

I. R.K Narayan, British Culture in India and *The Bachelor of Arts*

In a surface reading of the novel, one sees that the fluctuation of Chandran is simply because of the love which he could not get due to his unmatched horoscopes with that of the girl. He becomes a *sanyasi* for eight months and comes to a normal domestic life after a realization of his abnormality. This research goes beyond the surface reading and explores the cultural effects, especially the effects of British colonialism and his culture in India, upon the protagonist and proves that the fluctuation from normal life is due to the ambivalence created in Chandran by twofold contact of cultures.

Rasipuram Krishnaswami Narayan (R.K Narayan) is an Indian novelist, short story writer, essayist, memoirist, travel writer, journalist, critic and editor. He is a multi-dimensional academician.

He was born in Mysore, India, in 1906. His father was an administrator and headmaster at several government schools and instilled in Narayan a love of literature. He did not have much academic success, however. Having difficulty with his college entrance exam in English, in 1926 he enrolled in the B.A. program in English in Maharaja College, Mysore after then he started short lived teaching career. Later he turned to writing. After being turned down by several publishers, he gave the manuscript of his first novel, *Swami and Friends* (1935) to a friend, and gave him permission to destroy it. The friend showed the novel to Graham Greene, who was impressed and found a publisher for the book. Narayan's writing career was born and the prolific writer went on publishing novels, several volumes of short stories, collections of essays and memoirs.

R.K. Narayan is considered to be a prominent Indian writer writing in English. His fiction contains a unique blend of Indian mysticism and English form. His

fictional world Malgudi is one of everyday concerns and common language set in southern India, which he successfully portrays through simple prose and humor.

Narayan's fiction inhabits the world of everyday events and common people in a fictional place called Malgudi. He incorporates traditional Hindu mythology and legends in stories of modern events. He tells stories of ordinary people who rely on Hindu principles to guide them through the ethical dilemmas and problems of modern life. Narayan's fiction avoids being overtly political or ideological. His early novels focus on the conflict between Indian and western culture. *Swami and Friends* narrates an extrovert school boy's rebellion against his missionary upbringing. Similarly, *The Bachelor of Arts* (1937) "depicts and idealistic college student who attacks the bourgeois order but eventually reconciles himself to an obedient lawful existence" (3). Narayan's fiction portrays middle class characters who must reconcile western ideals of financial and personal success with the everyday reality of Indian life.

Critics often classify Narayan as arising out of the tradition of oral storytelling. Reviewers note his gift for wry subtle humor, which he uses to expose the foibles of human beings. Shashi Tharoor asserts that "Narayan at his best [is] a consummate teller of timeless tales, a meticulous recorder of the ironies of human life, an acute observer of the possibilities of the ordinary: India's answers to Jane Austen" (*Criticism* 3). Narayan's comedy is the focus of many reviews and it is commonly held that his is a gentle humor. Hilary Mantel says, "At the heart of Narayan's achievement is this, he respects his characters, respects their created nature. This is why, he can make jokes about them, and stay friends with them" (3). Critics also point out his ability to give individual stories arising out of a unique cultural experience, universal significance. Reviewers assert that the creation of the fictional Malgudi helps Narayan portray the flavor of Indian life without worrying about the

specifics of a real city. Critics attribute much of the popularity of Narayan's work to his ability to successfully use the English novel form to portray Indian life and Hindu culture. Chitra Shankran, a critic says; "With Narayan's works...the deceptive simplicity of his fiction very often obscures his superb capacity to blend traditional Indian modes with the English novel form" (3).

The impression of British Colonial culture influenced the Indian culture, by extension, both the author and his fictional characters. So, it is important to present a brief background of author's biographical information.

As a young student at a severe missionary school in Madras, R.K. Narayan first encountered the English language and was immediately bewildered. He was only five years old at the time, part of a middle class Brahmin family of second generation immigrants migrated from rural south India. The family was new to the city, and still close to ancestral ways at home. An almost religious solemnity had attended Narayan's formal introduction to Tamil and Sanskrit, when presented with a tray of corn, he was asked to shape the first two letters of the alphabet in both languages. But it is significant to note that Tamil and Sanskrit were badges of inferiority and occasions for jokes at school, along with everything else that belonged to the old Hindu world broken into by British colonialism; Narayan, as the only Brahmin boy in the class, came in for special mockery by the Christian teachers. The first language at school was English, taught from a textbook that was imported all the way from England and looked much more sturdy and glossy than the textbooks produced in India. Its glamour also came from the mysteries it contained.

Narayan's first English lesson was also very significant which shows how much exotic the thing called English was, it goes like this: "A was an Apple Pie. B bit it. C cut it" (*New York 2*). Here Narayan at least could understand what B and C

indicated, but he wasn't sure about A. He had never seen an apple before, not to mention a pie. More interesting thing was even the teacher had not seen an apple either, wondered if apple pie wasn't like *idili*, the south Indian rice cake. Hence, Narayan's education in English began with everyone in the class "left free to guess, each according to his capacity, the quality, the shape and the details of the civilization portrayed in [the England's] textbooks" (2).

The distant center of that civilization -London- was then closed for ordinary natives like Narayan, but its periphery extended even further than India, and its products had traveled everywhere, had transformed many different parts of the world. The textbook bewildered Narayan initially but it was also the beginning of an imaginative enrichment for him; and the English magazines he came across in India - *Bookman London Mercury* and *The Spectator* -inspired him to be a writer in the course of time. Western-style education offered by schools and colleges, such as the one in Mysore that Naryan's father was headmaster of, helped create a dynamic new urban civilization in what had been, for at least a century, a sleepy or drowsy agrarian society.

The Madras where Narayan was born in had become, with its opportunities of education and employment, one of the centers of modernizing India in the late nineteenth century. Everywhere across the south, Brahmins left centuries-old rural settings and occupations and moved into towns and cities, where they formed the first administrative middle class. The men in Narayan's own family exemplified the various ways in which a once rural community, now cut off from its roots, responded to the new world. For example, according to his personal family information, his maternal grandfather was a petty government official in the provinces, who built up the kind of wealth that income tax authorities in India call "disproportionate to the

possessors means" (2). One of Narayan's two uncles became a successful car salesman; the other was an amateur photographer one of the first in India before settling down to edit one of the many serious weeklies in Tamil; and Narayan's father, the stern headmaster offered a picture of colonial Indian respectability and authority as he bicycled to his college and club each day, "impeccably dressed" as Narayan describes him in his memoir *My Days* that he loves to be in a tweed suit and tie and crowned with a snow white turban; his appearance was the part of the new fashion that had alienated him from his tradition minded parents and brothers.

In this somewhat oppressive adult world of work and responsibility and economic security, Narayan was expected by his family to find his won place. But the writer has, from an early age, his won relationship with his world, his mind feeds on daydreaming and irresponsibility, the idle contemplation of life that Narayan, made unhappy by the "unwarranted seriousness" of school so often indulged in. He grew up in a small town like suburb of Madras and the province of Mysore, and was always haunted by his memories of childhood the catching of grasshoppers and the furtive first cigarettes of what the narrator of his fourth novel *The English Teacher* (1945) calls a grand period when there was a natural state of joy over nothing in particulars.

This child's license to daydream made Narayan naturally attracted to the freelance writer's life, but it was never going to be easy for him. In societies where arts and literature have had an exalted place for some time, the aspiring writer isn't risking much when he strikes out on his own, and turns his back on the life of jobs and careers; his culture accommodates his endeavor and often rewards him for his bravery and dedication. But Narayan, when he decided to make a living as a writer in English, was discouraged as much by the lack of publishers and readers as by his unhappy family. This shows that Narayan was greatly affected by the two fold

impacts of original and alien culture and this impression can be seen in his most of the works.

Chandran, protagonist of the novel, was in a complete dreariness after his graduation from his college, during that time his attraction towards a girl who was seen on the bank of a local river called Sarayu brings a mental relief on him. This is his preparation for adult life. When he finally persuades his family to arrange his marriage with the girl, whom he never gets to speak to, the horoscopes cannot be matched. A distraught Chandran runs away from home, and becomes a wandering *sadhu* for some weeks. But he soon begins to feel himself a fraud in that role-the Brahminical past of his ancestors can no longer be refrained -and when he returns to Malgudi to a semi secured job and an arranged marriage with good dowry, he is quick to denounce romantic love, quick to accept the smallness of his horizons and settle down to a life of quiet and sobriety.

According to *The New York Reviews of Books*, Chandran is one of the first in Narayan's long gallery of young restless drifters who, hungry for adventure very quickly, reach the limits to their world and then have to find way of reconciling themselves with it. The reconciliation itself can never be complete. We can see again and again in Narayan's novels how the encounter with the half-baked modernity of colonialism has derancinated Indians like Chandran, has turned them into what Narayan, in an unusually passionate moment in the *English Teacher* (1945) describes as, "stranger to our own culture and camp followers of another culture, feeding on leavings and garbage"(178).

