

## **I.Colonial Politics in Postcolonial Period in J.K. Rowling's *The Casual Vacancy***

This research examines colonial politics operates covertly and overtly robbing the freedom and choices of the ex-colonized in *The Casual Vacancy*. The colonial politics follows various steps and ways to bring the nonwhite people under control. From direct use of military force to the hegemonic practices like manipulation and deceptive strategies, the mission of colonialism uses any way that is handy. The organized campaign and conspiracy of westerns are scattered over *The Casual Vacancy*.

The sole objective of this thesis is to show how westerns in England adopt treacherous policies of weakening the identity of nonwestern. Divide and rule is the strategy which westerns often use to get their selfish interest fulfilled. The novel is set in England. The time though not mentioned . England is inhabited with Americans, Asians, Africans and colonists and economic tensions are as much discernible as the prevailing racial tensions.

The novel is split into seven parts. Novel opens with the information about the death of Barry Fairbrother, a local councilor. The inhabitants of the town share the news with their friends and relatives and chaos increases. The problem arises in deciding whether local council estate "The Fields" should remain as part of Pagford, or instead join the local city of Yarvil, a contentious debate in which Barry Fairbrother was passionately in favour of the former option; his death is seen by many as an opportunity to end the debate finally. However, nonwhites are neglected for every state of affairs. Parminder , doctor and mother of Sukhvinder, who is also a member of the Parish Council and supporter of keeping "The Fields" is humiliated by whites frequently(34). Sukhvinder, daughter of Parminder, is bullied by Fats, pressured by her friends to be great, and self-harms. She was a member of the rowing

team alongside Krystal Weedon, but when Krystal's great-grandmother died while under Parminder's care, Krystal threatens to hurt Sukhvinder in revenge. Sukhvinder eventually risks her life in an attempt to save Krystal's brother, Robbie. But in return she gets nothing than underestimation. She is teased for her hairy skin and referred to as “the Great Hermaphrodite” and a “hairy man-woman” by English characters.

Vikram Singh, husband of Parminder Vikram and father of Sukhvinder is the heart surgeon who performed several medical operations of whites but still he is nit respective figure on the perspectives of whites. *The Causal Vacancy* is preventative of people's history, a bottom-up rather than top-down view of a world in flux. Rowling's work moves back and forth in time and focusing on small events and people of nonwestern with negative stereotyping. The characters nonwhites in J.K. Rowling's *The Causal Vacancy* cannot behave normally as they feel humiliated, defeated and hapless mainly because of the repression exuded on them power centers.

In *The Causal Vacancy*, J.K. Rowling, presenting Vikramfamily as a representative nonwestern people. They have own life style, culture, civilization and attitude to native people. Rowling portrays the troubled relation between the non west and west. The entire regional culture and geography of India appears to be an exotic land caught in the turmoil and tension created by the conflicting interests of various power centres. The zone of India looms as the defeated, sterile, surreal and static world. Most of the youths in this novel are found the humiliated, defeated and resigned to their lives. Their communal pride is humble to dust. They act illogically and irrationally. They act as though their lives have lost direction and destination. The cause of their abnormality is the major concern of this research. The major thrust of this study is to western ideology of west even in postcolonial era. It deals with how and why westerns misrepresent cultural, environment, lifestyle of the nonwestern.

This research aims to dismantle universal concept of cultural hegemony. No values can claim to be universally applicable. Each culture has its own ideals and norms.

This research tries to see the impact of repressive approach of various power centers on the nonwestern characters bringing the concept of Orientalism developed by Edward Said is a to question oriental stereotypes. It aims at countering some of the claims and assumptions mentioned about the superiority of western culture and people in western discourses.

Edward Said, a Palestinian literary critic, published what was to become his most famous work, entitled *Orientalism* conceptualizes orientalism as results of imaginative geography created to make one part of the world appear as a contrast to the other. Said's theory also aims to show how the West's views of the East have been based on stereotypical and often patronizing ideas –ideas observable in literature, arts and political essays. Orientalism takes the form to discriminate, dehumanize, embarrass and deprive racially and culturally different people, it becomes racial discrimination. Racial practice takes institutionalized form in a society in which different cultural norms, life-styles, and viewpoints cannot coexist harmoniously.

