migrant identities and experience. It relates the idea of uprooting of migrants from their societies and cultures of origin, and given the sense of alienation, displacement, exile and dislocation. Thus, diaspora also causes cultural hybridity in diasporic regions.

According to Hall, the face of the society is that rapture place where there is instability of the identities. It happens so that the dislocation and displacement can be created with the social structure. The reason behind is that of the decline of old

identities, which stabilizes the social structure for long time. That is why it give rise to new identities and fragments modern subject. It indicates the identity crisis.

English, August is a novel, which highlights hybrid socio-cultural phenomenon due to which he becomes a diasporic person within his land. It is due to the colonial hangover and American imperialist mission, Augusta mixes Hindi and English , Urdu and English. The linguistic hybridity depicts the blending of two cultural impact, which is leftover by colonial subject. The character is neither in the mood of leaving the colonial impact nor is he totally free from the tribal impacts. “Hazzar fucked” is used in the place of thousand fucked which shows the mixing of native language and colonial language. Besides, he used ‘bhai’, ‘ganja’, ‘puja’, ‘arrey’, ‘Hahn’ instantly which shows that he finds hard to avoid his native language.

Most of the time the central character feels loneliness due to hostile and estrangement in his own country which is caused by his inclination towards colonial culture. The environment, people and the administrator really make him irritated. The accommodation of Madna, food provided to him and the servant attitude toward him make feel lonely and discontent. Vasanta has poor hygiene and irritates him most due to repeated misunderstanding of his order.

Regarding the various issues, the present research will put spotlight on hybridity and diaspora as a theoretical tool to detect the ground meaning of the novel. It dissects the overall research in four sections. First part will be the brief introduction which content the overview of the novel and theoretical tool applied to dissect it. Second part of the research will describe the theoretical tool in detail. Third part will be the textual analysis based on the theoretical tool applied to it. It would dissect the text based on theoretical tool. Finally, the last part will be conclusion, which will sum up overall research.

II. Hybridity and Diaspora: A Theoretical Modality

Hybridity and diaspora are postcolonial terms that have been used since 1970. Hybridity refers to mixture of two cultures, which lose the original traces of both cultures. It is difficult to adjust what part is stored but has the traces of both cultures, which influence the people. Diaspora refers to volunteer or forced disperse from the native land. It might be either transcending geographical boundaries or within the native land.

The field of postcolonial studies has been gaining prominence since the 1970s. Some scholars would date its rise in the western academy since the publication of Edward Said's influential critique of Western construction of the orient in his 1978 book, *Orientalism*. Postcolonialism deals with the effects of colonization. As originally used by historians after the Second world war in terms such as the post-colonial state, 'postcolonial' had clearly chronological meaning, designating the post independence period. The prefix 'post' in term also continues to be a source of vigorous debate amongst critics. The simpler sense of the 'Post' as meaning 'after' colonialism has been contested by more elaborate understanding of the working of postcolonial and post-independence cultures. As a result, further questions have been asked about what limits, if any, should be set round the term. Aijaz Ahmad complains, for instance, that when the term 'colonialism' can be pushed back to the Incas and forward to the Indonesian occupation of East Timor, then it becomes 'a transhistorical thing, always present and always in process of dissolution in one part of the world or the another'. Yet the term still continues to be used from time to time to mean simply 'anti-colonialism' and to be synonymous with 'post-independence', as in references to the post-colonial state. Every colonial encounters the 'contact zone'.

Hybridity is one of the most employed and most disputed terms in post-colonial theory which commonly refers to the creation of new transcultural forms within the contact zone produced by colonialization. As used in horticulture, the term refers to the cross breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. Hybridization takes many forms: linguistic, cultural, political, racial etc. On the issue of hybridity, Ashcroft, Griffith, and, Tiffin write:

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 and economic control, or when settler-invaders disposes indigenous peoples and force them to 'assimilate' to new social pattern. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influences (e.g. indentured labourers from Indian and China) continue to produce complex cultural palimpsests with the post-colonized world. (*Reader* 183)

Therefore, hybridity is concerned with various problems in which people are dislocated and displaced from their familiar social environment and indigenous culture when they are compelled to assimilate to new social pattern.

Regarding the term 'hybridity' post-colonial critics as Homi K. Bhabha , Robert Young , Frantz Fanon who advocate basically about colonial experience. The colonialists are the settlers and who are displaced from their own points of origin, and have to establish their identity in a new place. Thus, hybridity presupposes the power relation between the subjugated culture and the dominant one. Hybridity produces new kind of sharing the ideas and beliefs of both culture, but more under the pressure of the influential culture.

It is Homi Bhabha's concept of hybridity that has been both the most influential and the most controversial in postcolonial studies. Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of 'the' colonial condition. For Fanon Psychic trauma results when the colonised subject realises that he can never attain the whiteness which he has been taught to desire, or shed the blackness he learnt to devalue. Bhabha amplifies this to suggest that colonial identities are always a matter of flux and agony. Loomba, Ania further argues that hybridity is

a doubling, dissembling image of being in at least two places at once which makes it impossible for the devalued, insatiable evolve(an abandonment neurotic, Fanon claims)to accept the coloniser's invitation to identity: 'You're a doctor, a writer, a student, you're different, you're one of us'. It is precisely in that ambivalent use of different'- to be different from those that are different makes you the same- that the Unconscious speaks of the form of Otherness, the tethered shadow of deferral and displacement.

(Colonialism/Postcolonialism 148)

The word, hybridity, was initially used to describe the practice of producing a new but hybrid form cross- animal breeding. Later, according to Bhaktin, it is mixture, it is a mixture of two social languages within the limits of single utterance: an encounter, within the arena of an utterance, between two different linguistic consciousness, separated from one another by an epoch, by social differentiation or by some other factor(258).The term now has been extended to include the mixture of two cultures in a cultural encounter Zone. *Merriam-Webster's Collegiate Dictionary* defines hybridity in the following words:

The offspring of the union of a male of one race, variety, species genus, etc. with the female of another, a crossbred animal or plant. Generally, the more closely related the parent forms the more easily hybrids are produced, and the more likely they are to be capable of reproduction. Those between distinct species are distinguished by some as true hybrids, and were formerly considered to be infertile, as in the well known to be fertile either among themselves or with the parents forms. Hybrids may show various combinations of characters of two parents, or exhibit new characters or reversion to ancestral ones. Sometimes they resemble one parent but contain in latent condition characters of the other. Artificial hybrids are obtained among plants by cross-pollinating the flowers of distinct species. By many plant and animal breeders the term hybrid is limited to cross between races or varieties of the same species. (607)

Hybridity is a place of cutting edge of translation and negotiation that creates ‘third space’. There is no subjectivity. It will be the case of others. The term ‘negotiation’, according to him, is the cultural exchange. In this essay “The commitment to theory” Bhabha, further writes, the event of theory comes the negotiation and antagonistic instances that open up hybrid sites and objectives of struggle, and destroy those negative polarities between knowledge and its objects and between theory and practical-political reason”(Location 25). Regarding the matter of hybridity, Bhabha focuses that hybridity is revaluation of the assumption and belief of colonial identity in which there may be repetition of dominant identity. He adds: “Hybridity is the sign of productivity of colonial power, its shifting forces and fixities: it is the name for the strategic reversal of the process of domination through disavowal (that is the

production of discriminatory identities that secure the 'pure' and original identity of authority" (12).