The New York Reviews further writes:

It is this a part feudal, part modern setting of inchoate longing and vague dissatisfactions and intellectual importance; the confused inner

life of a fragmented makeshift society that has yet to figure out its past or future it is this more than the economy and simplicity of Narayan's artistic means that, reminds one of Chekhov. (1)

According to the reviews Narayan's realism sometimes seems familiar and sometimes nuanced. Normally it doesn't give so much emphasis on larger social, historical setting and make up like the major events –British colonialism, Indian Independence, the emergency through which his characters drift. He specially emphasizes the day to day domestic affairs which have got greater significance upon his characters. Mostly his real settings are centralized under the imaginary name of Malgudi; and some domestic details hint at the fact that “Swami and Chandran also with many other of Narayan's main protagonists, are Brahmins, marginalized by a fast changing world” (1).

Very less numbers of critical comments are available in this novel and most of which are concerned with a simple and straight forward traditional reading of a text. In *Contemporary Literary Criticism*, the novel is read as a depiction of an "idealistic college student Chandran who attacks the bourgeois older but eventually reconciles himself to an obedient lawful existence" (3). Graham Greene takes the novel as a very funny and happy book in his analysis the protagonist "Chandran [is] little more than a school boy who at the end of the novel seems in a bubble of excitement at marriage which has been arranged with the help of a dubious even dishonest horoscope" (7).

In a note on R.K. Narayan, Rajeev Taranath looks Chandran as a youth who "moves from a state of busy normalcy, through infatuation, to dejection; tries *sanyasa* for a short time, and settles down finally into a sober state of regained ordinariness, happily looking forward to his marriage with Sushila" (297). Here what is happening on the protagonist has been simply accounted as commonplace domestic occurrence

in which anybody like Chandran is likely to fall. Similarly K.R. Chandrasekharan defines the behaviour of Chandran as idiosyncratic and adds:

Chandran's movement towards idiosyncrasy, in infatuation and then in dejection is restrained and resolved by the family where his parents who encouraged him gently towards an acceptance of his social setup.

The individual tending towards the extraordinary in behaviour and outlook is controlled and shaped by the commonplace convention.

(304)

Chandrasekharan looks the idiosyncrasy of Chandran simply as domestic affair which is resolved by the parents at home. It seems the mental turbulence which lead Chandran to *sanyasa* his is so simple to be setteled by his parents seeking a next girl to marry with him.

S.P Swami reads *The Bachelor of Arts* as a novel of Indian reality first he defines realism in two ways first, depiction of things as they really are, or as they appear to be and second, the art of making the unreal appear as real. He writes that Narayan was an artistic reality presenter. Swain presents Chandran as a college boy and his ethos, like other college boys in India. According to him, Narayan portrays the whole set up of administration with a touch of scornful humor. Aziz, the peon won't let Chandran into the Principal's presence. But on Chandran's promising to give him an old coat his all obstructions vanish and Chandran is let in. Similarly Chandran's love life has been depicted as a commonplace occurrence, he says, "the circumstances in which Chandran meets Malati on the sands of Sarayu and falls instantly in love with her are the stuff of which our common life is replete. Such an accident could happen to anyone at anytime and it does happen"(11).

In terms of Indian native cultural orthodoxy, Swain remarks that the submissively supporting and following the ancient dogmas and doctrines are prevailing even to the modern days in India which has been clearly shown in *The Bachelor of Arts*. The most striking of these traditional practices is the consultation of horoscopes before the marriage. They believe that our life is predetermined and marriages are made in heaven. Chandran can not marry Malathi because the horoscopes of would be husband and wife do not match. So this was an aspect of stark reality of India at that time

It seems as if everything was pre-ordained for and Indian. Through the mental flux of Chandran, Narayan portrays the hackneyed caste system that has generated the crisis of conscience and values, leading to social compartmentalization and alienation and individuation of the self.

Chandran feels that a marriage would not be tolerated even among subjects of the same caste. The novel presents a first hand account of Indian life from within (11).

Similarly, another critic S.R Ramteke describes the novel which is also based on the same Hindu cultural ideals and beliefs. He views, Narayan's main concern is to unveil the potential part of common people who try to come to the foreground through struggle. Their struggles are from innocence to maturity which are only done within the accepted religious and social framework. Most of his characteristics are innocent and traditionally superstitious:

They believe that everything in the universe is pre-ordained and that no amount of human efforts can ease the situation; they are helpless creatures tossed this way and that by the caprice of fortune. Chandran

who is intensely in love with Malathi cannot marry her because their horoscopes do not tally. He leaves home and becomes *sanyasi*. (22)

S. Girija also exemplifies the novel as a representative of Indian customs and conventions. He writes about the Chandran's mother's attitudes towards marriage. According to her marriage is always a matter of fate. This view is similar to the popular belief that marriages are made in heaven.

Lalji Misra describes Chandran from a different angle. He sees that Chandran is typical revolutionary youth who is very much aware of the British cultural invasion upon the Indian subjects. He is a protestant of British colonial rule by which he believes that every Indians are victimized.

The novel displays the protest of Chandran against any sort of injustice, untruth, slavery, imperialism and distortion of Indian history by the British colonial rule. We can witness an interesting debate of Brown and Chandran on issue of consciousness of India and Europe. Reghavachar the nationalist professor of history a Gandhi-like protestant feels; if he were asked what the country needed most urgently, he would not say self-governance or economic independence but a classified, purified Indian history. (107)

Chandran is an independence lover. He equally wants to witness the undistorted face of India. He loves to see the history of India as a history of patriots and as the makers of India in place of British colonial domination.

Dr. R.A Singh describes Chandran as a portrayal of "inner confusion". He explains Chandran's mentality, narrow and limited which is the significant impact of native Indian culture. Even in a bigger town he continues to see dreams of his dear town Malgudi. Narayan's characters revolve around the social or more narrowly the

domestic orbit. He is interested primarily in presenting his characters in the family background and their dealings, responsibilities and relationship with the other members. If the relationships duties and responsibilities are carried out morally and conventionally they are completely satisfied. Singh writes in the novel:

The novelist investigates in a rather humorous vein, a young man's reaction to traditional marriage customs. Chandran moves from infatuation to dejection to *sanyas* for a short time and settles down happily with Sushila. The novelist tries to show the problems, delicacy of emotions and passionate involvement. He accepts that free communication between an orthodox boy and girl before marriage is impossible [so] Chandran never goes beyond the orbit of social norms (8).

According to Singh, Narayan places Chandran as a "conformist and a house holder"(47). So his perfection as a dutiful and responsible man is possible only within the social norms and values.

However this research paper explores the cultural, socio-economical and political exercise of power both purported by Indian and British institution at the peak of British colonialism in India which has got a tremendous effects no the youths of 1930's like the protagonist Chandran in *The Bachelor of Arts*. It proves that fluctuation in Chandra is not simply because of the unattained love but the ambivalence caused by the intersection of British and Indian cultures.

The state of mind developed in Chandran is a flux of two cultures at once; the British culture in a big scale and his Indian orthodoxical culture in the dominant level. For this fluctuating mentality the term ambivalence has been applied. The theoretical tool

developed further in chapter II is all about what is called cultural ambivalence and how it is generated.

II. Cultural Ambivalence

In the intersections of two or more than two cultures, there emerges cultural ambivalence. According to *Cambridge International Dictionary of English*, dictionary meaning of the word ambivalence is, "having two opposing feelings at the same time, or being uncertain about how you feel"(39). But in a broader framework of cultural studies, cultural ambivalence has a deep significance.

Materialistically, cultural studies in its practical application, addresses the people of the world in their social, cultural, political, technological and economical relations. It also talks about the people with ideologies, desires, pleasures and emotions all of which are defined and determined by the forms of institutions they have established because they can transform the realities and make the difference.

When we see the histories of cultural contacts, the whole history of British colonialism has that deep meaning embedded in it. In various junctures of cultural encounters people have experienced cultural trauma. This trauma is the result of that cultural ambivalence. Cultural ambivalence is caused when one comes in the cleft of two cultures and cannot decide to remain in the original culture or to jump to the next side of exotic culture, absolutely. It is a matter of cultural relativity rather than the monolithic or linear one way cultural practice.

During the time of colonial expansion the British took their ideology, religion, politics, socio-economic practices and ultimately their culture to the colonies. The colonies were attacked by the far reaching cultural, political and religious, weapons. The colonized and colonizers were vulnerable to these weapons and were victimized in the course of imperial expansion. The hierarchy between colonizer and colonized was prominent signified by the binaries like high culture and low, civilized and barbaric, central and marginal, rational and irrational, sensible and innocent, white

and black and so. This hierarchy became an effective medium for the interaction of colonizer with the colonized for domination. This strategical movement of colonizer into the colonies affected the people there (colonized) broadly at the cultural level. Again the results were the paradoxes, ambiguities and ambivalences at the same cultural level.

