

Tribhuvan University

Affirmation of Hybridity in *Hunting Badger*

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By

JanakBahadurChalaune

Central Department of English

Kirtipur, Kathmandu

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Janak Bahadur Chalaune

Abstract

Hillerman's *Hunting Badger* foregrounds the narrator's search for hybrid identity. He is fond of getting exposed to both the white people's culture and the indigenous culture of Navajo people. Though he occasionally encounters various prejudices, aggressions, exclusionary practices, he is finally happy to live in the world of new things where he partly gets the chance to change himself and partly an opportunity to make a return to Navajo community. He is opposed to the isolationist practice of Navajo community. Similarly, he is not deterred and discouraged when his professional responsibility compels him to tread on the path of risk and hazard. Leaphorn is also equally oriented towards his native ritual, cults and tradition while undertaking a risky job of chasing and tracking the missing criminals. There is no problem in accepting diversity, difference, multiplicity and heterogeneity in hundreds of Navajo youths like Emma, Teddy and Leaphorn. They are of the opinion that the world has the creative prospect of exploring the unseen advantages of hybrid identity and cultural admixture. But this prospect anticipated by the narrator is dimmer and dimmer in some corners of American society. Hillerman strongly identifies with the Teddy's in his emphasis on seeking hybrid identity. This research concludes that search for cultural purity and singularity of identity breeds conflicts and antagonism. Hence, accepting the hybrid prospect is a key to softening the voices of conflict and chaos. Cultural admixture is what all the youths of Navajo should welcome.

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I. Cultural Contradictions in Tony Hillerman's *Hunting Badger*

This research intends to examine and explore how different cultural practices and norms take root in Navajo society and how such a cultural climate implants confusion amidst Navajo youths of reservation in Tony Hillerman's novel, *Hunting Badger*. Many Navajo youths in reservations are fond of imbibing American style. They want to explore the new avenue of opportunity so that they could be free from the constant restrictions and surveillance. But the concerned authority in charge of supervising reservations does not like to enable Navajo youths to explore and enjoy freedom. Disappointed and debilitated by coercive policy of Chee and Leaphorne, Navajo pursue criminal activity to teach them a bitter lesson. Disillusioned Navajo youths continue to commit crimes of puzzling nature which cannot be demystified easily.

In sequences, crimes are committed. Only at last when members in investigation body fail to decode the mystery of crimes, they come to think about the peaceful and soft way of solving the problem of rising crimes. Youths are tempted towards the changing American style of living life. Different kinds of cultural trends and practice have emerged and those who are tempted and dispelled by it are left in the lurch. The emerging establishment of different sorts of cultural practices generate hybridized context.

In *Hunting Badger*, there is a tensed and troubled relationship between Navajo youths in reservations and the white American who are in charge with supervising lives on reservation camp of Red Indians. Jim Chee and Joe Leaphorn are in the mood to oppress Navajo youths who want to come out of the strict and excluded reservation camp. Instead of addressing the natural longing of Navajo youths for natural freedom, they are too headstrong to impose coercive pressures. To counter this

oppressive measure, Navajo youths in the camp commit puzzling crimes which the entire federal departments of investigation cannot check.

Different Navajo cultural norms and ethos confront and then finally give rise to cultural admixture. In the midst of unrest, conflict and intermingling of several norms, admixture of Navajo people's longing to live free life outside reservation with competitive American life leads to the emergence of hybridized notion of cultural norms. The major thrust of this study is to explore how glamorous endeavor of the protagonist reflects the then cultural trend to develop extreme hunger for freedom. The lack of freedom and politics of the reservation lead to the disintegration of Navajo youths' healthy psyche. In this research, this idea is probed critically within the broader textual framework of *Hunting Badger*. This research is strictly confined in the analysis of how intrusive and encroaching the effect of global flow of ideas and cultural norms. The prospect of transforming this world through the romantic sense of exuberance of passion is efficacious throughout the novel. This research is strictly confined in this area.

Tony Hillerman is a noted and controversial writer who himself has fallen prey to different prejudices against deviant activities. To a large extent, it has been assumed that his *Hunting Badger* is a mirror-manifestation of his own troubled private life. In his real life also the author has faced several examples of hostility for being a lesbian lover. Most of his novels deal with those voices and themes which the mainstream society forbids. The voices of nonconformists and the ostracized are actively represented in his major works. The unique fact about Cornwell is that he is well-versed in the art of blending serious themes of political importance in crime thrillers. His novels are also about crimes and their far-reaching effects in society.

Peter Greyer is an eminent critic of Hillerman. He is of the opinion that Hillerman encourages his characters to be guided by inner feelings and emotions. This tendency adopted by the majority of characters from Navajo serves as the fulcrum to the progressive unfolding of plot. The following extract is illustrative of the case in point:

It's also an insight into a world where introverted feeling seems to guide, rather than the extraverted thinking of various US federal Government agencies. Proper use of a function also requires quality, of course. These organizations are portrayed rather negatively in the books (there are a dozen or so), and one can see why, in that listening to others is not a skill and a counterproductive overkill in terms of resources applied. You may find this all too familiar if you're a watcher or reader of international news in the last year or so. Introverted and extroverted feelings are juxtaposed in the novel. (3)

Greyer is of the view that the polar opposite things that are juxtaposed in the novel serves various purposes. This juxtaposition also means different rules for conversation and questioning. The notion of rehabilitation, rather than punishment, is the recurrent theme of the novel. This is undoubtedly the most crucial aspect of the novel.

Stefanie Castillo is one of the leading critics of Hillerman. She goes so far as to seek elements of realism even in the crime fictions. She studies Hillerman's novels in proximity with the realistic novels of Charles Dickens. Castillo gives the following view in this regard:

Hillerman retains that finer Dickensian indignation with the ways of the world that had been neglected by the small landscapes of much so-called serious writing. *Hunting Badger* is his most engrossing effort in

years. The world of crime and punishment, love and loyalty as created by Hillerman is fascinating, richly drawn and truly memorable. He is adept in capturing crime-solving techniques. (55)

Within the world of crime and deception, revenge and retaliation, Hillerman has succeeded in dealing with the issues of love and loyalty, trust and the transaction of faith. Castillo assumes that Hillerman is far more ahead in diversifying scope of crime fiction by adding variety of issues and themes. It is this skill which has immortalized Tony Hillerman.

Peggy Antrobus takes *Hunting Badger* as the dark psychological tale.

Opposite experiences are juxtaposed side by side to intensify the psychological effects of incidents and events that occur in the daily professional life of several characters like Joe Leaphorne and Jim Chee. Antrobus's view regarding the psychological effect of character is mentioned below:

Writing one of his best, Hillerman has given us a dark psychological tale, wound tightly with familiar friends and foes. Navajo will revel in this undertaking. Relationships with family, friends, and enemies as well as the truth and the imagined all collide in this intriguing story.