Thus, hybridity is the product of colonialism. The colonizer is more powerful to secure their identity. But the colonizer fails to create pure and original identity of its authority. Ahmad in his "The politics of Literary Postcolonial" talks about two forms of hybridity. He says: "The idea of hybridity-which presents itself as a critique of essentialism, partakes of a hybridity of a carnivalesque collapse and play of identities, and comes under a great many names, takes essentially two form: cultural hybridity and what one might call philosophical and even political hybridity" (286). Hybridity though formed by intermingled of carnivalesque collapse and play of identities, which is of two forms: cultural and philosophical; political. So it becomes secular one. He further says: "The basic idea that informs the notion of cultural hybridity is in itself simple enough, namely the traffic among modern cultures is now so briskly that one can hardly speak of discrete national cultures that are not fundamentally transformed by the traffic" (286). In this postcolonial situation, one culture is influenced by another culture. There is sharing of cultural values. Therefore, colonialism is not one-way traffic. It is a two-way traffic. Every colonial culture is influenced by colonized culture.

Most postcolonial writings are concerned with the hybridized nature of postcolonial culture as a strength rather than weakness. Such writing focuses on the fact that the transaction of the postcolonial world is not a one-way process in which oppression obliterates the oppressed or the colonizer silences the colonized in absolute terms. In practice, it rather stresses the mutuality of the process. It lays emphasis on the survival even under the most potent oppression of the distinctive aspects of the culture of the oppressed, and shows how these become an integral part

of the new formations, which arise, from the clash of cultural characteristic of imperialism. He further says:

To grasp the ambivalence of hybridity, it must be distinguished from an inversion that would suggest that the original, is really, only an “effect”. Hybridity has no such perspective of depth or truth to provide: it is not a third term that resolves the tension between two cultures, or the two scenes of the book, in a dialectical play of “recognition”. The displacement from symbol to sign creates a crisis for any concept of authority based on a system of recognition: colonial specularly, doubly inscribed, does not produce or mirror whereas the self apprehends itself; it is always the split screen of self and its doubling, the hybrid. (113-14)

Hybridity is the product of two powers but it really does not privilege the supremacy of the power. It is only the dialectical play, which really does not resolve the tension but creates a play of recognition. It bears double consciousness. It is not tool to reconcile the binary poles but it brings these values.

Hybridity, creolization, and in-betweenness are the terms, which are mostly, used in postcolonial studies. Postcolonial critics argue that each culture that of colonizer and colonized loses its identity in a colonial society. And there emerges a new culture that is neither purely colonized nor purely that of colonizer’s European culture. The Western language and culture thus suppresses the non-western culture. The discourses of the western elite on the non-western, and their methods of teaching the natives with their own notions lifted them in the place of cultural superiority. On the other hand, the mind of the natives is filled with inferiority complex” which is not

removed from the mind of once-colonized people, still though, strong advocacy of own national culture has been delivered from the postcolonial scholars:

Every colonial people – in other words , every people in whose soul an inferior complex has been created by death and burial of its local cultural originality finds itself face to face with the languages of the civilizing nation; that is, with the culture of mother country. The colonized is elevated above his jungle status in proportion to his adoption of the country’s cultural standards. (Fanon 18)

When the European invades the land, they have imposed their culture upon native culture. Then they highlight their culture and language which is superior to the culture of native people. Due to which native people are forced to imitate the colonized culture.

Even the metropolitan language and elitism still existed with the colonial fossil. Emergence of elite group stressed on achieving western education and highly Westernized by the Western education and ideology. Again, in this connection Albach comments: “Colonial educational policies were generally elitist. In India, British educational elitism assumed the title of ‘downward filtration’- a system by which a small group of Indians with a British style education supposedly spread enlightenment to the masses” (453).

In India, Britishers chose few of the elite Indians to educate English. With the help of British consciousness in Indian man, the colonial rule gets success in India. Then an Indian begins to dominate other Indian who knows English becomes the powerful or ‘Babushav. Universities remain as the centers of imparting English Education in the colonized countries. Here, talking about the same notion John Docker views:

In terms of University teaching, the Anglo centric assumption implies that ‘standards’ can only be formed by studying the great tradition of English literature, from Chaucer on [...] This assumption is enforced by university hierarchy (god-professor); by the system of recruitment of staff (appointing people, English, American or Australian, whose primary teaching interests are expected to lie in English literature); and by the use of tenure to enforce Anglo centric stability and continuity.

(444)

It is true to say that independence has brought moral compensation to colonized people and has established their dignity. But they have not yet had time to elaborate a society and to build up and affirm values. It creates a kind of superiority by engaging people toward their language.

The boundary of identity refers boundless in plural form. The dominant paradigm of identity has been “The imagined community: of nationalism”. To backtrack a little, the theme of spaces time is particularly appropriates in the context of peoples who have had colonialism forced on them. Before colonialism, these peoples lived in their own spaces with their own different sense of history. Radhakrishan further argues that hybridity, postcoloniality and identity are merged together so as to form the postcolonial identity:

Whereas metropolitan hybridity is ensconced comfortably in the heartland of both national and transnational citizenship, postcolonial hybridity is in a frustrating search for constituency and a legitimate political identity. It is important to the postcolonial hybrid to compile a laborious “inventory of one’s self” and, on the basis of that complex

genealogical process, to produce her own version of hybridity and find political legitimacy for that version. (Radhakrishnan 159)

When metropolitan hybridity begins to speak for postcolonial hybridity, it inevitably depoliticizes the latter and renders its rebellion virtually causeless. No hybridities are equal, and furthermore hybridity carry with it an ideological tacit nominal, qualifier, such as in Western or European hybridity. Occidental hybridity is the victim, but historically speaking, the victims are those groups of people who are striving for any kind of collective identity other than the forms of sovereignty prescribed by Western secularism. Metropolitan hybridity is underwritten by the stable regime of Western secular identity and the authenticity that goes with it, whereas postcolonial hybridity has no such guarantees: neither identity not authenticity. And strange and outrageous at it may sound to secular ears; secularism is one of the chief obstacles on the postcolonial way of self-identification and self-authentication (*Nationalist Thought*).