J.K. Rowling is the celebrated author who has produced series of stories which deal with the encounter between western European people and nonwestern people citizens in different geographical territories of the world. Although Rowling grounds her humanism in universality, she inevitably encounters the risk of imposing Western ideology and thus Western power on the East in *The Casual Vacancy*. As Edward Crankshaw says of Rowling's ideology:

It is primarily rooted in the humanist perception of cultural identity, a perception that tends to reinforce cultural distinctiveness, difference, and distance and in so doing provides the epistemic basis for the

historical emergence of colonial expansion. She is doubtless a writer gifted with mounting voice of skepticism regarding any kind of adventurist mission. (54)

As claimed by Crankshaw, Rowling recognizes the prevailing limitations. She knows them well as he faces similar complications with his characters in *The Casual Vacancy* Westerner's desire to connect to a fictitious geography may be overridden by Western power over the Orient.

Guneli Gunn evaluates Rowling as projected in *The Casual Vacancy* objectively. She says that Rowling is torn between the loyalty to self and the temptation of the selflessness. She makes the following appraisal of J.K. Rowling:

*The Casual Vacancy* is an attempt to demonstrate that in this novel, as in her other work, Rowling was torn between the poles of selflessness and selfishness. It is not an attempt to demonstrate a schematically fixed allegory. The novel is an allegorical experiment. Its theme is imperfectly conceptualized. No doubt Rowling intended an obscurity. But the premise here is that while the content of the novel is not always technically or thematically consistent and clear. (52)

Despite the elaborate narrative design of *The Casual Vacancy*, it does project a confused philosophy that J.K. Rowling held throughout his artistic life. It defines a philosophical relativism in the novel. It pits man, the protagonist, against his environment.

Rawal Mukherjee is extremely critical of Rowling. He is just a backdrop which eliminates the Asia as human factor. J.K. Rowling's nonwestern geography is a metaphysical battlefield devoid of all recognizable humanity, into which the

European enters at his own peril. Mukherjee gives expression to the following view with regard to J.K. Rowling:

Rowling's early fiction becomes more pronounced. Rowling treats the local Indians and the ruling-class Arabs with something of the same pitying contempt and exoticism he reserves for African Blacks and South East Asian peasants. Rowling is even more drastic in depreciating hegemonic and racist concern. (65)

J.K. Rowling effectively silences the other. She reconstitutes difference as identity. It rules over and represents domains figured by occupying powers, not by inactive inhabitants. Both the implicit and explicit components stand side by side in most of the works of J.K. Rowling including *The Casual Vacancy*.

The image of the white is not much better in J.K. Rowling's *Harry Potter* serieses. In *The Casual Vacancy* the cowardliness of white officers is all the more damaging to the colonial system in ex-colony. It stands in sharp contrast to the actions of his assistant. George A. Panichas discloses the following remarks:

In *The Casual Vacancy*, Barry even more forcefully enunciates the existence of the Other in Rowling. For Rowling the Far East, South America, Central Africa was not peripheral areas. They too were the core of human experience. Events and experiences there were not of merely secondary interest as measured against the centrality of European culture. (16)

The entire novel is the spectacular projection of a possible fundamental unity of human experience. To Spittles, J.K. Rowling's claim that he was 'content to sympathize with common mortals, no matter where they live would sound quite

justified. There are some grounds on which it can be asserted that the projected vision of Rowling is free from petty charges and allegations.