Beautiful women are dying in fires across the country, and Jim Chee and her niece Leaphorne begin to investigate these mysterious. (68)

Though characters are manipulated to act realistically; setting and other narrative atmosphere remain mysterious. Mystery is the most desirable component of crime thriller fiction. Without it, crime fiction loses its identity. But to introduce elements of realism within the framework of mystery is to show a great stroke of action too.

Hiding serial details is another way to create aura of mystery.

Bishal Basu says that Hillerman makes use of specific jargon words forcefully. Excessive use of words creates redundancy in Hillerman's expression in *Hunting Badger*. He makes the following revelation with respect to this aspect of *Hunting Badger*:

Words and of figures that are not really necessary are repeatedly used in the novel. *Hunting Badger* lacks inspiring moods and atmosphere. Escapist youths seek the serenity of manner. They seek relief from the dryness and dreariness of urban life. Whatever relief they get, it is relief procured at the cost of life. But here is effort to overcome such a crisis. (14)

As remarked by Basu, Hillerman addresses the demands of common experience delicately. The aggression of experience and unconquerable passions of outlawed men enchant readers at large. For this purpose Hillerman is incredibly skillful.

Laura Miller is the eagle-eyed critic Hillerman. The reverse theme of oedipal obsession along with the archetypal theme of journey is the most striking aspect of the text. She has opined the following remarks regarding to the literary distinction of Hillerman and the reverse theme of oedipal obsession:

The novel actually reverses two major themes in Hillerman—his return to his Appalachian routes actually takes him further into the south, as opposed to away from it and into the west, as many of his other novels have done. Astute readers will recognize that the oedipal theme still dominates although it has been reversed, as the father is a fully realized, protective, and nurturing presence for the majority of the narrative, a character who undertakes this sorry pilgrimage with his

child's welfare and future in mind. However, the feminine/maternal presence is once again absent. (17)

Miller's opinion is that the theme of oedipal obsession is presented in the novel in a reverse way. The father can go to any extent to save the life of his son. Exactly as the close sense of attachment exists between mother and son, the close affinity and attachment lies between father and son. The father wants to see his son survive at any cost. The father takes his son's unharmed survival as the prime purpose of his life. So he waits for a moment in which his son's safety is guaranteed. The absence of the son's mother is the most startling aspect of the novel.

Arthur Jarvis is critical of the mode of representation of the recurrent themes that are quiet common in the popular American imagination. Jarvis notes that the representation of space in American culture has been the best of places or the worst of places. In *Hunting Badger*, the land itself loomed large in the imagination of America. Developing this theme, Jarvis points out the following remarks:

It is essential to recognize that geography plays central role in the American imagination. It exerts powerful impact in imagination of American people. Many of the key words in the discourses of American history and definitions of that nebulous entity referred to as national identity are geocentric: the Frontier, the Wilderness, the Garden, the Land of Plenty, the Wild West, the Small Town, the Big City, and the Open Road. The geographic monumentality of the New World inspired feelings of wonder and terror. (27)

Jarvis's claim that *Hunting Badger* is part of this cultural narrative is subject to criticism. It is obviously clear that the novel mirrors the dystopian moments. The novel is without elements of hope though. *Hunting Badger* inherently possesses the

mythic and allegorical power. With this power, he seeks to supersede reductive attempts to assess the novel. An unnamed father and son travel through a barren apocalyptic wasteland. This journey bears profound meaning and implication.

Jill Jopore is the noted critic of Hillerman. He saw the elements of Hillerman's stylistics. From the perspective of dystopia, Jill Jopore makes the following statement:

Hillerman's novels have always reminded us of the majesty of the novelistic form in an age when the genre has been pronounced dead, exhausted, and obsolete. His style and linguistic range have reminded us of the capacity language retains to surprise and excite. Many readers have found that they could not easily shake off a Hillerman's novel when they were finished with it. Every now and again, a work of fiction will come along that offers a startling critique of the culture that produced it. (46)

Jopore noticed the distinct poetics and stylistics in the novel, *Hunting Badger*.

Hillerman's viewpoint is incomparably unusual. Viewpoint of Hillerman on the subject of the growing encroachment of state in the private affairs of individuals deserves prolonged reflection and concentration. In the complicated political landscape individual freedom is thwarted due to the pressure of state, reality has to be fabricated with the mobilization of typical and distinct stylistics.

Resistance and individual freedom are inextricably joined to each other. It is the form and style that are bound up with the core theme of the novel. Emily Naubaum had sought to study *Hunting Badger* from the perspective of humanism:

Then, there are the post-apocalyptic scenarios in which humanity is reduced to subsistence farming or neo-feudalism, stuck in villages ruled by religious fanatics or surrounded by toxic wastelands,

predatory warlords, or flesh-eating zombie hordes. An advantage to having young readers is that most of this stuff is fresh to them. They aren't going to sniff at a premise repurposed from an old twilight zone episode or mutter that the villain is an awful lot like the deranged preacher. (9)

Humanity is reduced to the bare level. In this subsistence level human beings had to reveal their selfish and brutal nature. But it is those poor people who remained patient and calm, and displayed a nuance of humanism.

To provide background for those who have not yet read the book, *Hunting Badger* takes place in a post-modern North America where society has collapsed thanks to drought, famine and war. Those in power oversee twelve districts. YoliaKolaver is the popular critic of political decadence. He has written several books about the role of women in politically decadent state. Regarding to the position of women in totalitarianism, he had made the following revelation:

Women in dystopian society were to have a very specific role, significantly different from the role the head of chaotic society designated to the women of politically decadent condition. Whereas the head of plunderers wanted women to work and be able to support the family financially, some liberal members were very clear about women's role in softening the tension and chaos. Outside of certain specialist fields, the protagonist saw no reason why a woman should work. (287)

As claimed by Kolaver, Women are simultaneously empowered and discriminated in the society that is afflicted with nightmare. The offer of freedom and the denial of freedom by totalitarian state are highly harmful to women's quest for real freedom,

identities and self-esteem. The real freedom of women can grow only in a democratic atmosphere. For the real growth of women's freedom, totalitarianism can not be the fertile soil.

John Tammy has noticed political sharpness in *Hunting Badger*. State's oppressions against people who are forced to live the subsistence level existence are dramatized in this novel. Tammy has made the following observation:

Each year at the pleasure of brutal politicians desperate for sadistic entertainment, two representatives, father and son, are compelled to face several hurdles and hardships. The novel has a variety of incidents which really represent how miserable life becomes if no normative values guide people. Most of the story centers on father and son and their joint effort to protect themselves from the unprecedented attacks from thugs and hoodlums. (10)

Tammy holds the view that the exact brutal temperament of politicians is reflected in this novel. To cling to the position of power, representative of state have been putting people under poverty and disaster. They have been creating amorous living condition in which the poor tributes have no option other than to obey it. By obeying the command of state representatives, tributes have been defying significant code of state regime.