A diaspora study is one of the major areas to study post-colonial theory. The word 'diaspora' is derived from a Greek word, which means dispersal and was originally applied to describe the condition of the Jewish people living outside Palestine. The word Diaspora which has initiated in the beginning from an easily identification with Jewish communities is elaborated including the experience of people marked by forced migration and enslavement (the African Diaspora in the U.S. Latin America and the Caribbean), and as a shifting condition of colonial and postcolonial period (for instance, Asian and Caribbean communities in England)

Diaspora studies is an academic field established in the late twentieth century to study disperse ethnic populations, which are often termed Diaspora peoples. Initially, Diaspora has concerned narrowly to the migration of the people. But in English literature, it is studied its area along with cultural studies. The new concept of

diaspora insists the idea that it explains the complexity, diversity and fixity of migrant identities and experience. It relates the idea of uprooting of migrants from their societies and cultures of origin, and given the sense of alienation, displacement, exile and dislocation. Thus diaspora also causes cultural hybridity in diasporic regions.

Dislocation refers to the lack of fitness when one moves from a familiar to unfamiliar location. Heidegger's term 'unheimlich' or 'unheimlichkeit' - literally 'unhousedness' or 'not-at-houseness' - which is sometimes translated as 'uncanny' or 'uncannies' is often depicted unpleasant experience of dislocation. Further dislocation is a socio-cultural phenomenon, which is the result of transportation by slavery or imprisonment, by invasion or settlement, a consequent of willing or unwilling movement from the known to unknown location. The term has been extended to cover a range of different cultural or religious commitment that gives the sense of exile from a place or state of origin or belonging. Defining upon Diaspora, Ashcroft et. al write:

Diaspora, the voluntary or forcible movements of people from their homelands into new regions, is a central historical fact or colonization. Colonialism itself was radically diasporic movement, involving the temporary or permanent dispersion and settlements of millions of Europeans over the entire world. (*Key Concepts* 68-69)

This is to say that the colonized peoples back to the metropolitan centers are the most recent and most significant diaspora movement. Nowadays, many critics have accepted 'diasporic identity' as a positive affirmation of their hybridity.

Diaspora is the movement of people from known location (their homelands) to the unknown location (new regions). Hence, it creates a sense of dislocation and alienation because they could not adjust themselves in new location and culture.

Ashcroft et. al further write:

After the slave trade, and when slavery was outlawed by the European power in the first decades of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economies was met by the development of a system of indentured labour. This involved transporting, under indentured agreements, large population of poor agricultural areas, such as India and China, to area where they were needed to service plantations. (*Key Concepts* 69)

After the beginning of imperial project to create an impire, imperial have transported the people round the globe and engage them as the cheap labour in the huge plantation which rises the economic success of the imperialists.

‘Diaspora’ refers to disperse, diffuse, heterogeneity, migration and scattering.

Ashcroft, Griffith and Tiffin write:

Yet the dispersal of large groups of people though the world generates Hybrid and heterogeneous that problematize very notion of unity, racial dominance and ‘civilization’ on which empires are built. The settlement, indenture or enslavement of various ethnic and cultural groups to support tropical plantation industries and other mercantile adventure of Europeean capitalism, led to a profound change in the ethnic character of the world. (426)

American imperialism causes dispersal of a large number of people from their native land. The people of underdeveloped country are carried away as a factory labour by imperialist. In the name of civilizing mission, they corrupt the native people which resulted the destruction of their native culture.

Diaspora is the image of a journey. Yet not every journey can be understand as disapora. Avtah Brath views:

Diasporas are clearly not the same as casual travel. Nor do they normatively refer to temporary sojourns. Paradoxically, diasporas journeys are essentially about setting down about putting roots elsewhere. These journeys must be historicized if the concept of diasporas is to serve as a useful heuristic device. (443)

Diasporic journeys are setting down the roots somewhere far from the homeland. When people from their homelands they live with the consciousness of this home in new land.

In the past, dislocation has developed physically, socially and individually in the institution of slavery and the system of indentured labour. Ashcroft et. al say, “The practice of slavery and indenture labour resulted in world-wide colonial diaspora”(69). In this way, diasporic communities formed by slavery, indenture labour and forced or voluntary migration are dislocated and alienation new socio-cultural milieu. It can be extended to include the psychological and personal dislocation.

Diasporas, in the sense of distinctive historical experiences, are often composite formations made up of many journeys to different parts of globe, each with its own history, its own particularities, Brath asserts each such diaspora is an interwaving of multiple traveling, a text of many distinctive and, perhaps even disparate narratives. This is true among others, of the African and South Asian diasporas. Diaspora is concerned narrowly to the migration or exile of the people. But new concept of diaspora insists the idea that it explains the complexity, diversity and fixity of the cultural studies.

Diaspora distinguishes itself from term such as ‘immigration’ and ‘immigrant’ or migration and migrant. These words focus on movement, disruption and

displacement rather than the perpetuation of complex patterns of symbolic and cultural connection that come to characterize the discipline society. Ashcroft, et al. opine:

Diaspora highlights the global trend of creating, constructing and reconstructing identity not by identifying with some ancestral place, but through traveling itself. While the diasporas subject travels: so does culture. A traveling culture means a culture that changes, develops and transforms itself according to the various influences it encounters in different places. (427)

Diaspora is the search of identity not in the means of identifying with the native land and culture but traveling itself. When the culture travels, it mixed up with the other cultures that changes, develops and transform according to the encounter cultures.

According to Hall, the face of the society is that ruptured place where there is instability of the identities. It happens so that the dislocation and displacement can be created with the social structure. The reason behind is that of the decline of old identities, which stabilizes the social structure for long time. That is why it brings new identities, which stabilizes the social structure for long time. That is why it gives rise to new identities and fragments modern subject. It indicates the identity crisis.

Dislocation can also be defined to describe both displacements that occur as a result of imperial occupation, and the experience related with it. Place and displacement is crucial feature of post-colonial discourse but place means not simply physical landscape but, as per, Ashcroft et. Al, a

place in post colonial societies is a complex interaction of language, history and environment . It is characterized firstly by sense of displacement in those who have moved to the colonies or the more

widespread language, of a gap between the 'experienced environment and descriptions by a sense of immense investment of culture is construction of place. (391)

One possesses English as a mother language and s/he who speaks it as a second language because of the lack of fit between language and place. Therefore, the concepts of place and displacement create the complex interaction of language, history and environment in the experience of colonized peoples. Sometimes, taking the issue of 'place' doesnot become a society's cultural discouragement until colonial intervention drastically disrupts the primary modes of its representation by separating 'space' that dislocation 'space' into colonized 'place' that dislocation becomes obvious . Thus, what becomes apparent is the 'place' is much more than the land . For instance, in aboriginal societies, place is traditionally not a visual construct, measurable space, or even a topographically system but a tangible location of one's own being. Due to migration trend either it is voluntarily or forceful, it made the world a common home. Dispersal of the homeland causes mixture of culture throughout the world. Thus diaspora has connection with globalization. Imperialism causes the globalization of culture.