Exile informs most of the significant strands of modern social and philosophical thought. A misty halo of exile seems to surround the spectral figure of Rowling himself. Focusing on this issue, Levis A. Lawson makes the following assertion:

The Third World was a *constructed* opposition to the West and their virtues, it was an opposition that was supposed to strengthen Christianity itself. This interpretation indicates that the general goal of authors writing on Third World could not be as exact rendition of that religion as possible. It was rather their interest to present Islam in the way it suited best to their own goal, which was defiance and preservation of their own culture (29)

J.K. Rowling has the impressive exilic pedigree and employment experience. The elusive nature of reality in the imperialistic aura and atmosphere fascinates J.K. Rowling. Xavier Brice typically looks into this aspect of the text. He adds his view regarding this aspect of the novel in the following citation:

Rowling precisely addressed this issue in his classic novel set on a fictitious geography in the early decades of the twentieth century. The author was keenly and painfully aware of the gap that constituted the reality of his contemporary imperialistic situation. Interestingly it is his unease and unhappiness about the situation that proved particularly enriching for *The Casual Vacancy*. (33)

In *The Casual Vacancy*, westerners seem to have been bent on seeing propaganda or scheming behind every event. J.K. Rowling is profoundly shocked by this sort of

abject and inhuman trend. She distances herself from this general trend. J.K. Rowling shows an extraordinary fairness and insight in portraying the western plunderers.

Cedric Watts examines J.K. Rowling's portrayal of native revolutionaries in *The Casual Vacancy*. J.K. Rowling's sympathy for the female characters trapped in their own confused decision is clearly revealed in the novel. Watt discloses the following view concerning this aspect of the novel:

Revolutionaries in *The Casual Vacancy* permanently from their unsettling experience. However, although the whole story evolves, the emphasis is more on their failure than on their success. Rowling finds it to be a study of what it means to be capable, a social position that cuts across biological and racial lines to inscribe culturally constructed definitions of sexuality within a sex/gender/power system. (41)

The projection of multiracial issue is more controversial in the novel. J.K. Rowling's presentation of gender, race and culture more vulnerable in the novel.

Although all these critics and reviewers examined this novel, *The Casual Vacancy*, from different points of view and then arrived at several findings and conclusions, none of them notice the issue of the projection of colonial psyche in ex-colonies. Along with the projection of colonial psyche, there are various forms of dominations faced by the native people of the ex-colony. The hegemonic mentality and the mentality to control the colonized are found abundantly in the white characters of *The Casual Vacancy*. Beneath the veneer of their civilizing pride and selfless activities lies the scheme of exploitation and domination lie. The altruistic and philanthropic activities of westerners are suspicious because they are not what they appear to be. They rob the resources and wealth of nonwestern. The unwillingness of Europeans to cultivate an empathetic attitude towards different and the other is a mark

of colonial psyche. By using the postcolonial theory, the researcher probes into this topic.

To probe the issue at hand, the researcher makes use of the theory of post-colonialism. Post-colonialism is subversion. It aims at countering some of the claims and assumptions mentioned about the colonial culture and people in the dominant colonial discourses. In this regard, Bill Ashcroft argues:

Post-colonial studies developed as a way of addressing the cultural production of those societies affected by the historical phenomenon of colonialism. In this respect it was never conceived of as a grand theory but as a methodology: first, for analyzing the many strategies by which colonized societies have engaged imperial discourse; and second, for studying the ways in which many of those strategies are shared by colonized societies, re-emerging in very different political and cultural circumstances. (14)

There has hardly been a more hotly contested term in contemporary theoretical discourse. Postcolonial in this perspective represents an attempt to regroup intellectuals of uncertain location under the banner of postcolonial discourse.

Intellectuals in the flesh may produce the themes that constitute postcolonial discourse. On the contrary, it is participation in the discourse that defines them as post-colonial intellectuals. Ashcroft goes on to say that “since its entry into the mainstream in the late 1980s with the publication of *The Empire Writes Back* there has been a constant flood of introductions to the field” (86). According to Edward Said, it is important to delineate the discourse so as to identify postcolonial intellectuals themselves. An investigation of the emergence of the term ‘post-colonial’ “reveals how and why such a range of meanings has come to surround its use. Employed by



historians and political scientists after the Second World War in terms such as the post-colonial state, post-colonial had a clearly chronological meaning, designating the post-independence period”(45). The study of the discursive power of colonial representation was initiated by Edward Said’s landmark work *Orientalism* in 1978.

Postcolonialism serves as the methodological fulcrum. It gives plenty of insights about how to examine various tricks and treacheries used by European westerns to exploit the native inhabitants of the colonized land. Postcolonial criticism has refocused attention on neglected aspects or areas within it. Postcolonial criticism has contributed to the interrogation of received distinctions between high and popular culture.