Although all these critics have examined *Hunting Badger* in a various way, none of them dwelt upon the issue the cultural admixture. In the face of emerging global culture, it is obvious for everyone to witness the flow of diverse cultural norms and practice. The modern Navajo youths like Lee Chee are attracted to western cultural trends like living in urban place for higher study, cyber culture, frequent visit to hangout and homestay. They have countless opportunities to explore and examine

their love, sentiment and intimated feelings. They demand increasingly the individual rights to live their lives outside reservations. But they face unexpected interruption and compulsion from the American culture which pursue the policy of excluding the Navajo Indians. Since the society is heading towards rapid individualism, conflict and breakup are likely to occur. Youths' confrontation to various risks and pitfalls sometimes pushes them to the uncomfortable situation. But they demonstrate the power of endurance to pursue their belief in cultural admixture.

The researcher makes use of Fanon's notion of hybridity and that of Robert Young to examine the proposed issue. *Black Skin, White Masks* by Frantz Fanon is a study of the racism and dehumanization inherent in situations of colonial domination. Frantz Fanon's *Black Skin, White Masks* combats the oppression of black people. He explains the feelings of dependency and inadequacy that Black people experience in a White world. The divided self-perception of the Black Subject has lost his native cultural origin, and embraced the culture of the Mother Country. This sort of plight produces an inferiority complex in the mind of the Black Subject.

The Black subject then will try to appropriate and imitate the culture of the colonizer. Such behavior is more readily evident in upwardly mobile and educated black people who can afford to acquire status symbols within the world of the colonial practice and pride such as an education abroad and mastery of the language of the colonizer, the white masks. In *Colonial Desire*, Young examined the history of the concept of hybridity, showing its genealogy through nineteenth-century racial theory and twentieth-century linguistics. He intends to reflect on hybridity's "counter-appropriation and transformation into an innovative cultural-political concept developed by postcolonial theorists in the 1990s"(23). Young demonstrates the extent to which racial theory was always developed in historical, scientific and cultural

terms. Furthermore he argues that this complex formation accounts for the ability of racialized thinking to survive into the modern era.

The most significant mistake that has been made, he suggests, involves “the assumption that race was developed in the nineteenth-century purely as a science which can be challenged on purely scientific grounds”(43). The series of inclusions and exclusions are constructed by dominant culture. The dominant culture is contaminated by the linguistic and racial differences of the native self. Hybridity can thus be seen as a counter-narrative, a critique of the canon and its exclusion of other narratives.

Culture is a strategy of survival. It is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because such spatial histories of displacement. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences. The transnational dimension of cultural transformation migration, diaspora, displacement, and relocation jointly makes the process of cultural translation a complex form of signification. The unsettling advantage of this position is that it makes readers increasingly aware of the construction of culture and the invention of tradition. Postcolonial literature is a body of literary writings that reacts to the discourse of colonization. Fanon works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Fanon’s ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access

to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary.

(72)

The meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons.

Those Black who want to look like the white people by following their cultures and education end their lives in the condition of mental division. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. However of our social, cultural and linguistic conventions, then meaning can never be finally fixed. Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the “crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. It is necessary to begin with a comparison between its critical focuses, practices and assumptions”(76). They are traditionally involved in the study of the relations between culture and imperialism in the Western academy.

Young argues that this complex formation accounts for the ability of racialized thinking to survive into the modern era. The most significant mistake involves “the

assumption that race was developed in the nineteenth-century purely as a science which can be challenged on purely scientific grounds”(43). The series of inclusions and exclusions are constructed by dominant culture. The dominant culture is contaminated by the linguistic and racial differences of the native self. Hybridity can thus be seen as a counter-narrative, a critique of the canon and its exclusion of other narratives.

The proposed thesis will follow the extensive planning. In the second chapter, the researcher analyzes *Hunting Badger* thoroughly by bringing the theoretical insights of hybridity. In the last chapter, the researcher concludes how the phenomenon of societal transformation puts monolithic identity in the hazardous condition.

II. Affirmation of Hybridity in *Hunting Badger*

This research examines the way indigenous culture of Navajo people is affected by the culture of the white in Hillerman's *Hunting Badger*. With their entry into the community of Navajo people, different cultural norms and practices of the white penetrated the fabric of Indigenous culture. Passion for gambling, greed for materialistic things, rejection of communal values, individualism, the violation of laws are some of the degraded cults of white man's culture that produced the ruinous effects of the white. Gradually, the Navajo culture is affected by both the good and bad aspects of the culture of white people. The expanding influence of white culture in Navajo community is so overwhelming that Navajo youths cannot resist. Initially, they could not follow the increasing trends and fashions of the white. But gradually, even the Navajo youths begin to accept the new culture, trends, fashions and customs of the white people's culture. Teddy Bai is a Navajo boy who is compelled to work in a casino for the sake of survival.

Traditional life in Navajo community does not seem to be suitable to him though he is born and brought up in this community. He loves the customs, laws, rituals and ethos of his native culture. But he has also realized the necessity to get adapted to the changing surrounding and demands of the time. Like Teddy Bai, hundreds of Navajo boys realized this situation. Therefore they put themselves on the way to assimilating culture and life style of the white. Individualistic culture and the communal culture of the Navajo come to collide in this space of interaction and intercommunication.

For some time, two different cultures enter transitional period. Violence and various criminal activities take place in the transitional time. As time passes by, the elements of cultural conflict and aggression get resolved. As a result, cultural

admixture and social harmony begin to arise. Admixture and syncretism begin to appear removing all the cultural contradictions and conflicts.

Teddy Bai works in a casino. He works in a Casino as an ordinary worker. He is a punctual and hardworking Navajo employee. He is innocent and trustworthy. Robbery takes place in this casino. A colossal amount of money is robbed by an underground criminal. Investigation takes place to track down the robbers and their gang. When no sufficient evidences are found to conduct the inquiry and track down the robbers, Bai is arrested. Just on the basis of suspicion, those officials involved in the act of robbery hold Bai in custody. Without any fault of his own, Teddy is dragged into the alleged case of robbery. The intentional act of dragging Teddy into this criminality incites racial and communal dissent and protest. This is an instance of how unrest and uproar of protest are heard in the matrix of culture in transition. The following extract gives a glimpse of this reality:

Stoner was coming out of the side entrance now. He pointed at the roof, shouted, "Who is that up there? What the hell" Hey, Teddy yelled, trotting toward the two men, unsnapping the flap on his holster. "What"? Both men stopped. Teddy saw muzzle flashes, saw Cap Stoner fall backward, and sprawled on the pavement. The men spun toward him, swinging their weapons. He was fumbling with his pistol when the first bullet struck him. (2)

There is a trend to drag innocent and vulnerable people of Navajo minority when any complicated case of crime, murder and vandalization take place. Casino came under the control of a gang of dreadful robbers. To find out the criminal involved in it, the concerned police personnel launch an investigation. But the reality does not come out

easily. When their extreme efforts at investigation do not yield result, they intentionally target Teddy.