In the introductory note of *The Post Colonial Studies Reader*, Bill Ashcroft and others describe that British imperialism is a process of export of European language (English), literature and learning as part of 'civilizing mission' which involved the suppression of a vast wealth of native cultures by the support of imperial control. This domination of native culture by the imported culture is characterized by the ambivalence in the colonized as well as colonizer.

Ambivalence is basically caused in a twofold ways: the first is acceptance of foreign culture partially because of the temptation of some aspects of it which attract the subject and the second is the resistance of its exoticism in defence of one's own original or native culture by which the subject has been made. This state of being in-between two cultures and indeterminacy created by the underlying natural tendency of indecision gives rise to the state of ambivalence. The colonial mentality is this state of indecisiveness or ambivalence. Now, the question is of how this colonial mentality is constructed. Colonial mentality is the consequence of being at the crossroads from where one cannot direct oneself towards any definite destinations. And those crossroads are the places of encounters of colonizing cultures-foreign cultures and colonized cultures-native cultures.

Through the post-colonial eyes one can see this hybridized condition. Post-coloniality is the result of the "interaction between imperial culture and the complex of indigenous cultural practices" (*The Post-colonial* 1). According to the introductory

notes on emergence of post-colonial theory, Bill Ashcroft and others write; "once colonized peoples had cause to reflect on and express the tension which ensued from this problematic and contested, but eventually vibrant and powerful mixture of imperial language and local experience post-colonial theory came into being" (1). The term post-colonial is related with "all the ambiguities and complexities of the many different cultural experiences it implicates" (2). In fact, post-colonialism is a long and a continuous process of resistance, adaptation and reconstruction of the human subject who are within this territory. The introductory note further adds:

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

Indeed, post-coloniality is the study of significant consequences caused by the variety of cultural, economic and political power play exerted upon the colonized by the imperial authority. Post colonial theory has been produced in all societies into which the imperial force of Europe has entered. The term has been used to represent the continuing process of imperial suppressions and exchanges throughout this diverse range of societies, in their institutions and their discursive practices because the imperial process works through, as well as upon individuals and societies.

This suppressions and exchanges made in social, religious, economic and cultural levels of human interactions by the meeting culture especially the dominant culture upon dominated culture creates a kind of problem which is; ambivalence. The juxtaposition of dominant and dominated cultures excessively affects the dominated

subject resulting him/her to move in a to and fro motion from one culture to another without any fixity. Helen Tiffin says, "over three quarters of the contemporary world has been directly and profoundly affected by imperialism and colonialism" (*Post-colonial Literatures* 95).

Imperialists entered into their empires with their strong ideological conviction. As a project of 'civilizing mission' they took Bible along with the arms, to so-called civilizing the people by hook or by crook. The strongest weapon, which had a tremendous impact upon the colonized used by the colonizer, is their system of education. In this context, it is significant to discuss how British colonizer introduced English education in British India and what the long-lasting effects upon the Indians were. And how again, it also added to the ambivalence in the colonial subject. Education is the most insidious and in some ways the most secret or mysterious means for cultural impacts. Unknowingly it inculcates upon the reader the essence of the dominant culture conveyed through it. According to Gramsci's term, its application is like 'domination by consent':

This domination by consent is achieved through what is taught to the colonized, how it is taught and the subsequent emplacement of the educated subject as a part of the continuing imperial apparatus. Knowledge of English literature, for instance, was required for entry into the civil service and the legal profession. (425)

As important as all, education proved as a means to colonialist control, literary education had a particular strength. The brutality of colonial personnel was, through the use of literary texts in education, both converted to and justified by the implicit and explicit claims to superiority of civilization embodied through the excessive use of English book:

Education becomes a technology of colonialist subjectification in two other important and intrinsically interwoven ways. It establishes the locally English or British as normative through critical claims to 'universality' of the values embodied in English literary text and it represents the colonized to themselves as inherently inferior beings- 'wild' 'barbarous' 'uncivilized'. (426)

English literary education was introduced in British India as a cultural ideal. it presupposes that "humanistic functions traditionally associated with the study of literature- for example the shaping of [desired] character or the disciplines of ethical thinking are also essential to the process of socio-political control" (The Beginnings 431). How had the British colonialists surpassed the Indian subjects can be made more transparent from the statements of Thomas Macaulay. For their 'civilizing mission' in India, Macaulay asserts that:

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

This shows that the Indian subjects as well as the other colonized were entrapped unconsciously by the colonial education and they started loving English literature which means they became habituated in English culture tempted by it and became mechanized by it. On the other facet of reality they are originally brought up in their

aboriginal culture which cannot be denounced simply by the will. It is because; in terms of Macaulay they are 'Indian in blood and colour'. It means that essentially they are Indian. Now here comes the in-betweeness. The space created by the cultural dislocation. This condition is characterized by ambivalence.

At the same degree, the colonial resistance was also made by the textual politics or establishment of counter-discourse. Texts, more than any other social and political product, are the most significant instigators and suppliers of colonial power and post-colonial resistance. As "imperial relations may have been established initially by guns, guile and disease, but they were maintained in their interpellative phase by textuality" (*Post-colonial Theory* 142).

Post-colonialism is a project which studies the effects of colonialism or ambivalences caused by the colonialism as Leela Gandhi writes, "rarely did the onslaught of colonialism entirely obliterate colonized societies. [But] also, far from being exclusively oppositional, the encounter with colonial power occurred along a variety of ambivalent registers" (124). Gandhi quotes Harish Trivedi's version that "it may be useful to look at the whole phenomenon [of post-colonialism] as a transaction, as an interactive, dialogic , two-way process rather than a simple active-passive one; as a process involving complex negotiation and exchange" (125).

New adjustment should be sought according to the critics in the phase of ambivalent atmosphere. Though there are tendencies of ambivalence caused by the intersections of cultural lines. Resolutions are made according to the situations in new dimensions. In this new age of rapid progress in every sectors of human involvement cultures cannot be untouchable as the world is shrinking into a global village. In this context Gandhi further writes, three conditions can be noticed in the new phase of what she says 'post-nationalism':

First a growing body of academic work on globalization insists that in the face of the economic and electronic homogenization of the globe, national boundaries are redundant or -at least-no longer sustainable in the contemporary world. The random flow of global capital is accompanied, as Arjun Appadurai writes, by and unprecedented movement of peoples technologies and informations across previously impermeable borders-from one location to another. (125)

Hence, ambivalence can be seen as a natural or spontaneous symptom of transitional phase of cultural exchanges and negotiations. It can be predictable that if the present scenario continues if not the political boundaries the cultural boundaries will be shattered resulting in turbulences initially and ultimately the homogeneity which is the sum total of all the incompatibilities, ambivalence, inbetweenness, hybridity and indeterminacy.

Frantz Fanon's *Wretched of the Earth* concludes with strikingly new vision for postcolonial futurity, "the human condition plans for mankind and collaboration between men in those tasks which increase the sum total of humanity are new problems, which demand true inventions" (252).

As already mentioned, ambivalent condition is created due to the dual nature of the colonized subject as well as colonizer. The first is resistance of new cultural practices. This resistance is accompanied by different forms of rejections whether it is economic, social or cultural. Actually, the resistance is attempted by creating the counter-colonial discourses. Tiffin, in the essay, further writes:

The project of post-colonial writing [is] to interrogate European discourses and discursive strategies from a privileged position within (and between) two worlds; to investigate the means by which Europe

imposed and maintained its codes in the colonial domination of so much of the rest of the world. (95)

Not only on the level of knowledge and discourse but at down to earth sensibilities, have the colonized resisted the colonizer, disobeying his codes of practices. Not wearing his/her style of clothes, not eating the food he/she eats, not worshiping his god and not speaking his language, not reading his literature. And the accumulation of these conducts makes the bigger discourses in the academic level eventually. Jenny Sharpe, in his writing on 'Figures of Colonial Resistance' states that, nobody can escape the legacy of the colonial past and its traces in his/her academic practices. This research revolves around an Indian character who fluctuates across the British cultural and native Indian culture; sometimes, rejection of British culture and sometimes acceptance of it. Sharpe presents the figure of resistance-for counter culture i.e. British culture-which he terms the 'mimic man':

The first figure I discuss the 'mimic man' or 'colonial subject' makes visible the contradictions of colonialism at a time when a British presence in India was more or less taken for granted. The mimic man is a contradictory figure who simultaneously reinforces colonial authority [and at the same time] disturbs it. Because, the colonial subject was produced through a discourse of 'civility'. (Figures 99)

Sharpe stresses the dialectical condition or the tension created within the colonial subject who was born out of the grand European project of 'civilizing mission'. Due to this tricky project of colonizers based on 'civility' the colonized become contradictory figures because they support their project of 'civility' at the same time they disrupts it through mimicry. Mimicry is process of dislocation of cultures which risks the

'civilizing mission' into subversion. It results in ambivalence in a bipolar way; both in colonizer and colonized.