In *Orientalism*, Said argued that much of the Western study of Islamic civilization is political intellectualism. It is meant for European self-affirmation, rather than for objective intellectual enquiry and academic study of Eastern cultures. Hence, Orientalism functioned as a “method of practical, cultural discrimination applied as a means of imperialist domination, producing the claim that the Western Orientalist knows more about the Orient than do the Orientals” (*Orientalism* 86). Said argues that the history of European colonial rule distorts the writing of even the most knowledgeable, well-meaning, and culturally sympathetic Western Orientalists.

This thesis is divided into three chapters. In the first chapter, the researcher introduces the topic, elaborates the hypothesis, and quotes different critics’ views regarding to the text. In the second chapter the researcher makes a thorough analysis of the text, *The Casual Vacancy*, by applying the theory of post-colonialism. The last chapter contains the conclusive ending of the research.

## **II. Psychic Colonialism in Rowling’s *The Casual Vacancy***

This research examines orientalism and western Ideology operates covertly and overtly robbing the freedom and choices of the nonwestern people. The oriental Ideology follows various steps and ways to bring the people under control. From the hegemonic practices like manipulation and deceptive strategies, the mission of causes anyway that is handy. The organized campaign and conspiracy of ideology are scattered over *The Causal Vacancy*. The sole objective of this thesis is to show how westerners adopt treacherous policies of weakening the identity of nonwestern people. Divide and rule is the strategy which westerns often use to get their selfish interest fulfilled. *The Causal Vacancy* is about the tale of Indian Shikhs which is also known as Jawanda family in England. Vikram, the main character, who is a surgeon in London with family. Vikram belongs to Shikh community. He including his wife are struggling through depth for identity. The novel, *The Casual Vacancy*, continually shifts power between former westerns and ex-colonized. The foundational ideologies and practices of a Western historiography are presented in the novel. *The Casual Vacancy* expose and centralizes the frailties and contradictions of empire, the cracks in the master narrative.

Edward Said has called Orientalism, a discourse which produces ‘knowledge’ about the Orient in order to legitimize the West’s power over the Orient. In his seminal work *Orientalism*, Edward Said believes that “Orientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and ‘the Occident’” (Said 2). The dualism on which Orientalism is based offers a difference between ‘the self’ and ‘the others’ in order to justify some patterns of exploitation and domination. 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”( Said ,41). 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.

Said examines the historical, cultural, and political views of the East that are held by the West. He examines how they developed and where they came from. He basically traces the various views and perceptions back to the colonial period of British and European domination in the Middle East. Said argues:

During this period, the United States was not yet a world power and didn't enter into anything in the East yet. The views and perceptions that came into being were basically the result of the British and French. The colonial rulers could not rule properly. It was believed without some knowledge of the people they ruled. Westerners believe themselves to be superior to the others. They were basically the opposite of the East and considered to be active while the Orient was considered to be passive. The Orient existed to be ruled and dominated. (76)

Post-colonialism or postcolonial studies are an academic discipline featuring methods of intellectual discourse. It analyzes, explains, and responds to the cultural legacies of colonialism and imperialism. It responds to the human consequences of controlling

a country and establishing settlers for the economic exploitation of the native people and their land.

Postcolonial studies analyses the politics of knowledge by analyzing the functional relations of social and political power. Post-colonialism “questions and reinvents the modes of cultural perception. Post-colonialism records human relations among the colonial nations. Post-colonialism presents, explains, and illustrates the ideology and the praxis of neocolonialism, with examples drawn from the humanities”(64). People are reminded that guano is an important nineteenth-century export to Europe used for fertilizer. But the novel begins with the movement away from agriculture to mining the resources for an industrial economy.

J.K. Rowling portrays the troubled relation between the former westerns and former colonized. The entire regional culture and geography of India appears to be an exotic land caught in the turmoil and tension created by the conflicting interest of various western countries. The zone of India looms as the defeated, sterile, surreal and static country. Most of the youths are found, in this novel, as the humiliated, defeated and resigned to their lives. Their communal pride is humbled to dust. They act illogically and irrationally. They act as though their lives have lost direction and destination. It is all because of the impact of the colonial psyche in the postcolonial period.