The issue of divided identity and the phenomenon of mimicry are extensively examined and theorized in *Black Skin White Mask* by Fanon. In this work, Fanon explains the notion of hybridity at length. The following citation taken out from that book illustrates the concept of hybridity:

The production of cultural differentiation as signs out authority changes its value and its rules of recognition. Hybridity intervenes in the exercise of authority not merely to indicate the impossibility of its identity but to represent the unpredictability of its presence. It reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of colonial discourse.

(114)

When two different cultural norms stand face to face with each other, conflict is bound to happen. One dominant cultural value dominates the other. The least acknowledged value can be gradually replaced by the overwhelming and overpowering culture. Thus, sense of conflict can naturally arise. Those who pass through this phase of cultural conflict are bound to suffer. This is exactly what usually happens to the immigrants, the exiled and the expatriates. Bhabha sees the possibility of transformation inherent in the state of cultural turmoil and dislocation.

Many moderately educated youths like Teddy came out of their community seeking employment and other alternative means of earning. In their process of social adaptation they are sometimes intentionally targeted. They are prevented from enjoying a calm and tranquil life even in the society where the so-called White is not able to enjoy. These Navajo youths want to pick new interesting style of bring change

in their traditional life. But there are hindrances from those who want to create havoc and horror in society. Thus, those who are desirous of change in their tradition and custom are equally threatened by the criminals, narrow-minded people and enemies of change.

Sergeant Jim Chee is doubtful of the honesty and sincerity of Teddy though there are plenty of evidences to assert the fact that there is no blemish in the character of Teddy. It is the ritualistic and elaborate design of Chee's investigation that slows down the process. Instead of intensifying the search and investigation, he suspects Teddy. He says "Do you know Teddy Bai? Bai is that the rent –a –cap wounded in the casino robbery? Teddy's a Montezuma Country deputy sheriff. That was just a part-time temporary job with casino security. He was just trying to make some extra money"(5). Teddy used to live an impoverished life in Navajo community. He and his parents had to encounter lots of hardships, troubles and scarcities. Sometimes they had to bear the impact of starvation. There was no trend to go to school.

Instead of choosing to live free individual life, Navajo used to live in community. Instead of personal benefit, they used to give undue priority to the welfare of all the people of the community. Self is sacrificed for the wellbeing and welfare of the all the inhabitants of the community. Now as the time brought gradual change, some moderately educated youths like Teddy come out exploring fresh jobs. Since they have limited skill, education and training, they got just the part time jobs that yield meager income. In this process of adaptation and assimilation, they are bound to encounter other prejudices and exclusionary practices.

To track down the fugitive criminals, Chee and Gerswhin appoint some local detectives. Leaphorn is employed by them to set an eye on the daily activities of Navajo people. Out of the deep-seated biases of the white even the social hangouts,

favorite places of Navajo people are kept under indirect surveillance. Social mobility of the Navajo youths is restricted and ultimately threatened by fear. Leaphorn's preparation for spying the Navajo youths in their hangouts and gatherings illustrates facts regarding the conditions of Navajo employees who struggle to settle in the open society of America:

I am afraid it is not something you can handle over the telephone,
Gershwin replied. So they arranged to meet at three at the Navajo Inn.
It was now three minutes short of that. Gershwin looked up, noticed
Leaphorn approaching, stood and motioned him to the chair across
from him. Damn good of you to come, he said. I was afraid you would
tell me you were retired now and I should worry somebody else with it.
Glad to help if I can. They polished off the required social formalities
faster than usual, discussing the cold, dry winter, poor grazing, and risk
of forest fires. (9)

The risk of tracking down the criminals into the dense forest is obvious in this extract. In addition, Leaphorn also describes how he is always on the alert to cast inquiring eyes on the gatherings and groups of Navajo youths. For the Navajo youths it is not easy to get settled in a decent and secure way in the society where there the norms and styles of the White always gain an upper hand. Yet the Navajo youths do not feel frightened and weakened by every hurdle that come on their way to the establishment in society.

Mimicry is their strategy for redefinition and the strategy of renewing themselves. Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about mimicry. Once again the

researcher quotes Fanon. Fanon has given the precise essence of hybridity. His view makes the following revelation about mimicry:

In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. It is like camouflage, not a harmonization of repression of differences, but a form of resemblance, that differs from or defends presence by displaying it in part metonymically. Its threat, comes from the prodigious and strategic production of conflicting, fantastic, discriminatory identity effects in the play of a power that is illusive because it had no essence, no itself. And that a form of resemblance is the most terrifying thing to behold. (90)

Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated wont completely erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially semblance of cultural harmony is a camouflage, according to Fanon whatever solace and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

There are some Navajos who get positive support and moral encouragement from white people. In the same way, some misdirected and confused Navajo lads are also involved in plenty of anti-social activities and criminal activities. As a result, conflict and chaos have arisen in society. In this situation, deep-seated cultural insularities and parochialism have appeared. But scope for the admixture of differing cultural ethos is also on the rise. How the society administers these cultural dynamics

matters a lot in the event of transition and the incoming prospect of cultural admixture.

Leaphorn is a hybrid born out of the union between parents of Navajo and English background. He is far more modernized than any other Navajo youth. He prefers English company to Navajo gathering. In the course of carrying out his duty as an assistant and ally to the investigation mission, he happens to fall in love with Emma who is a Navajo girl through and through. Their preferences and tastes clash, though the clash seems to be a sort of disagreement in the beginning. The following extract provides plenty of clues about this sort of conflicting things and the possibility of admixture:

Emma was a true Navajo traditional with the traditional need to greet the new day. That was one of the countless reasons Leaphorn loved her. Besides, while Leaphorn was no longer truly a traditional, no longer offered a pinch of pollen to the rising sun, he still treasured the old ways of his temple. This morning, however, he had a good reason for sleeping late. Professor Louisa Bourebonette was sleeping in the quieter bedroom, and Leaphorn did not want to awaken her. So he lay under the sheet, watched the eastern horizon turn flame red, listened to the automatic coffeemaker go to the work in the kitchen.