With equal importance, Sharpe presents the picture of colonized Indian psychology or mentality which shows the acceptance or temptation of British culture which is the other phase of adaptation, consciously or unconsciously. Sharpe adds:

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

Homi Bhabha describes colonial situation as contradictory, he purposes, "a mixed economy of not only power and domination but also desire and pleasure" (100). According to him, the mimicry is a danger because of its "double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (100). For him, "the ambivalence of colonial hybrids thus, 'enables a form of subversion, founded on that uncertainty, that turns the discursive conditions of dominance into grounds of interventions" (101). He defines "resistance [as] and effect of the contradictory representation of colonial authority, a native appropriation of its ambivalent strategies of power"(101).

Homi Bhabha is the speaker of ambivalence in colonial discourse, he discusses elaborately in his *Location of Cultures* about the ambivalent condition of colonized subject and even colonizer. He describes ambivalence in terms of 'mimicry'.

He defines "Colonial mimicry is the desire for a reformed, recognizable other as a subject of a difference that is almost the same but not quite. Which is to say that the discourse of mimicry is constructed around an ambivalence" (86). According to Bhabha, mimicry is stricken by and indeterminacy. It is a representation of difference. It is also defined as a kind of disconnection in an ironic sense. This is a resistance which he terms 'disavowal'. In this sense he adds, "mimicry is thus the sign of a double articulation"(86).

This mimicry is not simple; it has a significant effect upon the colonized subject. It makes him/her and incomplete or partial subject who need the complementarities from the colonial discourse to be a total subject. Bhabha makes it clear in this way:

[Mimicry] is a discursive process by which the excess or slippage produced by ambivalence of mimicry (almost the same, but not quite) does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a partial presence. By partial I mean both 'incomplete' and 'virtual'. It is as if the very emergence of the 'colonial' is dependent for its representation upon some strategic limitation or prohibition within the authoritative discourse itself. (86)

Ambivalence is caused by mimicry; mimicry of other culture which cannot be complete. Mimicry is always partial and cannot reach into the depth of essence. It makes the mimic man an incomplete man. It is traumatic in the sense that he cannot dwell neither completely in his own culture nor he can adopt the other culture in totality. This absurd dislocation of culture and placelessness makes the colonial

subject an item of irony or mockery according to Bhabha. Bhabha quotes Freud in his *Location of Cultures* to make the tendencies of colonial ambivalence more vivid:

Their mixed and split origin is what decides their fate. We may compare them with individuals of mixed race who taken all round resemble white men but who betray their coloured decent by some striking feature or other and on that account are excluded from society and enjoy non of the privileges. (89)

Now it is clear that ambivalence is the product of two tendencies. The one is compliance or adjustment and the other is resistance. Both tendencies should lead to a solution according to the post-colonial theory. Bhabha enunciates the term resistance in a more compromising way as he puts:

Resistance is not necessarily an oppositional act of political intention, nor is it the simple negation or exclusion of the 'content' of another culture as a difference once perceived. It is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and reimplicate them within the deferential relation of colonial power-hierarchy, normalization, and marginalization and so forth. (110-11)

According to the critics, the ambivalent state of mind produces hybridized mentality. This hybridity is a new state of mind. Some critics talk about this term relating it with what they call the 'Third Space'. The theory of hybridity focuses on the fact that the transaction of the post-colonial world is not a one way process in which oppressor dominates the oppressed or the colonizer silences the colonized in absolute terms:

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades

to consolidate political and economic, control, or when settler-invader dispossess indigenous peoples and force them to 'assimilate' to new social patterns. (183)

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

So, the history of cultural interaction in the colonization process can be seen as an extensive process of resistance of counter culture at first hand in various levels. On the other hand, there is a gradual process of adoption as well as subversion of alien culture which has been discussed in terms of fascination and mimicry in this paper. These two mutually opposite tendencies seen in an afflicted subject brings ambivalence; having two opposite feelings at the same time or being uncertain about how one feels. This is again important to stress that the ambivalence is not unipolar because of its 'double vision' or 'double articulation' according to Bhabha. It is always binary subverting the intersected cultures in the contact zones where the colonizing and colonized subjects suffers.

The dissertation in the next chapter revolves around the discussed tool. A typical Indian character Chandran, the protagonist of *The Bachelor of Arts* is infected by the ambivalence which is caused by the meeting cultures. The British colonizer on the one hand and aboriginal Indian culture on the other have far reaching significance in the subject formation of Chandran. Both cultures are overlapping one another in different stages in the novel. This has created contradictions in the cultural level and has witnessed the cultural trauma in the sense of loss of one or other aspects of cultures, subversion of the cultures, indecisiveness, indeterminacy and after all the

cultural ambivalence in the characters in those contact zones of interactions. It proves that Chandran's condition in the novel is apparently ambivalent resulted by the 'mimicry' as well as rejection of British and Indian cultures in parallel.

III. Cultural Ambivalence in *The Bachelor of Arts*

"One of the consequences of the growth of capitalism and colonialism in the eighteenth century was a substantial increase in the global trade and cultural exchange" (Upreti 19). Sanjeev Upreti writes about the natural tendencies seen in the involved subjects which he accounts in terms of "fascination" of alien cultural and "resistance" in the parallel lines. Later, he insists that the ultimate result of these fascination and resistance is cultural or "social contradictions" (19).

This context is foregrounded because the aim of this thesis is to show the similar contradiction which has been termed as cultural ambivalence in an Indian novel in English *The Bachelor of Arts*. Accordingly, what we can see in a number of places in the novel is fascination of British culture in an Indian subject and at the same time resistance to it. This has led the protagonist and the other characters to an ambiguous situation; neither to accept or comply with the British culture absolutely nor to reject it, but partially being at two junctures. This state of being is called ambivalent mentality.

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

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

their culture against the alien culture. So, here starts the resistance or more concretely the rejection of alien culture.

The same case is prominent in the novel *The Bachelor of Arts*. It can be illustrated from number of evidences from the novel. The first part of the novel deals about the college years of the protagonist, Mr. Chandran. During his college years, Chandran is trained in the British educational system imported in the country. He reads the subjects like English literature, Greek History, Greek Drama, Modern History, Ancient History, Eighteenth century Prose and Shakespeare. These subjects have far reaching impacts upon the formation of subject of Chandran and other characters in the novel.

The first figure of resistance in the novel is seen from the attitude of the characters in the novel towards Professor Brown, a Briton. The characters are in the verge of rejection and 'mimicry'. They hate Professor Brown at the same time they follow his codes of conduct. Professor Brown is a decent symbol of British colonialism introduced through the academic practice in India out of the West's "civilizing mission". He is the principal of the college a civilized gentleman, in a 'pink face'. But, there is a strong contempt in Chandran against the Professor in the opening of the novel which can be proved from the following remarks made by him, "he had delivered his speech, he felt that the speeches of the others in the hall were both unnecessary and inferior" (5). Further, Chandran's attitude toward the Professor is made frankly clear from the following remarks:

Here he is, Chandran thought, pretending to press the bell and listen to the speeches [made by students], but really his thought are at the tennis-court and the card-table in the English club. He is here not out of love for us, but merely to keep up appearances. All Europeans are

like this. They will take their thousand or more a month, but won't do the slightest service to Indians with a sincere heart. They must be paid this heavy amount for spending their time in the English club. Why should not these fellows admit Indians to their clubs? Sheer colour arrogance. If ever I get into power I shall see that English man attend club along with Indians and are not so exclusive. (5)

Chandran has got a sense of revolt as well as tolerance towards the British. This double vision of Chandran towards the Professor; one of hatred and other of corrective mentality which is signified by his wish to be like him and teach him to be dutiful is the very colonial ambivalent mentality. Here the act of mimicry is playing the significant role. He has got a desire to be in power like Brown. It is ironical as well.

Chandran's response to the lifestyle and the luxury of British people is full of jealousy. He resists their standard living in the other's country like India saying, "Lucky rascals, they will be in their beds in five minutes" (16). This statement was made by Chandran when he is returning to home from the night show cinema. There were "two or three cars sounded their horns and started from the theater" (16) according to Chandran, those cars were only of British. But Chandran is a poor creature walking on foot in the night to his home. When he uses the word 'lucky' with 'rascals', two binary opposite words; here the danger of 'mimicry' is prominent. He sees that they are lucky because they are enjoying comfortable drives on cars. He wants to be so. On the other hand he address them as 'rascals'; what they are doing in his country is hateful because they are doing so excluding all the Indians like Chandran. This desire for imitation with hatred is the ambivalence developed in Chandran.