Globalization has basically economic roots and political consequences, but it has brought into light the power of culture. In his global atmosphere – the power to bind and to divide when the tension between integration and separation evoke that is relevant to international relations. In fact, globalization promotes integration and removes not only of cultural bondages but also of the nonsense dimensions of culture. For example, international organizations arise to co-ordinate policy among many nations on global issues like business, health, the environment, development and crisis management etc. Therefore, globalization does not only encourage or flourish national

culture, beliefs and certain political boundaries, but it uplifts global culture and broad area in globe. Thus, it does not limit in restriction of single culture.

Culture is not static; it grows out of a systematically encouraged reverence for selected customs and habits. In fact, Webster, in *Third New International Dictionary*, defines culture as the “total pattern of human behaviour and its products embodied in speech, action, and artifacts and dependent upon man’s capacity for learning and transmitting knowledge to succeeding generations. “ So culture covers all aspects of human behaviours embodied in speech, action and different objects which transfer generation to generation. Ethnicity is a term that is not the mainstream and groups that aren’t traditionally identified with the national Mythology; Marginality is a term that is used to refer the place or repressed or subordinated textual meanings and also to the position of dissident intellectual and social groups like women, gays, lesbians, black etc who are belonged themselves at a remove from the normative assumption and oppressive power structure of mainstream society. The marginality concept has reference to the general and all-inclusive condition that exists and has continuous interaction with and had a dependency upon and deviates in certain socially normative patterns from a more dominant group. The marginality is a group, which is culturally and socially situated on the periphery of and is defined by outside groups, especially the dominant groups.

Alienation refers to the estrangement of individuals from a specific situation or process or with each other. Alienation was implied a definite degree of mystical ecstasy in man’s communion with God in the Middle Ages. Then the Protestants beginning with Calvin assumed the terms of spiritual death, as estrangement of man’s spirit from God by virtue of original sin. In addition, Rousseau speaks of the alienation of the individual’s natural right in favour of the community as a whole,

which causes from the social construct. According to Hegel, alienation is the term to denote consciousness from the individual. Meanwhile, regarding alienation, Marx defines to socio-economic analysis from the means of production as the derivative of private ownership and the social division of labour.

Alienation hints to the general problematic estrangement under which one feels a loss of his/her cultural belongingness. This term incorporates the given aspects as the summation of the individual emotions: (A) powerless, when one keeps hope in his activity will fail to yield his/her expected results. (B) meaningless, when one has no clear understanding of the events in which he/she participates. (C) formlessness, a situation in which one encounters contradictory role expectations and is compelled to behave in the socially approved fashion to meet the his her own self and its capabilities are a bit strange and alienation.

In this way, a lot of question can be raised that draws people's attention, as what causes to feel alienation or identity crisis on the homeland. So dislocation causes diasporic situation and further results the admixture of culture (hybridity). In a sense, displacement and dislocation give the sense of diaspora and hybridized experience, which realizes the loss of origin, root that en-lights the feeling of loss of home and homelessness. A person feels dislocation when he could not adopt the culture of new land which is far from his land. The next chapter will analyze the text *English, August* in detail in the light of hybridity and diaspora.

III. Hybridity and Diasporic Feelings in *English, August*

Hybridity is the fusion of two contrary beliefs or religions. It is the product of colonialism and imperialism. Hybridity results by the colonial hangover and imperialism that turns a person or a culture into diasporic and self-exile. Though the Britishers left India, they left the colonial legacy in Indian society. In the novel, *English, August*, Upamanyu Chatterjee spotlights the issue of hybrid Indian, who knowingly or unknowingly imitates the westerners. The central character, Agastya, is in an in-betweenness position and self-estrangement within his own country. The name of the central character, Agastya itself is in hybridity. His uncle is dissatisfied with the marriage of Agastya's parents. He further mocks him for having a mixed blood identity. He was born out of Bengali father and Goanese mother. In conversation with Bhatia he discloses his identity of having mixed blood as depicted by these words: "[T]his is what comes of trying to mix Goanese and Bengali blood" (104). He questions for being a hybrid name. He says, "You are an absurd combination, a boarding-school-English-literature education and an obscure name from Hindu myth" (129). His name Agastya is taken from Sanskrit. It is the name of a mythical character in 'Mahabharata', an epic of Hinduism. Later some of his Anglicized friends called him August which is an English name: "Agastya? What kind of a name is Agastya?" asked the engineer, almost irritably. He was a large unpleasant man, the owner of a trunk that wouldn't fit below the lower berths, but on which he wouldn't allow anyone to place his feet" (113). The engineer is surprised by the name and the way he communicates. He follows the Anglicized culture and prefers English language most of the time. But the name which is derived from Sanskrit language makes the engineer ambiguous. Is he really Indian or European? He is an Indian born man having with European mentality.

Sen, is posted to a small-town called Madna. Agastya is a complete outsider, but in the course of the story, he builds up certain emotional connections with his environment. He has everything under control, and then we explore how he is progressively alienated from his surroundings. We're not conscious of this reversal. *English, August* begins as an auto-critique of the protagonist and of his generations who are hit hard by the impact of post-enlightened and independent India, but of people who are mentally and culturally englicized. These are spoken by Agastya himself in these lines: "And I wear a tie, and use my credit card, and kiss the wives of my colleagues on the cheek when we meet, and I come home and smoke a joint, listen to Scott Joplin and Keith Jarrett, and on weekends I see a Herzog film, or a Carlos Saura, it ... unreal" (153). Though, Agastya is an Indian citizen, he is completely hegemonized by western culture. Wearing tie, listening western music and watching english film are the examples of mimicry.

Another character Bhatia is similar to Agastya. He is highly influenced by western culture. The dress, thought, choice and way, he lives perfectly match with that of the westerner. These lines are example of englicized pattern which Bhatia follows: "- Bhatia like T-shirts and calvin kelin Jeans, Delhi's fast food joints," (75). The craze of western pattern is obviously the sign of hegemony. Despite the colonial legacy ended in 1947, the people of India have still the hangover of it. The bureaucrats and elite Indians think themselves superior due to their attachment with colonial culture and due to their love with English culture, they sidelined their own culture but they should pay tribute to their country by following their own culture. When the culture get mixed, it becomes hybrid. Hybridity carries the seed of exploitation. The bureaucrats turns toward exploitation when they start mimicking the colonizer.