(20)

Although their interest and choice of social mode of life differ markedly, both of them have seen the possibility of erasing the differences that are erasable. They do not delay to patch up their differences. It is not only the intense passion but the understanding and willingness to forget the restrictive forces and embrace the life-affirming norms that pave the way for harmony, understanding, liberality and mutual

sense of responsiveness. Such viewpoint and responsiveness are index to the emerging prospect of harmony and reconciliation.

Having enumerated these kinds of textual evidences, the researcher now turns towards the theoretical part. Robert Young is a noted critic of culture and hybridity. Hybridity reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of discourse. Robert Young has defined hybridity as follows:

It is from this instability of cultural signification that national culture comes to be articulated as a dialectic of various temporalities—modern, colonial, postcolonial, native—that cannot be a knowledge that is stabilized in its enunciation. It is always contemporaneous with the act of recitation. The expatriates or immigrants should have the clear understanding about their own position in the midst of cultural chaos and amorphous metropolitan life. (212)

Young is of the view that the question of identity and coherence of self are undeniably involved in the lives of those who only want to reshape the future at the cost of the cultural past. What would be the psyche of a person who is torn between the alien cultural practices and the assimilated cultural formation? This is the question which the critics of culture try to raise. The culture of the metropolis exercises its own constraints and contradictions.

The uniqueness of Navajo pastoral life and communal norms are clearly emphasized in most of the part of the narrative. Nothing brings as much pleasure to the cowboy Dashee as loitering in the pastoral land does. He “rolls down the window of Apache Country Sheriff’s Department Patrol Unit 4 as Chee walked up. He leaned out, staring at Chee. The cooler’s in the trunk, Danshee said. Dry ice in it, with room

enough for about forty pounds of smoked salmon”(30). The civilized modern life and longing for pristine pastoral life are described side by side in the narrative. When some of the Navajo boys come to the isolated pastoral land in the wilderness, their awareness of cultural difference and nostalgic longing arise in their minds. But the desire to get settled and assimilated into the broader social framework of multiracial community gains an upper hand. Chee’s counter remarks serves as an instance of illustration regarding the direct interaction between them:

I could not get along without that, Chee said, and told Danshee what he had learned about the Timms and the insurance and Timm’s futile effort to sell it, and all the rest. You mind us driving over there and showing me where the pickup was found, and the barn where Timms kept the plane? Just going over that part of it with me? Dashee studied him. You are waiting to use your buddy Cowboy because you are not back on duty yet, and do not have any business out there anyway even if you were. (30)

Chee repeats his trust in the smartness and trustworthiness of Leaphorn. According to Chee, Leaphorn can be the reliable guide on the way to chasing the gang of robbers. But on the way, Leaphorn is acutely aware of the beauty of Navajo’s attachment to the wilderness. In the name of civilization and modernization, old generation Navajo cannot give up their love for the pristine landscape and nourishing wilderness. As time left behind all these sacred beliefs, only the nostalgia and hope of admixture and hybridization can be seen. In Leaphorn’s blood two different types of desires, passions flow. Yet he seems to be adept in maintaining the balance.

The identity is associated with putting magical or supernatural events into realistic narrative without suspecting the improbability of these events. With respect to this view, Rushdie makes the following observation:

Although it will be quite unfair to say that plural identity is particularly Latin American, the fame of Latin American dual cultural realism has inspired its adaptation by many writers globally. Dual realism is the very opposite to what is called the absolutist and the traditional. Writers have used this technique to open up new opportunities and varieties. They focus on celebration of plurality, identity crisis, multiculturalism, and hope for a new nation. (105)

Diasporic events take place in a real world and through which the stories remain intimate, not unbelievable. Diasporic realist works are not mere fantasies that can be dismissed. They refuse to be tied by the restrictions of real life rather help readers see and think differently of the ordinary events or issues.

Design in communal life of Navajo is lessened by the dark color that the narrator happens to notice in the broad framework of transforming social life. The awareness of the beauty and harmony of life in Navajo community is constantly accompanied by the awareness of the darkness and fear which is not expressed manifestly. The sun was “low when Dashee stopped the patrol car. The ragged top of Comb Ridge to the west was producing a zigzag pattern of light and shadow across the sagebrush flats of the Nokaito Bench. The Gothic Creek bottoms below were already a crooked streak of darkness”(31). A sort of law or harsh rule is imposed by the higher authority that is fully confirmed in the implementation of that law. That authority is heedless of how much emotional and sentimental loss that imposing policy incurs.

Leaphorn says “once again testing the federal law-enforcement theory that to locate fugitive you send out local cops until the perps start shooting them, thereby giving away their location” (31). Such an imposition of harsh and arbitrary decision of the federal government dislocated some native tribes and other Navajo families. The possibility of harmony and admixture does not arise in so simply a manner as people readers tend to think. Conflicts, chaos, unrest, dislocation and other unbearable events had occurred. Even the common tribal and native people had to pay huge emotional, social and cultural prices to wait for the glimmer of proximity, fusion of ethos and admixture of social lives.

Though Leaphorn works as a detective in the investigative mission of searching for the missing criminals, he cannot avoid the moment of relishing the thrill and joy of having a look at pristine landscape. The narrator says “once again he heard the birdcalls, more distinct now. To his right, close to the window, a single bright spot in the darkness attracted his eyes. What seemed to be a small television screen presented the image of a meadow, a pond, shady woods, birds” (38). The longing for rustic life comes to clash with the hectic life and demands of professional life. The following extract evinces how hectic the life of Leaphorn is:

Leaphorn squatted beside the computer, took his pen from his shirt pocket, knelt, inserted it into the gun barrel, lifted the weapon and inspected the cylinder. One of the cartilages it held had been fired. He took out his handkerchief, pushed the cylinder release and swung it open. The cartilage over the chamber was also empty. Perhaps Jorie had carried the pistol with the hammer over a discharged round instead of an empty chamber, a sensible safety precaution. Perhaps he did not.

That was something to be left to others to determine. He returned the pistol to its position beside the victim's foot. (39)

Only the dreadful job is assigned to Leaphorn. Though there is the good income, it is dreadful to undertake the mission of tracking down the fugitive criminal and assassin. In came a criminal fires back, there is the chance that Leaphorn can die instantly. But he is compelled to do so. From moment to moment there is the fear of getting exposed to unpredictable violence and threat. In the name of getting adapted to the modern American life, Leaphorn is exposed to violence and aggression which cannot be calculated. Compulsive force is at work behind the choice of Leaphorn. Such a compulsion almost verges on the psychic disintegration. But he manages such condition hoping that there would be the emergence of a new form of cultural understanding and admixture.