Chandran also hates, his assistant Professor of English Mr. Gajapati who is a "cultural moron" produced by the British colonialism in India for the expansion of English language. According to R.K. Narayan, these cultural morons are fully "mimic man" made by repetition. They are for imparting English education in India as dreamt by the British. These people like Gajapati are "a class of persons [who] are Indian in blood and colour but English in taste, in opinions, in morals and in intellect"

(Macaulay 430). According to Chandran:

Mr Gajapati [is] a frail man with a meager moustache and heavy spectacles. He earned the hatred of the students by his teaching and his colleagues by his conceit. He said everywhere that not ten person in the world had understood Shakespeare ...he corrected everybody's English; he said that no Indian could ever write English; this statement hurt all his colleagues who prepared their lectures in English and wished to think that they wrote well. (24)

This hatred of Gajapati is not merely the hatred of an Indian individual trained in British culture but hatred against the whole British colonialism. English education was a challenge and a must for the survival for the colonized like Chandran. They all are bound to the British imperialism so have to follow their system of education. Not only this, according to Bhabha, there is a chance of subversion of the colonizing culture through 'mimicry' of their books or education system. But this can not be done perfectly because 'mimicry' itself is always partial and incomplete. In this sense the mimic man only adopt the fragments of alien culture subverting it, in expense of one's own original culture. So, here is two way contamination of culture leading the subject no where.

Professor Brown has been represented as a good icon of British colonialism. He seems as an immense but calm figure slowly intoxicating Indian and making them fall into the mouth of British colonial monster. Chandran is making a preparation for a meeting of a Historical Association being the secretary. He wants to meet the Principal Brown to take part in his meeting. But for Chandran, Professor Brown is a distant object which is not readily available. Chandran hates his inaccessibility. The college peon Aziz doesn't allow Chandran to enter the principal's room saying that he is busy. Chandran expresses his hatred of Brown before Aziz asking, "Is he given his thousand a month to sit behind that door and refuse to see people?" (32)

The Historical Association established in the college lead by Professor Ragavachar in the secretariat of Chandran, is also a strong resistance of British colonialism. In an inaugural meeting of the Association, Ragavachar enlightens the audiences saying that, "everybody learnt in the secondary school history book that Sirajudowlla locked some of the East Indian company people in a very small room and allowed to die of suffocation" (37). He ends his speech highlighting the importance of such historical association and adds if he were asked what the country needed most urgently; he would not say self-government economic independence, but clarified, purified Indian history. This shows that the colonized resist the British colonialism in a dream of purified history not stained by foreign culture.

Chandran comes in contact of an important figure who is the opponent of British colonialism when he is in Historical Association. He is a typical revolutionary who starkly resists the presences of British in India. His name is Veeraswami, "a dark, stocky person [of] about twenty-two" (45). Veeraswami presents a paper in the Historical Association entitled 'The Aids of British Expansion in India'. Chandran was delighted to meet such a revolutionary person. He had never met such person before.

Chandran's delight to meet such person is the resistant mentality developed against the British. Veeraswami's paper; "pilloried Great Britain before the Association, and ended by hoping that the British would be ousted from India by force" (46).

Chandran's acquaintance with Veeraswami indicates that he has been in a compulsion and pressure of unwanted British presence in his country and culture so he terms it as 'Brown's autocracy'. Professor Brown is a cultural autocrat in his college and he hates his presence and his activities. Veeraswami is a typical Indian counterpart fighting against the figure like Professor Brown. Hatred and resistance of British culture and imperialism reaches climax in the novel when Veeraswami suggests Chandran to present his paper "The Subtleties of Imperialism" without inviting Professor Brown:

Imperialism was [Veeraswami's] favourite demon. He believed in smuggling arms into the country, and, on a given day, shooting all the Englishmen. He assured Chandran that he was even then preparing for that great work. His education, sleep, contacts and everything were a preparation. He was even then gathering followers. He seemed to have considered this plan in all its aspects.(46)

Veeraswami is a typical revolutionary. He seems to be untouched by any sort of colonial influences. He stands himself to be completely conscious about the external influences and their proper defense. This is supposed to be accomplished by chasing British away from his country. But ironically it is not practical. Every walk of Indian life had been affected by the British culture. On the other way those who are supposed to be 'camp followers' of British culture have also affected the mind set of colonizers subverting their culture because according to Bhabha they speak with a 'forked tongue' and see the world from two different eyes. They are 'mimic man'. If

not openly, Chandran, the protagonist, back the revolutionary like Veeraswami morally. This shows the resistant mentality developed ambivalently in him. This is the figure of resistance to foreign culture which is partial in itself.

Chandran's friend Mohan asked a permission to recite his poem before the Historical Association Chandran suggests him to present it in Literary Association but abruptly Mohan makes this remark:

Ah, do you think any such thing is possible with grandmother Brown as its president? As long as he is in this college no original work will ever be possible. He is very jealous, won't tolerate a pinch of original work. Go and read before the Literacy Association, for the two hundredth time, a rehash of his lecture notes on Wordsworth or Eighteenth century Prose and he will permit it. He won't stand anything else. (48)

This shows that the colonized are always on behalf of their originality but they are bound to do in accordance to the colonizer. The concepts of Literary Association and Historical Association are imported concepts. They have adopted those from the counter culture. They are mimicking. Ironical point is that, they are using the same ideas to subvert the counter culture. Again Thomas Macaulay is true here. Colonizers do not tolerate anything which is original because they think that the original is inferior and unnecessary. Out of this dominance over the originality and creativity, the resistance is ignited. Colonizer wants to produce the mimic man exactly following them and doing whatever they want to do. It ultimately ends in incomplete being. Neither the colonizers can completely possess the colonized nor the colonized can fully resist or be like the colonizer in any sense.

With this the first part of the novel comes to a logical point that is, the protagonist is preparing to complete his bachelor degree and come out of the Albert college with a colonized mentality and resistance to the imported education on the same line subverting it. After a few days he will be liberated from the autocratic rule of Professor Brown in the college. But out in very broader social, political and cultural domains of colonization there is a big presence of two opposing British and Indian cultures.

It is after a several months later, Chandran meet his former revolutionary friend Veeraswami when he was rambling around the bank of Sarayu river and following a newly seen girl called Malathi in whom he was interested. He found Veeraswami in the same previous mood of overthrowing the British rule form India by some original means. When Chandran expresses his plan to go to England to get a doctorate degree he immediately resists the idea asking these questions, "What have we to learn from the English? I don't know when this craze for going to England will stop. It is a drain on the country's resources, what have we to learn from the English?" (61) In response to these questions Chandran said resistantly, "I may be going there to teach them something" (61). It is quite significant and ironic that Chandran who is himself a partial man is going to teach the English people. This mentality is a counter civilizing mentality which is virtual. Neither a British can civilize an Indian nor can an Indian civilize a British in any sense completely. This is ambivalence in Bhabha's term.

Veeraswami also proposed an idea of formation of a brigade which he calls 'Resurrection Brigade'. He said that:

It is only an attempt to prepare the country for revolution. Montague-Chelmsford reform, Simon Report, and what not is all a fraud. Our

politicians including the congressmen are playing into the hands of the imperialists. The civil Disobedience Movement is a childish business. Our brigade will gain the salvation of our country by an original method. Will you join it? (63)

For this purpose, Chandran promised before him to think over the matter positively. Veeraswami insisted to support the brigade from all sides, from all kinds of people to get the real salvation in his term, "Everything he wants everybody there poets, philosophers, musicians, sculptors and swordsmen" (63). Along with this he put forward his ambitious estimation of the expansion of his brigade over south India and getting the ultimate liberation, "About twenty-five have so far signed the brigade pledge. I expect that in two years, we shall have a membership of fifty thousand in South India alone" (63). This shows that, fairly the colonized Indians are in mood of resistance to alien cultural, political and social impacts upon them. This resistance lead to loss of original culture as well as rupture in colonizing culture. It can not be done in hard and fast way. It is always followed by ambivalence.

Finally, the resistance to alien culture in defence of original culture is depicted in the novel from the following remarks made by Chandran's mother. These lines show the strong distaste of British culture on behalf of Indian culture. This conception of mother towards the foreign culture has a strong impact on Chandran's further proceedings. She says with her husband that, "If the boy wishes to stay here, why won't you left him stay? What is the use of sending him to England? Waste of a lot of money. What do our boys, who go to England specially, achieve? They only learn to smoke cigarettes, drink wine and dance with white girls" (129).