Furthermore, the culture of intaking Marijuana by our protagonist reflects the impact of colonial hangover in this novel. So much so that his manners and speech tone and pitch all reflects a hybrid flavor. That is to say it is neither entirely Indian nor entirely western, but the admixture of the two. Here is an example of his speech pattern:

“Amazing mix, the English we speak. Hazaar fucked. Urdu and American,” Agastya laughed, “a thousand fucked, reallay fucked. I’m sure nowhere else could languages be mixed *and* spoken with such ease.” The slurred sounds of the comfortable tiredness of intoxication, “‘You look hazaar fucked, Marmaduke dear.’ ‘Yes Dorothea, I’m afraid I do feel hazaar fucked’— see, doesn’t work. And our accents are Indian, but we prefer August to Agastya. When I say our accents, I, of course, exclude yours, which is unique in its fucked mongrelness—you even say ‘Have a nice day’ to those horny women at your telephones when you pass by with your briefcase, and when you agree with your horrendous boss, which is all the time, you say ‘yeah, great’ and ‘uh-uh.’”(1)

Due to the colonial impact, the Indian people use Hindi and English at a time. This is all because of colonial impact. The elite Indian, who thinks themselves as superior in term of language, they speak in Hindi with mixing of English language. Thus, this mixture is sign of hybridity.

The elite Indians think themselves superior when they are able to speak English. Though the political empire of the British has finished but still the colonial and cultural rule of British still exist. In the post-colonial and neo-colonial world the

forms of colonial hegemony comes in the form of education. This following citation from the text is an evidence:

'Dr Prem Krishen of Meerut university has written a book on E.M Foster, India's darling Englishman-Most of us seem to be so grateful that he wrote that novel about India ...Why is some Jat teenager in Meerut reading Jane Austen? Why does a place like Meerut have a course in English at all? Only because Prem Krishens of the country need a place where they can teach this rubbish? (170)

This is an example how the Indians are crazy for learning english language and literature. The craze of learning the English language is due to the hegemonic impacts of British Empire. The sense of being superior in the youths by learning English language is probably the impact of colonial hangover. Mrs. Rajan's comments in the novel reflects the form of hybridity, Agastya is living with, "Your heritage is mixed," said Mrs. Rajan, "your point of view should be particularly interesting" (188).

Chatterjee then slowly penetrates to the language used by the denizens of the free-India. He assures the readers that Hinglish (Hindi plus English) are both an assured way of domination that the civil servants should present to their clients. He utilizes local linguistic usage well in presenting this tale. The mix of modern and traditional, urban and rural, foreign and national -- all also reflected in the characters' speech -- is central to the novel, one of the interesting features of the Indian society-" kya yaar , Sen , you're really an English type. I'll try and explain some of lines, but they're quite untranslated" (137).

Like Agastya Dhurbo is also the victim of western hegemony.He feels strong disgust towards his own native culture.His dislike of native culture and his craze of western influence can be seen in the lines: "Dhurbo too had ragtime and

his fashionable jazz, but his own taste had no continuities—merely a sad mongrel hybridity.” (275). Dhurbo and Agastya are two close friends whom have strong disgust for native culture but they are unwillingly caught up in mixture of native and western culture. Both the characters in the novel have strong affinity toward western culture.

Perhaps, Agastya has not suffered from colonial sufferance. He only heard about colonizer. He know only the culture of colonizer about how they make life luxiouros and comfortable. But the bitter part of their life is left untouched. So the reason behind his tilted toward the western is obvious.His dual nature of existence causes hybridity. His tilt toward colonizer and at the same time he cannot avoid native culture results his hybrid identity of Agastya.The lines clearly states, “Multani father had known the sufferance of colonial rule but Agastya and Darshan Multani hadnot ...” (230).

After Independence, the Indian Administrative Service was expected to promote national integration, from a social as well as a spatial point of view. Yet, despite the reservation policy, all elite body lacks representativeness. The partisanship of IAS officers along caste, religious and ethnic lines has further reduced their efficiency as a binding force of the nation. Being an All-India Service, the IAS encourages the spatial mobility of its members, which is not always welcome by officers posted in far-off states or in disturbed areas. In these places, the vacancy of postings in the higher administration is a sign of desertion that is contrary to the IAS mission of territorial integration. Agastya is also an IAS officer but he makes wrong turn by entering into the western world where his nationality, selfhood and identity are crushed with mixed and remixed culture of the western world.

Like Agastya, Dhurbo too is the victim of hybridity which resulted him into diasporic situation. He nonetheless becomes the Marijuana sharing partner of Agastya. He not only uses Marijuana and also make slippery obscene comments. That is to say obscene words frequently slips out of his tongue. These line reflects the impact of diasporic situation which Agastya is going to face:

Dhrubo exhaled richly out of the window, and said, "I've a feeling, August, you're going to get hazaar fucked in Madna."
 Agastya had just joined the Indian Administrative Service and was going for a year's training in district administration to a small district town called Madna. (1)

Madna is known as the hottest place of India which is remotely situated. Agastya, has all sort of comforts and luxury but in Madna he will find hard to survive. But having such difficulty, he has to go to Madna and join IAS in which he has just involved. He cannot avoid it because being an IAS is really a good opportunity for Indian people. Though being Indian he should find himself as a privileged person.

In the Indian context of a highly heterogeneous and divided society, where social, religious or regional sense of belonging is sometimes extremely strong and exclusive, 'active representativeness' of the bureaucracy might be a threat to rather than a tool of national unity. The summing up of the multitude of special interests seeking effective representation in the bureaucracy does not constitute the general interest. The different private interest groups within administration are often conflicting and their strengths vastly unequal. India is the country of villages. It has many villages which have poor condition of health, education, and other infrastructures. Condition of the country remains poor due to the corrupt bureaucrats which adds the people of the town to be humiliate and being dislocated in Madna. He

is true patriot of his country. He wants the well being of the country but finds himself in helpless condition due to such corrupt bureaucrats as:

Sen, there is nothing such an absolute honesty; there are only degrees of dishonesty. All the officers are more or less dishonest – some are like our engineers, they get away with lakhs, some are like me, who won't say no when someone gives them a video for the weak end, others are subtler, they won't pay for the daily trunk call to talk to their wives and children. (138)