It is a common perception that fictions are often set in rural areas but some politically motivated writers like Salman Rushdie have set their diasporic novels in big cities which are under political and social tension. Rushdie discloses the following viewpoint:

Identity is associated with non-western cultures which could not be approached with a typical western mentality because magic realist works are full of exotic magic, myth, and grotesque elements. This use of trope of fragmented identity has been considered a regional alternative and a protest to the Eurocentric categorization of the world. The direct allusions to history and the history of the margins have strengthened the postcolonial identity for magic realism. (87)

Rushdie has contributed largely to the connection between plural identity and post-colonialism by presenting magical realism as an instrument to undermine western

concept of stability. He emphasizes the function of magic realism as the weapon of the silenced, marginalized, disposed voices in their fight against inherited notions of imperial history.

The feeling of being betrayed by his own tortures him. But he controls himself. In his monologue he says “My only profit from this note will be revenge, which the philosophers have told us is sweet. Sweet or not, I trust it will remove from society two scoundrels, betrayers of trust, traitors to the cause of liberty and American ideals of freedom” (40). He is driven by the nostalgia for the gradual loss of Navajo faith in the miraculous and supernatural power of nature. The following extract clarifies the point:

A long time ago when I was a boy, and the winter stories were being told in the Hogan, and people were talking about the great dam that was going to make Lake Powel, and how the water of the Colorado and the San Juan were backing up and drowning the canyons, the old men would talk about how the Utes and the Paiutes would come through the canyons in their secret ways, and steal the sheep and horses of our people and kill them, too. (51)

Reminiscence becomes the only medium to survive in the condition of extreme isolation and total preoccupation in the profession. Leaphorn is the character prone to this sort of painful condition. He is seen alternately moving from hope to despair. Anxiety of being hectically involved in profession takes the form of obsession. On the one hand he is affected by obsession and on the other he is tempted minute to minute to the sheer beauty and simplicity of Navajo life. Modernized social life and its pressures weigh too much on Leaphorn, Teddy and various other characters.

The mixture of the fantastic and the normal is an important aspect of realism. The protagonist is a wonderful example of blending the cultural and the real elements. In a text, readers find the conflict between the world of fantasy and the reality, and each world works for creating a fictional world from the other. Concerning this sort of function of magic realism, Fanon says:

Through the magical, the realistic creates its voice and makes it heard. Magical realist elements are used by mixing the real and the fantastic, twisting time, and by including myth and folklore. His magic realism has its origin more in the inner and psychological worlds, inner conflicts, moment of uncertainty, the style of storytelling of the unreliable narrator, and less in the beliefs, rituals and illusions of people as a whole. (57)

Cultural texts are written in reaction to the totalitarian regimes. These remarks hint to the fact that dislocated identity is an alternative way of saying more than what can be said in a direct manner. Through fragmented and coherent identity one can discuss reality without actually discussing it and what the author cannot say directly can be said by an unreliable narrator. The harshness of reality is questioned and challenged by the lightheartedness of magical and fantastic elements.

Story-telling is the most distinguishing characteristics of Navajo community. Homecoming is another significant condition that a Navajo individual has to follow. When Navajo people feel uncomfortable in the process of adaptation, they try to overcome their temptation and begin to make a temporary return to the gracing graces of Navajo community. Bashe lady wants to work as a bridge between modernizing tendency and the communal life in land inhabited by Navajo people. She says they heard “the Navajos were fooled so often by Iron hand that they began believing he

was like one of their witches-like aSkinwalker who could change himself into an owl and fly, or a dog and run under the bushes” (69). Strict adherence to the superstitious and supernatural mysticism produces restrictive effect in Navajo community.

Those Navajo youths who are already on the way to modernization feel deterred by these elements of mysticism inherent in the community of Navajo people. The following extract reveals story-telling habit of Navajo and the healing effect of the ritual of homecoming which stand in sharp contrast to the western trend of individual life:

She said they would hear stories the Navajos told about how he could jump from the bottom of the canyon up to the rim, and then jump down again. But she said the Mogche people knew he was just a man. Just a lot smarter than the Navajos who haunted him. About then they started calling him badger. Because of the way he fooled the Navajos.

Leaphorn leaned forward, into the silence which followed that, and begin: Ask her if this guy had a son. (70)

The pleasure of hunting makes Leaphorn nostalgic. Magic, ritual, mystic rite and other cryptic codes abound in Navajo community. These codes are not easily penetrable to those who approach them with the doubting eyes. A sort of faith must well up in the heart of those who want to explore its transformative dimension. The preference for silence over the vocal mode of self-assertion is heard in the gradual descents of many Navajo characters into the matrix of silence.

Cultural theory is built on the concept of resistance. This resistance is characterized by subversion, or opposition, or mimicry. The concept of resistance carries with it or can carry with it ideas about human freedom, liberty, identity, individuality. The label “postcolonial” is applied to the literature of settler invader

colonies such as Canada and Australia, countries where colonizer/colonized relationship can also be multiplied from colonialism within. In other words, the colonial subject can be both oppressor and oppressed with respect to the metropolitan colonizing culture whereas indigenous peoples can be either once or twice oppressed. Robert Young rightly observes:

Cultural intermingling is not merely a chronological label referring to the period after the demise of empires. It is ideologically a liberating concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location (34).

Robert Young affirms that hybrid theory emerged from the colonized peoples' frustrations, their direct cultural clashes with the conquering culture. It also emerged from their fears, hopes and dreams about their future and their own identities.

The journey towards the wilderness is the medium to counterpoint some of the unexpressed and unrecognized elements. Chee, Leaphorn, and Emma come on the way revealing beauty and magic of vegetation, wildlife, communal harmony, and unknown facts. The narrator rejoins "The roadblock as Leaphorn described it was on Utah 163 about half way between Recapture Creek and the Montezuma Creek Bridge. A sensible placeto put it, Chee thought, since a fugitive who spotted it would have no side trails to detour onto" (78). Mauve sky in the evening, steep mountains and falls produce in him nostalgic sense of longing for essential spirit of culture. The following extract highlights this sort of native cultural conception:

The eastern sky was glowing pink and red over the bluffs that gave Bluff, Utah, its name when Officer Jim Chee climbed into his patrol. He inserted the key, started the engine, and did what all empty-country rivers habitually do: he checked the fuel gauge. The needle hovered between half and quarter full. Plenty to get back to the rendezvous point on Casa Del Eco Mesa, where Nez and he were scheduled to resume the search of their canyon. But not enough to feel comfortable when you are going a long way from paved road and service stations. He glanced at his watch, pulled out of the Recapture Lodge. (80)

Time consciousness is the distinguishing mark of socialized modern life. In the rapturous moment of relishing the beauty of nature, the pressures of time come to interfere. Even the joyous moment is marred by the haunting effects of time. Things should be done within the bound of time. Time is commodified in the modernized society where the prescribed task is to be done within the set time. But time does not matter as much as it matters in the society of the white.