The project of postcolonialism 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:

Postcolonialism is an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class.

Postcolonialism thus does not introduce a new world which is free from ills of colonialism; it rather suggests both continuity and change. Postcolonialism 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, 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. J.K. Rowling's narrator talks on this abuse of labor in fictitious town named Pagford. When silver was found it was "worked in the early days mostly by means of lashes on the back of slaves, its yield has been paid for in its own weight in human bones. Whole tribes of Indians had perished in the exploitation" (*The Casual Vacancy*, 75). Indeed, throughout the history of mining, "men risked their lives in excavating minerals and mapping out new veins; candles illuminated a few feet of space, hardly an entire cavern" ( 5). Shifts lasted eight to ten long hours, and each load, "weighing roughly fifty pounds, was carried on one's back before animals could be used for

transport above ground. Hydro-drills in the twentieth century became less hazardous, but only relative to the life-threatening conditions of earlier times”(87). Yet foreign companies, particularly those of the British, continued to fund these kinds of operations, largely satisfied with the seemingly endless supply of labor. In addition to the abuse of labor, the actual management and financing of mines presented serious problems to English investors. The following extract highlights the case:

The sky was a cold iron-grey, like the underside of a shield. A sharp breeze lifted the hems of skirts and rattled the leaves on the immature trees; a spiteful, chill wind that sought out your weakest places, the nape of your neck and your knees, and which denied you the comfort of dreaming, of retreating a little from reality (87)

The default caused a widespread panic that provoked London financiers to sell off their mining securities. According to historian David Bushnell, once the financial market became unstable, London businessmen are reluctant to invest in Spanish American markets until the middle to late 1800s. By selling the mining securities so cheaply, English financiers jeopardized their entrepreneurial counterparts in the Americas. Politics of deception upsets the balance of power between Africa and England.

Ella Shohat 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. Shohat makes the following observations:

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. (19)

Shohat laments that 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.

The Pagford in the novel *The Casual Vacancy* represents the turbulent political history of many countries in Central America, both in J.K. Rowling's time and the present. These nations suffer through continuous cycles of revolution and oppression, which never seem to end. The following extract is illustrative of how European youths work as an ally and spy of western power mongers:

Everything had shattered. The fact that it was all still there — the walls and the chairs and the children's pictures on the walls — meant nothing. Every atom of it had been blasted apart and reconstituted in an instant, and its appearance of permanence and solidity was laughable; it would dissolve at a touch, for everything was suddenly tissue-thin and friable. (26)

European representatives rely on their wealth and position abroad to guarantee their democratic aspirations.

Edward Said puts an end to the difference between east and west, as orientalist put in discourse of orientalism. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of orientalism. Orientalism is the study of the orientals or the people from these exotic civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. And it was laid on the basis of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occidents were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their



culture acceptable universal. On the strength of the universality of their culture, the westerner intends to take economic and political benefit. As claimed by Said, orientalism generates those truths regarding to the cultures and history of orient. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favour the colonial interest.

After risking his life repeatedly, Vikram comes to realize that he is just a pawn in the political and personal struggles of this fictional land. His plans for revenge parallel the so-called democratic movement of the richest province of Pagford to become an independent by the same aristocratic elite that has used Europeans for their own gain.

In “The Curse of Marginality” Hana Neshet writes: “the colonized native male who has been humiliated by colonialism has only one kind of power left—his greater physical strength to overpower the female” (542). Rowling’s Vikram hopelessly uses words to serve his fantasies and obsessions, though Vikram specifically uses a pen to shape his life into a “fairy story” (18). As the illegitimate child of British hegemony, Vikram’s heroic fantasies are dictated by motifs and figures drawn directly from fairy tale and British literature. But when “the charm” of authorship wears off and Vikram is confronted with “the emptiness about him,” he horrifyingly seeks salvation through ritualistic murder (69).