Corruption is a part of exploitation. Native people are exploited or deprived from their rights by the colonizer. The colonizer imposes their power and rule over the native people. In *English, August* most bureaucrat adopt the pattern of colonizer. They pretend to be superior from the native people and impose their power over them. Agastya, meets with bureaucrats who are corrupted. The engineer, who takes the contract to build bridge, they take away lakh to complete contract. More than that, bureaucrats misuse the telephone and talk hours on trunk call with their wives and children. These are some of the cheapest example which shows the corrupt nature of Indian bureaucrats. Through these details, the novelist tries to show the mindset of Indian bureaucrats who always try to rule over native people and snatch the natural resources. Agastya is one of them, who always try to be different from native people and culture. Due to his feeling of superiority, he himself is dislocated from his location. So, he could not get him in his culture, so he takes the shelter of colonial culture. This made him different Indian among general Indians. At that situation when he expresses his emotion and feelings there he shows the traces of English culture. Due to this legacy he translates colonial culture into Indian form. When he is at the village his urban culture remains far from him, so he fantacizes or imagines for luxury

and English environment. This fantasy is the product of diaspora. When one man cannot get real home or culture at that time he begins to create imaginary homeland or culture. It is a type of compulsion to the people like Agastya.

The effectiveness of the IAS as a binding force of the nation is thus not only related to its representativeness, but also to its inner cohesion. IAS officers like to portray themselves as a 'new caste' characterized by a strong horizontal solidarity, but how far is this claim upheld in practice? They are no more holding these grounds rather they are spiritually bankrupted and morally downgraded. The entire novel is the reflection of their moral degradation due to hybridization of culture. Not only have the mentality of the natives, but also the overall system accepted colonial legacy. So much so that, they need the same English language and texts from the English writers to give their civil service examinations. There is no place for Tagore, Premchand, and Tulsidas, not even given preferences to their mother tongue Hindi. They rather prefer English and English writers instead as:

How can there be, when their working conditions are so bad, when they themselves pass out of such schools and colleges? When I went to college in Lucknow I felt completely stupid. So I began to read English on my own. I had to, because English was compulsory for the Civil Services exam. So I read Shakespeare and Wordsworth and people like that, very difficult. It's still important to know English, it gives one 'confidence'. (59-60)

English language is the language of colonizer. Colonizers rule the people through the language. Language is the means to overpower the superiority among the colonized. But in course of time the colonized people get hegemonized. They cannot escape from the trap led down by the colonizer. Not only should that, to be an IAS officer, one

should appear the exam of English. It is all because of colonial legacy. Indian elite people have love with English. So, they are practicing English in India.

Point is just how many of the characters have the critical acuity to understand the truth that the saga of colonial history has brought upon them. This question needs to be asked, and answered, because it is precisely the intellectual, moral, cultural and spiritual bankruptcy that renders them incapable of discernment and sound judgment in the first place. In this way, Upamanyu Chatterjee has very effectively brought into light in his work by making the mockery of post-colonial India and the Indians. Like, an American, who came to India and fell in love with its culture so soon that Agastya, became an adherent follower of Jainism, one of the ancient religious sect of India. He explains the scenario as:

He most of all, said Agastya, welcoming familiar feeling. He was a Christian once, bloody beef eater, but he fell in love with India the moment he arrived here, and converted to Jainism – a Digambar, too, in England and he roams around naked. The caretaker (an Indian representative) looked suitably skeptical. (202)

Culture is embedded in language and the overall life style of people – food, dress, and music. Agastya is the hybrid character who is situated in in-between space between Hindu and Christianity. Being a Hindu, it is strongly prohibited to eat beef but he eats beef and tilted toward Christianity. And beside that, he is converted in Jainism. Digambar exposition to the society shows that he has westernized. The caretaker amazed in seeing the ambiguous cultural traits.

Upamanyu Chatterjee presents his wryly observed account of Agastya Sen's 'year in the sticks' in such a way that any conscientious Indian would, after having derived a certain malicious delight from the protagonist's predicament, nearly lose

consciousness in the drool of their brothers' and sisters' similar plight. This speech of immense obscenity reflects the post colonial immoral and utterly vulgar culture of the westerners paying attention only for sex and lust:

Oh, Neera, you darling bitch, laughed Agastya as he walked around the room, letter in hand, here for sex I have been masturbating into napkins and stripping in front of doctors and glimpsing peons buy aphrodisiacs at bus stations, and in Calcutta you've been humping a mouth spewing historical inevitability, with spectacles above it.

(287)

Agastya, has up brought in Calcutta where has high influence of western culture. The open culture of Calcutta, which is enjoyed by his girl friend, really makes him jealous. But in Madna he has to avoid all those open culture, i.e free sex. There is no boundary of having sex among the boy friend and girl friend in Calcutta. This is perfectly the western imitation. Agastya lacks his identity while imitating westerner and thus find himself dislocated.

Diaspora is the situation in which one feel the estrangement and hostility to survive in the given condition. Diasporic feeling occurs due to ill adjustment in society. Many Indian becomes nostalgic to their past lives in colonial as well as post-independent period. Agastya, the protagonist of the novel, suffers from memories of the past when he was with Dhurbo. Those moments when Agastya and Dhurbo spent together are precious and friendly to him. He felt suffocation and desolation in such kind of environment where he was sent for training as IAS officer. Most of man accept and compromise, with or without grace or slipped into despair like:

He felt that one saw significant moments in time only retrospectively,

glittering mocking jewels of past time that left in their wake only regret and consequent desolation, the first cause of a series of atonements and attempts of reparation. Most men, like him, chose in ignorance, and fretted in an uncongenial world, and to accept and compromise, with or without grace, or slipped into despair. (113-114)

While to be in such a remote rural village of Madna which is known as the hottest place of India, he feels of dissatisfaction and dislocation. Its people and uncongenial environment makes him feel disgust.

Agastya, the central character of *English, August* who is fade up with his present job and has written a letter of disgust to his father. He is not going to tolerate the job any more. He is thinking of joining another job in Tonic's publishing firm. So before departing from Madna on the leave, he wrote this letter to ensure that he is really disappointed with his present job, probably his father further ensures Tonic that Agastya really is discontent with his job because Tonic hardly believes in Agastya:

I'm sorry what you read into my last letter was true. I just cannot get used to the job and the place. I'm wasting my time here, not enjoying the wasting. That can be a sickening feeling .I'm taking a ten day break during puja but I will go to Delhi because of one or two things. I think I'll meet also meet Toni. Could you phone him or write him a letter, because if you don't tell him he will never believe me that might take up the job he offered. (131)

To be an IAS officer is really a challenging job. Many people die for it but, the Agastya wants to kick up this bloody job, Why? Is he really being crazy or what makes him feel so? Cultural differences between Madna and his home town is the root cause for him to leave the job.He finds hard to adopt in such environment and further

causes isolated and alienated. Moreover he meets with the corrupt beurocrats whose ideas makes him sick.. He is in the position of restlessness. The craze and eagerness to join the job by Indian youth is just blasphemy for him.