The project of mimicry and hybridization is not only applicable to the students of literature alone; indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world. Bill Ashcroft puts forward his view regarding to what postcolonial theory:

Hybridity is an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class. Mimicry thus does not introduce a new world which is free from ills of colonialism; it rather suggests both continuity and change. Mimicry marks the end of colonialism by giving the indigenous people the necessary authority

and political and cultural freedom to take their place and gain independence by overcoming political and cultural imperialism. (22)

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because such spatial histories of displacement. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences.

The transnational dimension of cultural transformation migration, displacement, and relocation jointly makes the process of cultural translation a complex form of signification. The unsettling advantage of this position is that it makes readers increasingly aware of the construction of culture and the invention of tradition. Navajos had cultivated their wild land in their own way to spark the light of civilization. It is not true that only the white are the harbinger of civilization. Navajos have their own history of setting civilization kick-started. This reality is not accepted. The following extract is expressive of this unrecognized fact:

When the Mormon settlers moved in the middle of the nineteenth century they found the Navajos were already digging a little coal out of exposed seams. So were the Utes. But the Mormons needed a lot more to fire up smelters, so they developed some tunnel mines. Then the Aneth field development came, and there was natural gas to burn. The mines were not economical any longer. Some of them were filled in, and some of them collapsed. But there must be some around there in one form or another. (90)

The march of civilization is not westward. Navajos had also built up their own curve of civilization. But it is interpreted in a wrong way. Judged from the viewpoint of the

white, the Navajo history, culture and civilization seem to be inferior. Though it is not inferior and of lowly status, adventurers, explorers and biased ethnographers produced the discourses of wilderness.

Anthony Brewer points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Brewer works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Brewer's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of looks like it in some way. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary. (72)

As claimed by Brewer, the meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of

our social, cultural and linguistic conventions, then meaning can never be finally fixed.

The proximity between Navajo life and culture with Nature is hinted at the heart of the whole narrative. Chee, despite his different socio-background, perceives this fact in an affirmative tone. This proximity of Navajo tribe exists along with the idea of conquest which the westerners intensely cherish. Chee leans his head against the Plexiglas window, seeing the stone cliffs slip slowly past. Here turnoff erosion had “sliced the sandstone. Here a rockslide had formed a semi-dam below. Here some variation of geology had caused a broad irregular bench to form. In places, the wall was almost sheer pink sandstone (96). The magnificence of nature and splendor of mountainous side are acutely perceived. This realistic perception constantly evokes the lack of such grandeur in the social modernity of the white people. The following extract evokes this sort of perception and the idea of limits of cultural reality:

Gothic Creek Canyon had widened a little, and the copter was moving down it slowly and almost eye level with the rimrock to Chee’s right. Chee could see another bench sloping up from the canyon floor, supporting a ragtag assortment of chamisa, snakeweed and drought-stunted salt bush. It angled upward toward the broad blackish streak of a coal seam. Then just yards ahead and just below Chee saw what he was hoping to see. Then we land, get the tanks rejoiced and do it all over again. Except this time it will be quitting time and we will knock off for the day. (97)

In the zone of contact, two different world views, two different ethos of cultures and two different modes of social lives stand face to face with each other. Mixed blood boys are not in the condition of neither lamentation nor undue jubilation. They just

want to remain open and exposed to both types of cultural realities. Search for cultural singularity is what they have gradually forgotten. They do not like to promote the idea of preserving the singular cultural practice, identity, social life. Any attempt to preserve singular cultural identity, and ethos is doomed to fail as it breeds conflict and chaos. It is the erasure and dissolution of difference that appears as the foremost and fundamental condition for the affirmation of cultural admixture.

Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. Bart Moore Gilbert makes the following view in this regard:

In order to assess the justice of some of the charges brought against postcolonial theory, it is necessary to begin with a comparison between its critical focuses, practices and assumptions and those which were traditionally involved in the study of the relations between culture and imperialism in the Western academy. As will be demonstrated later, a number of earlier non-Western critics anticipated the argument of Said *Orientalism*, in asserting a direct and material relation between the political processes and structures of (neo-) colonialism on the one hand and, on the other, Western regimes of knowledge and modes of cultural representation. (27)

Within Europe and America, however, these interconnections were almost completely ignored throughout the period from 1945 to the early 1980s. This provides the first context, then, in which postcolonial theory must be placed in order to determine whether it is indeed complicit with dominant ideologies in the more recent history of the post-war era.

The top of mountainous regions are dug for coals. Heedless of the consequence of such an aggressive activities and excavation, the westerners are already ahead of this mission. They do not have any concern for what sort of impact such a march of civilization, modernization and mission of conquest could bring. Cabot, a partner of Leaphorn in the anti-crime investigation body, is aware of this sort of aggressive phenomenon. Though such an aggressive activity has taken place, there is also an awareness to forestall such a move. Awareness has already begun. Cabot in his interior monologue undergoes this sort of realization. The following extract is suggestive of the acute sense of awareness of the western idea of conquest which is fostered by the progress of science and technology:

Cabot was studying him. Let's see now, he said. You think that the people digging coal out of the cliff down in the canyon decided to dig right on up to the top? If I know my geology at all, that would have them digging through several thick levels of sandstone and all sorts of other strata. Is not that right? Actually, I was thinking more of digging down from the top. Chee said. I have pictures of it, Chee said. I took my Polaroid camera along. He handed Cabot two photos of the old structures, one shot from rim level and one from a higher angle.

(103)

The narrator is sincerely tied to what norms his parents bequeathed to him. The vast panorama of Navajo culture, American heritage and racial ancestry has exercised a great deal of leverage. Teddy and Leaphorn cannot simply forget and escape from this legacy. It is almost certain that he will be reminded by these components of constructive heritage. Openness to experience and willingness to appreciate the

positive traits of the strange are two key whereby Teddy can formulate and shape his identity and interpret any kind of cultural codes.

John MacLeod observes if the postcolonial denotes the closure of a previous condition. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. The problem can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Leod says “the postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World.

The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Search for pure identity is depicted as the unsuccessful attempt. Many characters in the novel try to form their identity on the rigid line of purity and originality. Their attempt to affirm the search for unadulterated identity is doomed to fail. Those who put themselves on the line of seeking pure identity in the globalized context face different kinds of troubles. Any emphasis on the notion of pure identity and cultural essentialism generates crisis and contradiction. Hence, it is good to avoid

the trend to seek pure and unadulterated identity. Amidst the land full of hundreds of Navajo minorities how the search for pure identity gains momentum.