The narrator foretells Vikram’s “slip into psychosis” relatively early in the novel: “he had a vision of darkness, of the world lost forever... words, which at some times did so much for him, now did not restore him to himself. He was a lost man,

more lost than he was as a boy” (48). No longer supported by his words and delusions, Vikram and his family members.

John MacCleod 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.

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J.K.Rowling shares Wallace’s contempt towards the black macho’s “colonial mimicry”; and thus, much of *The Casual Vacancy* can be read as a biting satire of Black Power machismo (194). In her series, *Harry Potter*, J.K. Rowling ridicules colonized subjects for reproducing an “unreal world of imitation” that depends on the “mimicry” of white patriarchal fantasies (194). In the “Author’s Note,” she acknowledges the “obsessional nature” of her collected reports, which all center on

the “degenerate” and “half-castrated” machismo of formerly colonized men; he claims, “the themes repeat, whether in Argentina, England, or the Congo” (148). Regarding the Argentine macho, J.K. Rowling writes: “For men so diminished there remains only machismo...But machismo is really about the conquest and humiliation of women...it is the victimization, by the simple, of the simpler” (149).

In *Culture and Imperialism*, Said captures the basic thought behind colonization and imperialism. This line “They’re not like us,’ and for that reason deserve to be ruled.” Shows the basis on which the project of imperialism is constructed. “The colonized, Said maintains, “becomes the other, the not me. Hence, the established binary opposition of “the West”/“the Other” must be abolished along with its intricate web of racial and religious prejudices”(64). This erroneous view of humanity creates a simplistic interpretation of human experience. It must be replaced by one based on narrative, a historical view that emphasizes the variety of human experiences in all cultures. This narrative view does not deny differences, but presents them in an objective way. “Scholarship”, asserts Said, “must be derived from firsthand experience of a particular region, giving voice and presence to the critics who live and write in these regions, not scholarship from afar or secondhand representation” (73). Postcolonial theory moves beyond the bounds of traditional literary studies. It investigates social, political, and economic concerns of the colonized and the colonizer. No matter which methodology a postcolonial critic may choose, it matters greatly whether or not the theorist/critic has been a colonial subject.

Despite his own marginality, Vikram inexorably represents the colonial world that has deprived of his manhood—and Vikram is therefore bent on his subjugation. S.W. Perera explains: “Initially, Vikram is the privileged, white liberal who makes demands from Vikram, yet at the end she is not only humiliated brutally, but is

deprived of his identity and self respect” (40-41). Both Vikram and his wife Parmindar harbor the torment/anguish expressed as “Agony as of Now”: “I am inside someone/ who hates me. I look/ out from his eyes... Love his/ wretched women” (15). The “wretched” white women in these texts are integral to both characters’ ideation of black consciousness and manhood . As a white woman in Parmindar’s “fairy story,” presents her relationship with whites as “playing with fire” presents their complexities in European metropolis(96).

Cultural imperialism is the part and parcel of the thorough system of economic exploitation and political oppression of the colonized peoples. Western literature is an integral part of that system of oppression and genocide. No less so than postcolonial theory, moreover the African tradition proposes that criticism is a practice. “It can play an important role in the ongoing struggle for the political and economic, as well as cultural liberation of the Third World. These practices of cultural resistance take a number of forms. Many of these have their analogue in postcolonial theory”(Gilbert 45). To begin with, there is a long tradition of what has now come to be known as colonial discourse analysis in African criticism. The simple truth is glossed over in Western criticism of his work is due to the fact that white racism against Africa is such a normal way of thinking.

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.

According to Jeffrey Robinson, “Vikram’s battle with whites is simultaneously a battle with loved and hated aspects of himself...to which he can relate only by a perversion of an act of love” (75). Barry’s transfer of power is the transformation of power to whites to dominate and exclude nonwhites. Barry’s death allows another white Howard to project his fantasy onto nonwhites “doll-like form; only then, does he perceive their affection in positive terms: again/ laughed the blue eyes without a stain cheek once more/Blushed bright beneath my burning kiss” (44-

48). Vikrams, on the contrary, is left without power and such pleasant delusions.