Chandran's mother is a symbol of original Indian culture. She is less affected by the British. From the very beginning of the novel she is against of any kind of

external influences upon her own ways of thinking, her ideology, her faith on god, her beliefs in astrology and horoscope and her stable stand on the old Indian customs, its structures and orthodoxy. This is somewhat because she is not educated person and has not been in any direct influences of British culture unlike her son and husband. Her son and husband are the captives as well as invader of alien culture. This is paradoxical. How a single person at a same time be in two opposite roles?

Conclusively, this can be regarded as the response to the first phase of colonial encounter which is resistance. When one comes in contact of a new and exotic object or influence he/she cannot comply with it readily so there arises a tendency to go against it. In case of colonialism, the colonized at the first phase, to their utmost, tried to resist the colonizing culture. Chandran a colonized Indian who was made by the British education and missionary schools and colleges also faced the same challenge.

So, in one form or other he hates the British cultural impacts and its hegemony whether it is directly speaking against the Professor Brown in the college or organizing a movement against the British rule in the Historical Association, supporting the Veeraswami's ambitious project of chasing British from India, or supporting Mohan's remarks against the Brown, or settling at the end in his own country with the distasteful remark made by his mother against the bad effects of British culture upon the Indian youths who seek their academic career in British education. On the parallel lines Chandran is trying to 'mimic' the British so his resistance is juxtaposed with the fascination of the same rejected culture, resulting in cultural ambivalence.

Along with the resistance the other tendency seen in colonized mentality is fascination and compliance of alien culture. When the colonizer extended their ideology with their language and culture, they engulfed the colonized slowly by their

ideology and way of living; they spread their language (English). In this process the colonized were captivated by their culture, political, economical and social assets. Colonized did it willingly or unwillingly. Those who were educated by the colonizer were more prone to this captivation. So, no doubt, Chandran educated by the British education system, who was taught English literature was also attracted towards the British social life and their standard. Though, he resists it on the parallel lines. He seems to be more captivated by the British life than the rejection. This fascination has direct connection with Homi Bhabha's 'mimicry' that is trying to be 'same but not quite'. Chandran in trying to do so subverts the originality of both cultures; his Indian culture at home and the British culture. It is because he can not assimilate any of the culture in an absolute way so there is subversion resulting split or ambivalent mentality in the subject.

There are number of evidences in the novel which show that Chandran was affected by the British cultural aspects profoundly in the dominant level. When his desire of marrying the girl whom he loved failed due to the stubbornness of Indian orthodoxy, he left his home to pacify his disturbed mentality. In the dominant level he was fascinated by the free life of Westerner who can make love with any girl or boy they are attracted to and marry or may not marry him/her as their wish. There are not such conventional obstruction of astrology or horoscopy. During the period the novel was written, making love freely with anybody one likes and marrying him/her was like a social taboo in India. Indian believed that marriages are set in the heaven and to marry, first and foremost one must match the horoscope of boy and girl who is marrying. Otherwise marriage cannot be made according to the will and love making was unusual, they hate it.

Chandran was distracted by this conservative culture at his home, at the same time inwardly he was attracted by the British romantic cultural life. Now, we see how Chandran is affected and allured by the British life in India. A fluctuating 'mimic man' on a swing moving to and fro to two different cultures not being of the one.

In the first part of novel, cinema or theatre, night life and clubs are seen. Chandran goes to cinema at night show with his friend when they were watching an English movie happenly they saw Professor Brown in the cinema hall. Not only that they saw him with some girls in the first class ticket. Seeing this, Chandran makes a remark; "The white fellows are born to enjoy life. Our people really don't know how to live. If a person [Indian] is seen with a girl by his side, a hundred eyes stare at him and a hundred tongues comment, whereas no European ever goes out without taking a girl with him" (15). This shows that Chandran is attracted by their way of free living and moving openly with girls and going to cinema. He was also fascinated by the English movies. The culture which is shown in the English movie also greatly affects Chandran, for instance once when Chandran was watching the movie with his friend Ramu, they saw an end seen in the movie which has been focused in the novel, "There was a happy moment before the end [in the film], when lover's heads were shown on an immense scale, their lips welded in a kiss. Good night" (16). This scene highlights the type of psychology or mentality developing in Chandran's mind which is exactly unusual and exotic in Indian culture. He is split between the British romance and Indian traditionalism being none of the camps.

When the 'Lucky rascals' came out of the cinema hall they went home in their private cars but Chandran a poor Indian fellow dreamt of buying the car when he starts earning. This can be regarded as the fascination of foreign culture, he says, "when I start earning I shall buy a car first of all" (17).

Similarly, the street lights, pub, restaurants, clubs, night life, coat, ironed clothes, coffee shops (café), these all are the icons of British presence in India in a big cultural scale. These all have an important significance in Chandran's mentality which is inclined towards the alien objects or alien culture. It is equally important to notice the presence of Indian culture in an underlying level with the British.

On the last day of college all the students, Chandran and Professors along with the Principal Brown took a group photo. That is the day after which they are going to disperse to their own occupations and places. The group photo is significant because there was Principal Brown in the middle surrounded by the other members. It signifies the British are central and powerful but Indian is marginal and powerless. They are the only 'mimic men'. Putting Brown in the middle of the photograph and giving him that value is also an attraction or submission to British culture at one level. "They had their class socials that evening. A group photo with the Principal sitting in the centre was taken. A large lunch was eaten and coffee drunk. Songs were sang, speeches were made" (51).

The other important point in the novel which shows the attraction of Chandran toward British culture is his feeling of the last day at his college. Chandran's college is the place where British colonialism fosters its roots and branches rapidly and successfully inculcating their style of teaching, their system of knowledge in Indian youths. That is, a college is the place where British produce the 'cultural morons'. On the last day of the college Chandran becomes very emotional and sentimental because he is going to leave the college:

Chandran was aware that he had passed the very last moments in his college life, which had filled the major portion of his waking hours for the last four years. There would be no more college for him from to-

morrow. He would return to it a fortnight hence for the examination and (hoping for the best) pass it, and pass out into the world, for ever out of Albert College. He felt very tender and depressed. (51)

At another point in the novel Chandran's friend Mohan a poet has uttered this statement when he writes poems in English, "Of course in English it is the language of the world" (48). This suggests that writing poem in English is a very great thing for Indian and they are so much fascinated by the English language. The attraction of English is an adaptation to English culture and writing something in English language is also being an Englishman. But ironically a person can not be an Englishman just writing a poem who is essentially Indian 'in blood and colour'. He/she only can modify some aspects of meeting cultures in a twofold way. Anyway, English language used for the subject formation of Indian has far reaching cultural impacts upon the Indian.

Fascination of British culture is more vividly depicted in the novel when Chandran makes a plan to go to England after completion of his bachelor degree in Albert College. Going to England is a pleasant dream made by Chandran throughout his life. When somebody asks Chandran he replies, "I want to get a doctorate or something and come back and then some quiet lectureship in some college will suit me wonderfully. Plenty of independence and leisure" (53). England is a dreamland for Chandran he was so much fascinated by the English culture that his total success in life would be going to England if it were possible. When somebody ask why he is not going immediately and being a mere wanderer in his country he replies them strongly, "We can't go to England' on an impulse can we?" (53)

The fascination of British culture is also seen in his love of English literature. When he was in leisure after his college years he joined the Town Public Library and

he used to read Carlyle also read Shakespeare, Shaw and Wells. Love of English literature is no doubt an attraction towards British culture.

The body part of novel is concerned with Chandran's infatuation with a girl called Malathi. He wants to love her and make her his life partner in the course of time without any kind of obstacles as the British do. But there occur a great obstacle of horoscopes which according to the priest (astrologers) are not matched. The dominant mentality of Chandran was constructed by the British way of living so he doesn't want to be bothered by the Indian conservative customs and beliefs. But at any cost he could not do according to English culture because he never can be English. He is only a 'mimic man' standing on the cross roads of two cultures directing nowhere. So it is dangerous in this sense.

At one point in the novel when he was disturbed by the unnecessary thoughts about the girl whom he was interested in he tries to divert his mind to create a mental harmony but he thought not other than going to England:

He tried to force his mind to think at other things. He tried to engage it in his favorite subject-his trip to England in the coming year. If he was going to England how was he to dress himself? He had better get used to tie and shoes and coat and hat and knife and fork. He would get a first class degree in England and come back and marry. What was the use of thinking of married girl? Probably she was not married. Her parents were very likely rational and modern, people who abhorred the custom of rushing a young child into marriage. (55)

This proves that Indian culture was yet to be modern. He is fascinated towards modern culture and he at the same time hates his culture, he says, "If India was to attain salvation these watertight divisions must go-community, caste, sects, sub sects,

and still further divisions. He felt very indignant. He would set an example himself by marrying this girl whatever her caste or sect might be" (56). He was thinking of Malathi's caste and the Indian culture which doesn't allow the cross-caste marriage. There were several divisions and sub-divisions among the people which are to be strictly considered while doing marriage. Chandran hates this and desires the free British life.