Mimicry is strategic in the context of redefining and revalorizing identity and sense of selfhood. It is instrumental in renewing themselves. Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about mimicry. As argued by Fanon, hybridity is the product of human instinct of upgrading one's self by grafting other component and gradient of other culture. He contends:

The representation of identity and meaning is rearticulated along the axis of metonymy. It is like camouflage, not a harmonization of repression of differences, but a form of resemblance, that differs from or defends presence by displaying it in part metonymically. Its threat comes from the prodigious and strategic production of conflicting fantastic, discriminatory identity effects in the play of a power that is illusive because it had no essence, no itself. (16)

In the hybridized contact zone, identity is blurred. Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated wont completely erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially semblance of cultural harmony is a camouflage. It is subject to disintegration.

Hybridity reverses the formal process of disavowal so that the violent dislocation of the act colonization becomes the conditionality of discourse. It is from this instability of cultural signification that national culture comes to be articulated as

dialectic of various temporalities—modern, colonial, postcolonial, native—that cannot be a knowledge that is stabilized in its enunciation. It is always contemporaneous with the act of recitation” (Fanon 212). Fanon is of the view that the question of identity and coherence of self are undeniably involved in the lives of those who only want to reshape the future at the cost of the cultural past.

Postcolonial critique allows for a wide-ranging investigation into power relations in various contexts. The postcolonial field includes various topics like the formation of empire, the impact of colonization on postcolonial history, economy, science, and culture, the cultural productions of colonized societies, agency for marginalized people. Literally, post-colonialism refers to the period following the decline of colonialism. Although the term post-colonialism generally refers to the period after colonialism, the distinction is not always made.

In its use as a critical approach, post-colonialism refers to "a collection of theoretical and critical strategies used to examine the culture of former colonies of the European empires, and their relation to the rest of the world” (Bill Ashcroft 121). The postcolonial writers face numerous challenges like the attempt both to resurrect their culture and to combat preconceptions about their culture. Edward Said uses the word ‘Orientalism’ to describe the discourse about the East constructed by the West. Postcolonial theory deals with the reading and writing of literature written in currently colonized countries.

It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities. By so doing, it inscribes the inferiority of the colonized people. In addition, it concentrates on literature by colonized peoples which attempts to articulate their identity. It reclaims their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing

countries appropriates the language, images, scenes, and traditions of colonized countries. Though they seem to be fully involved in the western culture, they do not feel any discomfort while making a return to the culture of their homeland.

In the global context each and every cultural code and convention is penetrated by the waves of globalization. In the highly globalized context any search for original identity and pure essence of cultural nativism is likely to provoke fundamentalist and extremist passion. The trumpeting of the blow of pure culture, identity and essence paves the way for the sporadic outbreak of conflict and confrontation. Teddy does not hesitate to point out another aspect of the search for identity that is increasingly hybrid. If the search for hybrid identity is prioritized, it would surely patch up the difference between two distinct cultural and religious categories.

The mixing of native and westernized values brings conflict. Along with this conflict, there is found another positive advantage. In the face of the conflict between opposing values, the possibility of forming new conception, new identity and new socio-cultural change are obviously clear. But there arises a nationwide trend to seek the purity in every sphere. Intermingling of culture, intersection between opposing values, and the synthesizing cult lead to the diversification. If opposite values collide, along with conflict a new possibility of arriving at different kinds of identities, new ethics, new aesthetics and new level of social harmony arises. But the search for cultural purity and distinct identity blocks new possibility of forming hybrid identity.

III. Hillerman's Concern for Divided Identity

This research yields the conclusive finding that hybrid identity is inevitable in the current politico-cultural context. In the current era in which no thing exists independently in its pure and pristine form, question of a search for singularity is doomed to fail. Search for distinct and unadulterated form of identity is no longer found in the current global and cross-cultural context. In *Hunting Badger*, the narrator is a Teddy Bai. He is exposed to the mainstream American culture. Teddy's double exposure to different cultures makes him tolerant of difference, disagreement, diffidence and diversity.

The Teddy comes out in search of adventurous sense of newness and awakening. He is portrayed as the modern exemplar of cultural hotchpotch and hybridity. He visits several corners of American society. He is eager to know how much the Navajo youths are affected by the progressive currents of thoughts and movements. He is expectant that socio-politico-cultural landscape of Navajo community is dramatically affected by globalization and economic liberalization. The rise of the waves of technology transfer and then the subsequent modernization of social values has altered the conscience and conviction of people. But his expectation falls flat.

Far from taking the advantage of the shifting cultural locale and potentiality, people in most of the Navajo community fall victims to ideological rigidity and other forms of inflexibility. Still people are tempted to die for the purity of their native culture. They are too stubborn to reject the creative onrush of power ideas and concept. The rigid and inflexible codes and practices have driven them. The power of adaptation is simply declining. Their passion for the purity of doctrine and creed has worsened rather. Instead of taking the possibility of the birth of doctrinal hybridity in

the global context, the Navajo inhabitants of have affirmed their longing for the singularity and purity of creed. The infatuation for cultural purity and religious narrowness haven given birth the numerous cases of criminalities and anti-social activities.

Tough the novel, *Hunting Badger*, is in the narrative mode of journey, the main focus is on how Navajo youths like Teddy, Leaphorn, Emma and other characters are prone to the influences of dual cultures. They see the new chance of bringing plenty of changes in their lives. With little bit education and training they have, they like to project themselves into the new competitive world of chance, opportunities, and intercultural activities. Though they have to encounter some cases of biases, false accusation and groundless accusations, they are not deterred from their desire to get settled a new way in the society where conflicting cultural forces finally get synchronized and harmonized. Such synchronization gives way to the emergence of hybridization and cultural dualism. The logic of conflict and antagonism get subsided into the beauty of hybridity. Hybridization and admixture take the new form of creativity and newness.

The other aspect of the journey focuses on the subject of how the present generation is confused due to their temptation to the emerging modern culture and the socio-cultural obligation to remain loyal to their traditional heritage. The disillusionment of the contemporary youths in the globalized context is the sole and whole concern of Hillerman. Cultural identity is a matter of becoming as well as of being. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere. They have separate segment of histories. Formative forces that

shape identities undergo constant transformation. Far from being eternally fixed in some stable past, they are subject to the continuous play of history, culture and power.

To cut the long story short, the major parts of the narrative dwells upon troubled psyche of those who want to establish themselves in a new way in the hope of proper social treatment. The lack of immediate adaptation to the strange culture weakens the psychology of the Navajo youths. Yet they are adamant in getting exposed to the progressive values of the white at the same time they love to preserve some of the norms and values of Navajo culture.

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