When Howard enters 's home, the narrator states:

Fats was starting to think that if you flipped every bit of received wisdom on its head you would have the truth. He wanted to journey through dark labyrinths and wrestle with the strangeness that lurked within; he wanted to crack open piety and expose hypocrisy; he wanted to break taboos and squeeze wisdom from their bloody hearts; he wanted to achieve a state of amoral grace, and be baptised backwards into ignorance and simplicity. (J.K. Rowling, 210)

Reading on, Vikram “found that it soon became what Price had said: a fairy story...ungrammatical and confused, about life in the forest, about the anxieties, dangers, and needs of isolated men” ( 11). Struggling to imagine her place in the story, Parmindar Vikram muses: “Later...in London, this visit to Thrushcross Grange might be a story. But now, in that hut...the light and the emptiness outside and the encircling forest, she felt she had entered another, complete world” (11). Though the novel takes place in the tropical setting of England, Rowling’s choice to render the Pagford as an uncanny “wasteland” further emphasizes the novel’s anti-fairy tale dimensions (43). Despite having faced his own victimization, Price takes every opportunity to demean Vikram. By labeling Vikram’s political memoir, “a fairy story” , Price immediately undermines Vikram’s fragilely constructed identity.

Imperialism pursued by Europe tends to destabilize the political nonwestern countries. That is why the politically motivated murder and politics of conspiracy often take place. The following extract highlights how imperialism tends to get its goal accomplished through politics of conspiracy and secret murder:

The mistake ninety-nine percent of humanity made, as far as Fats could see, were being ashamed of what they were, lying about it, trying to be somebody else. Honesty was Fats' currency, his weapon and defense. It frightened people when you were honest; it shocked them. Other people, Fats had discovered, were mired in embarrassment and pretense, terrified that their truths might leak out, but Fats was attracted by rawness, by everything that was ugly but honest, by the dirty things about which the likes of his father felt humiliated and disgusted. 71)

The country is ripped apart in the fighting. Willems assists the soldiers who are sailing away to other parts of the country to challenge Montero. Mrs. Gould, Don Jose, and Antonia all attend the ceremony in which the soldiers leave Massaka to fight under General Barrios. Antonia, because of her foreign education, stands out in the group. She is passionate and intellectual about the conflict along with her friends and family.

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. Stuart Hall 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.

Vikram Singh, the central character of J.K. Rowling's *The Casual Vacancy*, has taken a Sikh name; he has also adopted his rhetoric of retribution to his culture. J.K. Rowling bases his character on an actual Englishman person, Michael de Freitas, also known as Michael Abdul Malik or Michael X. In her essay, "Michael X and the Black Power Murders" (1975), J.K. Rowling writes:

Malik had spent fourteen years in England . . . . In Notting Hill . . . he had become a pimp, drug pusher and gambling-house operator; he had also worked as a strong-arm man for Rachman, the property racketeer, who specialized in slum properties, West Indian tenants, and high rents. A religious-political "conversion" had followed. Michael Freitas became Michael X. He was an instant success with the press and the underground. He became a Black Power "leader," underground black "poet," black "writer."(45)

For Vikram, *The Casual Vacancy* implies a similar background, leaving out only the particular designation of England as the native place; instead, Rowling establishes a Pagford with demographics similar to England's, struggling with the disappointments of its post-colonial independence. Like the real Malik, the fictional Vikram fancies himself a poet and a leader despite his profession as a doctor. In his essay on Malik,



Rowling quotes from fragments of a novel left to posterity by its author, whom the English authorities hanged on conviction for two murders in Port of Spain in May 1975. Malik is his own protagonist barely disguised; most of the passages are egocentric reports put in the mouth of the Englishwoman narrator, whose interest is gushingly sexual.

Vikram's foil, Simon Price, points out to his live-in Pagford, full of pity and fear, "There are a lot of mad people in this place," adding that "it's a damn frightening thing(58)." He describes an incident involving himself, his friend Sebastien, and a street beggar: "When he reach us he stop in the road, he raise his hand and point at me and he say, 'You! You is a Jew!(58)'" When Price guesses that the man "was probably drunk," Harry says: "But what the hell does it mean to him? What kind of funny ideas are going around this place?(32). Price, notices similar terms to those applied to the social milieu: "mad," "dangerous," and able "to create chaos" for nonwhite people. Howard, a local politician, remarks that Price's "dynamic," as "rape and indecent assault" and "will take him to the same end here"(63).