The other point shows that how Chandran is attracted and loves the British fashion of that time. When he was following the girl whom he likes, he smartens him up with "brilliantine shave [and] ironed tweed coat" (57). When he waited for the girl whole evening on the Sarayu bank but the girl didn't arrived he says to himself all were wasted. Mimicry of British culture is at the same scale its subversion because an Indian encroachment in the British culture can be not more than its contamination. How can a person who is Indian in 'blood and colour' represent and do according to the British culture?

In different places in the novel we can see Chandran and his friend having coffee and enjoying in a restaurant. For example once they are seen in "Welcome Restaurant' the scene of the restaurant has been described in such way, "They sat round on oily table in the dark hall. Serving boys were shouting menus and bills and were dashing hither and thither. A server came and asked: "What will you have sir?" (62) This also proves that Chandran is habituated in mimicry of a modern British living in India. Fascination in connected with mimicry resulting in subversion ultimately.

Chandran dreams of walking with the girl whom he likes in the streets of the town but he could not do it openly so he romanticizes himself saying, "When the traffic of the town had died [he wishes] they could walk together under the moon or in

magic starlight". This is a romantic dream he sees but cannot fulfill in his real life in the cost of his culture so he hates his dogmatic culture and tries to 'mimic' British free culture.

Not only in Chandran but also in the people whom he believes to be conservative we can see the influence of modernity i.e. the effects of British culture. When the horoscope match maker was talking with Chandran's mother he says that the age of girl is suitable to marry. But the girl was only 15 according to him. He puts forward his modern views about the age of marriage of a girl which sounds some how ironical, "[fifteen years] has become the standard age for girls nowadays. Everybody holds advance views in these days. Even in an ancient and orthodox family like Sadasiva's, they married a girl recently at fifteen" (75). But it is seen that such people are not changed easily as the educated like Chandran are vulnerable to transform their lifestyles according to the British ideology.

It will be logical to bring now the climax of novel when Chandran the protagonist reaches the height of his mental agony due to the cultural effects which are upon him. Here we can realize the intersection of two very different cultural practices. Chandran who was fascinated by the free and modern culture of British gets a sharp blow and shatters down when his parents get a letter from the father of the girl whom Chandran wants to marry and loves one-sidedly. The letter reads:

Our family astrologer after careful study and comparison says that the horoscopes cannot be matched. Since I have great faith in horoscopy, and since I have know from experience that the marriage of couple ill-matched in the stars often leads to misfortune and even tragedy, I have to seek bridegroom elsewhere. (86)

Chandran is attracted towards British culture dominantly but at the same time though he hates some bad aspects of his culture but cannot ignore all; this is the cause of cultural ambivalence; all the time being at two indefinite locations which is actually subversion and dislocation of cultures.

In the last part of novel, when Chandran came back to his domestic life, after eight months of long renunciation, it was because he could not marry the girl according to his wish, he starts to settle again in his homely environment but still he dreams of going to his dream land that is, England. This time he seems to be more bold in his decision and more determined to be unaffected by any external influences. When he came to home after his 'sanyasi' life he promised never to leave his usual path and go elsewhere, but:

There was another matter that troubled him, which could not be force off his mind. It was the question of occupation. He often told himself that he was making arrangements to go England in the coming year, and that he ought to come back from there with some distinction and then search for employment. (124)

This again proves that inwardly Chandran had not left the dream of prosperity which is supposed to be found in England. He always pacifies himself by dreaming England:

Chandran admired his father for admitting as causes of wasted time late schooling and typhoid, and leaving out of account the vagrant eight months [of wandering], but for which he would have been in England already. Chandran comforted himself by saying that he would compensate for all this by doing something really great in England and getting into some really high post in the education service. (126)

It is important to notice here that again coming from England is importing the British culture. The education service in India was totally captured by the British. Chandran a captive of British culture and education naturally dreams of importing British culture because he has been trained so, he is a complete 'mimic man'.

Chandran's love of English life sustains throughout the novel in one or other form. He has got a persistent desire to be like British and he loves English. But ultimately his ambivalent mentality doesn't send him to Britain. There is a deep rooted underlying dimension of his own culture, his home, his parents, his friends, his town Malgudi, and the people there, their ways of living, their attitudes and himself within his original framework. Nobody easily goes out of this broader framework until there are strong and unresistable pushing factors. When one is satisfied or seeks satisfaction within him or herself he /she are more likely to be complacent. Chandran's mentality becomes or to put it more exactly, is forced to be complacent by his cultural aspects but it doesn't mean that he is freed from the foreign cultural impacts he has been a 'mimic man'.

Chandran seeks a permanent employment to settle his post-sanyasi life and dreams going to England but when his mother as well as other factors in his family and society do not allow him to be a foreigner he settles down in Malgudi. But significantly he becomes a district agent of a renowned daily called 'Daily Messenger'. This is important because selling newspaper and increasing the readers by various effective means of media is fairly an imported economic cum academic practice. Moreover, the newspaper is in English medium. Again this circulation of newspaper which is in English over the country is also the imitation and subversion of alien culture in country. At one point Chandran makes a plan to advertise 'The Daily Messenger' in this way:

Daily Messenger' has its command all the news services in the world, so that you find in it a Municipal Council resolution in Malgudi as well as a political assassination Iceland, reported accurately and quickly. The mark of culture is wide information; and the D.M will give you politics economics, sports, literature; and its magazine supplement covers all the other branches of human knowledge. (140)

Daily Messenger is a symbol of capitalistic economy imported in the country by the British colonialism. Chandran is fascinated at the end of the novel and works day and night to increase its sells everyday. By doing so he can earn his good living from the commission or the percentage he gets, marketing the newspaper. This also fairly proves that even though Chandran is not successful to go England he is promoting a media culture that is British culture imported in the country. He aborts the idea of going to England because he is convinced from the fact that if he works well in his country he can do as good as he would have done going to England.

The final evidence that can be presented as the compliance to alien culture is Chandran's routine and busy life to earn as much money as his effort allows him. Effort plus time equals money in capitalism. This has been applied satisfactorily in Chandran's life. A life lived in a day tight compartment bounded strictly by time and task:

In a few weeks he settled down to a routine. Every morning he left his bed at five o'clock and went to the station to meet the train from Madras at five thirty. He took the bundles of papers and sent them in various directions with cycle boys. After that he returned home and went to his office only at eleven o'clock and stayed there till five in the evening (142).

Not only is this Chandran assisted by his friend Mohan whose reporting for the paper reminds us of British or European medias which are emerging in an initial stage in India brought from abroad the, journalism culture, "Mohan [reports] a wide variety of topics: excise raids, football matches, accidents, "smart" arrests by police sub-inspectors, suicides, murders, thefts, lectures in Albert College Union and social events like anniversaries, tea parties and farewell dinners" (143). This shows a distinct foreign cultural practice in India. With the development of modernism in India media played vital role and as such Indian were employed. Chandran and Mohan are examples of those youths.

Finally, this section is closed with the remarks made by Chandran about one of the qualities of his newly married wife Susila, "she writes beautiful English ..." (165). Chandran is proud to have a wife who is competent in English language. Now here Chandran's adherence of British culture in the cost of some parts of native culture is fairly the 'double articulation'; partial articulation of both cultures in a non sense and incomplete way. Hence, Homi Bhabha emphasizes that this is a dangerous zone of slippage or indeterminacy which puts the colonial subject into indecisiveness, uncertainty and utter dreariness. Chandran suffers this state of ambivalent psyche not having privileged by any culture.

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

or reject foreign culture at the same time whether to reject or accept one's own original culture.

Taking the reference of the developed theoretical approach cultural ambivalence is the situation when one comes in the cleft of two cultures and cannot decide in absolute terms to remain in one's own culture or to jump to the exotic culture. I have already discussed that it is a cultural relativity rather than a monolithic or linear one way cultural practice.

We see that Chandran is in a cleft of two cultures. Sometimes he hates the foreign culture and sometimes his own. Similarly, in parallel lines he becomes inclined towards the foreign culture and also loves his own culture in which he has been brought up. So he doesn't have any concrete view of either culture. He is between the fascination and rejection of two cultures. It has been already discussed in theoretical approach that this state of mind is termed as colonial mentality which is constructed by 'mimicry'. Colonial mentality is a state of indecisiveness, indeterminacy or after all cultural ambivalence. Chandran is brought up in Indian orthodoxical culture so every aspect of his cultural specificities are deep rooted in his blood so he cannot be liberated essentially from his cultural bearings as simply as he wishes. On the other hand Chandran is educated and builds his ambivalent subject in British educational system so he is affected by the impacts of both foreign and original culture. Now he is in a verge of two opposite or totally different cultures. He seems to be neither absolutely of one or other culture. This is what called the cultural ambivalence. He is a kind of hybrid product but this can be seen as post ambivalent situation. Hybridized mentality is a kind of resolved mentality. This mentality is a share of two cultures. In the later part of novel we can see this situation in Chandran but actually one comes in this state through the turmoil of ambivalent mentality.