Agastya is in tumult condition. He has the problem of adaptation. He has left in indecision with the facts, which are going on around. He wants to escape from such condition by ignoring or just leaving as it is. To appropriate in such an estrange and hostile condition one should let the thing go as it happens, never caring and appropriating in his or her cultural makeup. He is irritated with his friend Dhurbo. The people of Madna pray and worship to get rid of the problem, wait for the decision from goddess. He has no option left behind that. He says:

Decide for yourself, it's your nightmare. Or just live with the indecision, everyone does it all the time, you'll get used to it soon enough. Then, when you ever take any snap decisions, you'll feel odd 'like withdrawal symptoms or something.' He wanted to sound callous; Dhurbo's question had irritated him, reminded him of his own incommunicable and secret inquisitions. 'A friend in Madna routed all his problems and decisions to Jagadamba and booze while waiting for her answers – just what are you doing? (158)

Dhurbo suggests Agastya that he should follow the native people to adopt in such environment but Agastya finds hard to adopt due to different cultural and religious practices which are quite different from that of his own.

The story is of Agastya Sen (whose friends call him August and tease him for acting "English") who, instead of going to University in the West, finds himself piddling about in the sticks in a government job. In the town of Madna, Agastya has to learn the ropes of his bureaucratic track, but instead of embracing his newfound

career path, Agastya goes along to get along. Between the doldrums of training for his official duties, Agastya succumbs to bouts of loneliness, marijuana smoking, and drunken reverie (and sometimes all three simultaneously). Underlying his day-to-day activities is the nagging question of what to do with himself: Is he on the right career path? Did he make the right decision to skip the university? Should he apply for another job in the big city? In short, Agastya's story is one of self-discovery, though much like in life, a real answer is never achieved.

He has desire to live alone which content with the freedom and happiness. But at Madna he feels loneliness of a distinct kind which is like a curse for him:

He had always wanted to be alone by choice, but in Madna he was lonely, there was a vast different. The novelty of Madna had aroused his mind, but now no more. He didn't feel rewarded, only deprived, time was running out. And now and then even that didn't matter. Sometimes he looked back on his experience of Madna with wonder and faint self-contempt; how could his mind have been so alive to these new impression?...He felt no contempt for the world around him...He had written to his father that he wanted to change jobs...(136)

Agastya feel loneliness and deprived from all sort of pleasure that he aspire to gain through his job.He was moved by the past memories of Manda and becomes faint and self-contempt. He couldnot forget those old impression, which are still alive to his mind. He tries to recollect the past memories to show his instability due to his changing location.

Many have experienced the trial of leaving home for a strange land, only to feel the pull of home calling you back.Old stories, Old places and faces. The below

suggests the agony to leave the homeland for job and business:

He wondered at the immensity of the Indian Railways, millions of people traveling thousand of kilometers everyday – why they did so baffled him. On less calm mornings, he would think about his situation and his job, why he wasn't settling down, whether his sense of dislocation was only temporary, or whether it was a warning signal. But there was nothing specific that he wanted to do, no other job, and then with a smile he would retort. (65)

That in fact, the place we thought we always belonged to becomes foreign precisely because the familiar sights, sounds and smells remain stuck in a past. It's at that moment we realize, away from home; we had begun a new chapter. That a second life, or at least a second wind, could only have happened outside our comfort zones. This is the essence of *English, August*. Agastya Sen is a young Indian civil servant whose imagination is dominated by women literature and soft drugs. The self-discovery happens only when August can gain perspective on his life and situation by literally putting distance between him and all that he once held near and dear. Not that Agastya finds an answer as to whom or what he should be in life. But just as importantly, he discovers who and what he no longer is—and this is a universal lesson often take for granted.

Moreover, the nostalgic images of youngsters display through the Agastya characteristics in related with the plight of Renu as well.

What I really didn't bargain for was the nostalgia- I have such a bad memory that the past becomes the mere past for me with great ease. But here I take nostalgia to absurd extremes-watching Hindi movies, Guddi, Barood, etc., I don't think it works, to run away from a place

when your relationship there get messy. (157)

Renu suffers from memory of the past which she uses to enjoy in her homeland. She feels lonely in a distant land, which is felt by every migrated people. However, she is still dissatisfied by watching Hindi movies. She only can feel the native taste but with absurdities. She entangles with the western pattern so strictly that she merely becomes nostalgic rather getting escape. Her sense of dislocation is resulted from globalization. World is our common home is the essence of globalization but along with it suffering of homeland and memories of the native land remains. Agastya has the same plight like that of Renu. Even if he has shifted within, his own country and hold prestigious job in IAS in Madna. Agastya feels discontent by the barbaric and hostile environment. It makes him feel eerie. He is sleepless because of mosquitoes, and lack of electricity. He is totally dislocated. The weather is not in the favor of his health:

God, he was fucked – weak, feverish, aching, in a claustrophobic room, being ravaged by mosquitoes, with no electricity, with no sleep, in a place he disliked, totally alone, with a job that didn't interest hi, in murderous weather, and now feeling madly sexually aroused... He didn't want to listen to any of his music, all his cassettes sickened him. When the electricity returned, he switched the radio onto the Hindi news read at slow speed. (92)

Agastya has all sort of comfort in his hometown, It is near and dear to him. But in Madna he is deprived of his belongingness. Madna is hostile to him.. There is no electricity. Mosquitoes bite him. He has no means of entertaining through which he could kill his silence. The eerie environment sexually arouses him. As the following lines reflect the eerie environment in these words:

On his first morning in Madna he woke up feeling terrible('feeling fucked, 'he later wrote to Neera in Calcutta,'like a fallen Adam'). He found opening his eyes difficult, then realized that the mosquitoes had reached his eyelids too. Some start to the day, he looked at the wooden ceiling and said to himself, if your very first emotion of the morning is disgust. (7)

Physical facilities play the vital role for one to adopt in different environment, which makes the people feel his/her, belongingness toward the place. Because of the physical discomfort, he feels disgust in such a humiliating place. He find hard to start realizing sense of belongingness He always looks for modern facilities which are not there at village. He is happy with the city culture so he could not be happy with the village culture. In Calcutta, he has never faced such poor facility. So his first day in the place, is with the disgusted feeling. Similarly, the environment, people and his days there further multiply his disgust towards Madna:

Crowds on the road, the rickshaw-wala using both his bell and his hoarse voice against them, the smell of dosas and frying fish from dhaba, and urine and mud from a police station, a transistor from a sugar-can stall deafening its surroundings with a Hindi film disco song, softer pseudo-ghazals from music shop, the darkness of passing alleys. 'It wouldn't be too boring, to get stoned and hand around here and watch all this.' (79)

It is hard to adopt in the circumstance in which there is chaos everywhere. The filthy smell and noise, hoarse voice and music, the darkness of passing alley irritate Agastya. He feels complete chaos and sense of dislocation in that situation. The dirt, filth and noise mixed up to create a chaotic environment. He lacks belongingness and

finds to adopt in such indifferent environment. His disgust towards the society results in his loneliness:

Because it sounds obscene, said Agastya silently. Ever since the picnic and the letter to his father, though they seemed to have nothing to do with the change, he had begun to feel emptier than usual. He had begun to sulk more. Earlier he had lain in bed and speculated, reached what had seemed profound conclusions, that loneliness was a petty and private thing, that human reason was inadequate – now all that seemed puerile and dull, the desultory cogitations of a healthy mind. (134)

Agastya finds hard to adopt with the people of Madna. The people of Madna have their own way of entertaining which is quite different from that of his society. To join the picnic is part of knowing the culture and ways of living of the people. But, it brought no change in his life to adopt in that place. Besides his father would not support to leave the job, which is for him, turns into as a punishment. He is searching to escape from such difficulties. He is looking forward to get proper solution; either by joining picnic and learn to adopt or convincing father to leave his (Agastya) job. The social and cultural differences make Agastya to be in loneliness as well as to feel boredom. Not only Agastya but also Mr. and Mrs. Rajan feel ennui in the following passage:

Agastya wondered if he could slip away to eye the wife of the Deputy Superintendent of Police; but then, when he returned Mrs Rajan would still be talking, but to two corpses; and then John's son, a toddler, perhaps, somewhere in England, and Anglo-Indian like those in school, would arrive in Madna thirty years later to unravel how his parents

had died while listening to a woman at party, and would not believe the post-mortem report which would read.' Death by Boredom' (187).

Similar to that of Agastya, Mrs Rajan too feel discontent. She heard the wonderful mystery about India in west which lure herself to visit India. But in reality, she is dying every moment in India. She feels her emptier and void in India. She finds lonely and deprived in India. After many years in future, if their son visits India, he will know the real cause of the death of his parents is the hostile and lonely environment. Definitely, his parents died because of boredom. He has cassettes of western music but that too doesn't console his loneliness. He is feeling tired and uncomfortable in such situation. Thus, instead of listening music and refresh his mood, he switched the radio onto the Hindi news read at slow speed. This tilted nature to native language and to his homeland shows the diasporic plight of immigrant individuals. Agastya can reflect it in these lines:

I want to resign because I feel restless. He was suddenly ashamed of himself looking at the salesman, talking about medicines for twelve hours a day, his restlessness seemed awfully frivolous. The salesman made him feel both eerie and guilty- be happy you are not him, and how dare you behave so cheaply when you have the chance not to be him. (224)

Agastya feels restless because his job could not satiate his thirst of peace and happy. Not only him but also the salesman has facing the same predicament. The job of salesman is too boring and frivolous. So, Agastya consoles to himself comparing with his poor condition. It is that, he himself is feeling desolation and void in his life despite being an IAS officer. Being IAS is the happiest job that someone ever find in

Indian context. But the same job and place where he was sent, cannot maintain peace in his life.

Agastya is trying to adopt in tribal village of Madna but, at the same time, he cannot completely give up his culture in which he was born. In order to mediate between two cultures, he creates himself in a dual identity of hybridity. He becomes a hybrid man. He is running toward and away from the culture of Madna at the same time. He cannot adopt in the culture of Madna which makes him suffer from loneliness and estrangement. Thus he becomes alienated from the society. Agastya becomes a hybrid character in order to adopt in a differently situated place named Madna but he finds himself in a lonely and alienated person within his own country.

Agastya finds himself dislocated in Madna because he does not find people, society, and environment. This dislocation of Agastya results into loneliness, which could touch his consciousness in initial days in Madna, but his acquaintance of the way of living there makes him hybrid.

In nutshell, his double consciousness makes him a hybrid character. He tries to be white in India but he could not. So he suffers. In order to heal this pain, he fantasizes the city life style there at village. When he could not feel 'home' within home, which is the compulsion of diasporic people, his native land turns into diaspora. Actually, his double consciousness makes him a hybrid character and his fantasy for English is the compulsion of diasporic man. And his English education and the dominant American imperialism spurred by English language are among the factors, which hybridize him and finally lead him to diaspora within his native soil.

Conclusion

The present research has made an analysis of the hybridization of the Augustya, the protagonist of Upamayu Chatterjee's novel *English, August*, and has thus proved how he has become a diaspora within his own country. Augustya is influenced by European culture and language. Although the origin of his name is Sanskrit, he resorts to the English. He is a son of city and gets his education at English school in India. Due to his education and environment of city like Calcutta, he becomes the hybrid man. He is Indian born living with English consciousness. August is the representative of Indian elite people who try to differentiate themselves from common people regarding cultural practices and language.

Though Augustya is one of the members of IAS, he does not like the structure and language. It is all because of his infatuation with colonial culture. His everyday performance becomes the hybrid. He uses Hindi, English and Urdu at the same time. As a member of IAS, he has gone to the remote village, Madna, where he sees practices of Indian culture and language. When the location and cultural practices could not match with his consciousness, he feels alienated from the society he lives in. It is the plight of diasporic man in which he has to live with double consciousness. It makes him different from other native people.

Language is the means of power. When people use the language of the colonizers, these people also have a feeling of becoming powerful. So the Indian elites use the language of colonizers to show their supremacy in India. Therefore, the characters like August and Mr and Mrs Rajan prefer English to Hindi. They are the agents, who brush up the colonial legacy. They are the representative figures of Indian society where education system gives birth to a hybrid man like August, who feels

isolated in his own land. When the setting changes from city to village, he is haunted by the luxury and hybridity of city. Then he tries to create imaginary city through memory. It is all because of diasporic feeling.

Although August is a fan of English movie and music, he is forced to listen to the indigenous Indian music. He fails to assimilate himself with the changing situation. This is the problem of a diasporic man. The way August is following the English culture and language, his friend Dhurbo is influenced by drug culture of the westerners. So he takes resorts to marijuana.

In nutshell, Indian education system guided by the colonial language and culture is producing hybrid people day by day. These hybrid people feel cultural alienation within their land. When the thinking and everyday practices differ, one, just like August, has to face the problem of dislocation and alienation even within one's own country. That's how one becomes hybrid and diaspora within her/his own country the way August does in *English, August*.

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