As Homi Bhabha discusses, ambivalence is product of 'mimicry'. It is a long discursive process. Chandran seems to be both incomplete and virtual; neither is he British like nor he is a total Indian. He is in an absurd dislocation of culture so according of Bhabha's terms he is an item of mockery or irony.

At first we see that Chandran is in a position to reject the British culture but slowly he loses that position and parallelly he dreamt of being civilized in the same rejected culture and ironically he start resisting his own culture and mimicking the other. In number of places in the novel we see his hatred of Indian orthodoxy it is exactly because he has compared his culture with the British culture and sees that here are hindrances and taboos in his culture which he cannot denounce as he wish so that he fails to marry the girl whom he likes. When he fails to marry he doesn't reject the original culture and comes to be refuge in British culture instead he seeks remedy in his own culture. This has been emphasized in the novel in a great extent. When Chandran couldn't marry the girl Malathi he decides to leave everything behind, all the worldly and materialistic things, and becomes a 'sanyasi', "His dress and appearance, the shaven pate and the ochre loincloth, declared him now and henceforth to be a 'sanyasi'- one who had renounced the world and was untouched by its joys and sorrows" (107).

But, here is an ambivalence and irony in being 'sanyasi', which has been focused in the novel. Though Chandran is a 'sanyasi' he is not of common kind he is different than other. This is the major ambivalent point in the novel:

He was different from the usual 'sanyasi'. Others may renounce with a spiritual motive or purpose. Renunciation may be to them a means to attain peace or may be peace itself. They are perhaps dead in time, but they do live in eternity. But Chandran's renunciation was not of that

kind. It was an alternative to suicide. Suicide he would have committed but for its social stigma. Perhaps he lacked the barest physical courage that was necessary for it. He was a 'sanaysi' because it pleased him to mortify his flesh. His renunciation was a revenge on society, circumstances, and perhaps too, on destiny. (108)

He has a tremendous fascination towards the British culture but he seeks to resolve his ambivalence from his own culture being 'sanyasi' being free of worldly affairs but this becomes a very temporary fluctuation from his normal life because he could not remain as a 'sanyasi' through out his life following his own culture but after eight months of temporary renunciation he hastily comes back to his original position and the most important thing he does after that is, he again thinks of going England to make his life and as well as in his own terms to compensate the loss made in eight fruitless months. He himself feels deceived by himself so his ambivalent mentality can be more strongly justified from these remarks in the novel:

Chandran settled down to a life of quiet and sobriety. He felt that his greatest striving ought to be for a life freed from distracting illusions and hysterics... with an iron will he chased away distracting illusions, and conscientiously avoided hysterics, with the care of one walking on a tight rope. He decided not to give his mind a moment of freedom. (124)

He comes to his own conclusive philosophy after his 'sanyasi' life, "that love and friendship were the veriest illusions. He explained that people married because their sexual appetite had to be satisfied and there must be somebody to manage the house. There was nothing deeper than that in any man and woman relationship" (123). But again this is not his hard and fast conclusion. He is in the ambivalent mood in the

deeper level which can be justified by his happy and satisfied marriage with a girl selected by his parents. Here we can see the climax of his ambivalent attitude towards the life and marriage. When his father talks about the beautiful girl they have looked for him he had to decide whether to marry or not. If he had been resolved by the 'sanyasi' conclusive philosophy he would have readily rejected the marriage proposal but when he asks the suggestion whether to marry the girls or not, from his friend Mohan they ultimately decided to toss a coin. This shows that Chandran is in a great ambivalent mentality. "Chandran took a copper coin from his pocket; Mohan held Chandran's hand and said: Put that back. Let us toss a silver coin. Marriage you know". Mohan took out a four anna silver coin, balanced it on the forefinger of his right hand and asked: 'Shall I toss?'" (157). What actually does tossing of a coin signify? It certainly signifies that Chandran cannot decide whether to marry or not due to the ambivalence he doesn't have any concrete view towards his life and also doesn't know how he feels. Not only this after few days of marriage when he has to be departed with her new wife for some household reasons he cannot tolerate her absence because he was once again passionately in love, that worldly love which he didn't believe on when he was 'sanyasi', with her wife. And leaving his daily routine life for some days, he rushes towards his in-laws to meet his wife.

On the other hand, Chandran aborts his dreamy trip to England to build his career because he becomes well satisfied with his earning and fame in Malgudi as a newspaper agent. Again an important thing to notice here is; the occupation in which Chandran is satisfied and busy is in no way Indian. The system of media was developed by the British in their land. That is a practice of capitalistic economy, earning more money, applying more labour and time. Chandran was feeling a progress when he was dealing with his uncle to enter the occupation of journalism and

was at the same time in doubt about going to England and so, "he wondered if his comfort from the thought of going to England soon was not another illusion, and if it would not be super parasitic of him" (126), and then he clearly asks his father: "Will you be disappointed if I don't go to England?"(127). He felt that going to England will only mean a lot of unnecessary expense. He comes to resolution when he sees in 'Daily Messenger' a beautiful vision of an independent life full of profit and leisure and he says, "I think it is better than going to England"(127).

However, what he does in India after aborting to go to Britain is, imitation of British way of earning. Though he comes to a conclusion that going to England is a lot of unnecessary expense and tries to divert from the British culture he is imitating the ways of very British socio-economic practices. He becomes an agent of English daily newspaper. This is the ambivalence discussed before which arises out of resistance and 'mimicry'. In doing so Chandran can not encompass the originality of British culture completely as well as he suffers the loss of his own culture. So this way he subverts the colonizing culture on the same line he can not remain originally in his own culture. This is what Bhabha calls double articulation. It is a mixed consciousness or ambivalence created by 'mimicry'. This is the dislocation of cultures resulting in placelessness. According to the post colonial critics this process is phenomenal in the post modern scenario caused by 'deferential relations' of colonial powers broadly in cultural natures.

Hence, there are the clear traces of ambivalence seen in a typical Indian youth of 1930s when British colonialism was in interaction with native Indian culture resulting in a mixed economy of 'mimicry', 'subversion' and loss of various cultural tendencies. And it has been proved that binary opposite tendencies of resistance and

attraction towards two different cultural practices has brought what has been termed as cultural ambivalence which this research paper aims to prove.

IV. Conclusion

Conclusively, the expansion of British colonialism across the countries is characterized by tremendous effects of cultural encounters: loss of one's own culture by mimicry, fascination of dominant culture, rejection of other culture and the ambivalent mentality developed in affected subjects. Chandran is the affected subject of this cross cultural intersection.

Chandran's education in English and his upbringing in a middle class Indian family that is immensely affected by British Colonial rule on the one hand and the legacy and essence of own cultural intimacy on the other hand makes Chandran a fluctuating figure from one pole to another. It is clearly shown in the textual analysis that Chandran's fascination with and rejection of both British and Indian culture in parallel place him in ambivalence.

Hence, the running away of Chandran from the normal life to become a *sanyasi* is the cause of that ambivalent mentality. However, the problem is not solved even after being the *sanyasi*. Therefore, he decides to return to his domestic life which is the consequence of ambivalent mentality. Chandran's dream to go to Britain for better career but finding a modern job of newspaper agent in India in abortion of the former, are two opposite tendencies of rejection and 'mimicry' which again locate him in ambivalence. His feelings towards the two girls, Malati and Susila, are also the instances of unstable or ambivalent mentality. The *sanyasi* life is the extremity of fluctuating mind which even does not stabilize him because of the very ambivalent mentality.

So, Chandran's consciousness during the formation of his subject in the post colonial condition is a very complex process. His contact with the British culture from the very beginning of his important college years in the form of British education

leads him to inbetweenness. This inbetweenness is characterized by the contamination of meeting cultures. There is a loss of both British and Indian culture.

Chandran subverts British culture because he can not accept the dimension of each and every aspect of it completely. He always seems to be in a dual consciousness of accepting and rejecting the British culture. His hatred towards Professor Brown on the one hand and his wishes to be like him on the other hand, his dream to go to England to have a better career and his final settlements in his own country, his *sanyasi* life which is an extremity of Indian cultural ideals which is crossed with an easy settlement of marrying a girl arranged by the parents are all the incompatible and opposing tendencies developed in Chandran. So, that he is an ambivalent figure.

Hence, it is proved that there is a complex of power play purported by British and Indian institutions in a socio-political, economical and after all cultural level. Chandran seems to be torn between two opposite cultures which put him into an ambivalent condition.

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