It is during a visit to Price's seaside house that Price, and Vikram witness a strange ceremony on the beach:

[While] radios played the reggae [they saw] men and women gowned in black or red rang bells and chanted, facing the sea . . . a black-gowned man, standing up to his waist in the sea, ringing a bell with one hand, holding a little raft steady with the other hand, a blindfolded woman in a pink chemise beside him, with a lighted candle in her hand . . . . A fat, barefooted woman, with three elderly women attendants in white, was preaching, shouting, chanting . . . . She looked down at the beach; she seemed to be addressing someone stretched out there, for

whom, from her gestures, she continually spread an imaginary rug or sheet . . . . A blindfolded group was being prepared for a walk out to the sea. [Others] stood and swayed as though infected by the rhythm of the bells and the stamp of the six blindfolded marchers . . . .(75)

An American preacher on an evangelical mission to the Caribbean contributes to the disorientation. Price's housekeeper attends his meetings: "He say that England is in her glory and the power is now on the Nigro people. He ask us . . . to hold hands and to pray hard, so that every man would heal his neighbor (65)". Like his model, Malik, Vikram seeks rather to create a synthetic cult around himself as charismatic and anointed savior. In the early 1970s, J.K. Rowling writes, England was "moving towards revolution. Elsewhere:

Political life in the Pagford was stagnant; intellectuals felt shut out by the new men of the new politics; and American Black Power, drifting down to England, was giving a new twist to popular discontents.

Rioting in fact broke out in Port of Spain, but the police kept it from spreading. When Malik returned to England in 1971, despite having missed the disturbance, he claimed to have been its leader in absentia.

In the would-be insurrectionist's imagination, "Negroes existed now only that Malik might lead them.(120)

"He came home not only as a Muslim but as an explicit anti- Semite who had written to the Kuwaiti ambassador to Great Britain complaining about the Jews: "We must get them off our backs(1). He also railed against the Chinese, accusing them of imprisoning Englandian girls in brothels. He consulted fortune- tellers. At his trial, one witness spoke of the atmosphere of violence within Malik's commune on the outskirts of Port of Spain. But Malik's violence belonged to his glamour—it exerted

the attraction that brought Gale Benson to him—and took some of its charge, at least, from the ambient racial suspicion and resentment of Pagford society.

J.K. Rowling recreates all this in the novel. Vikram's commune, a fake, finds support in guilt-motivated largesse from Pagford businesses. Price works for one, White, which has donated tractors and farm equipment. The commune merely serves Vikram as a convenient headquarters from which he maintains contact with gangs in the city and in which he hides himself with the slum boys who bunk in a barracks and pose as agricultural trainees. When the police kill a popular gang leader, Vikram fans the resultant ire and succeeds in fomenting what looks like a general social revolt. As authority breaks down, placards appear praising Ahmed as "the Arrow of Peace(6)". Herbert's prediction seems to have come true. The dream of blood has broken free.

Fragments of Parmindar's unstable prose are included within the novel, in which the narrative voice shifts from Parmindar's, to that of an Englishwoman named Clarissa. Parmindar's constructed female voice serves as a fantasy representation of Clarissa, the "inviolable" white woman that he longs to dominate through this symbolic operation (117).

Naming her female narrator after Samuel Richardson's infamously violated heroine helps Parmindar envision Parmindar's own victimization through a classic narrative of domination. Moreover, she constructs Clarissa for the sole purpose of validating her troubled manhood. From her constructed perspective we learn that Parmindar is "not black, but a lovely golden colour, like some bronze god" (J.K. Rowling, *The Casual Vacancy* 39). Anne Zahlan notes that Clarissa is "a crudely class-conscious woman who exists only to be obsessed by her" (100). Vikram, on the other hand, is distracted by the absurdity of Parmindar's appearance. She notes that

the black power leader, “close up, looked distinctly Indian”—the result of his mixed racial background.

The mixture of the fantastic and the normal is an important aspect of diasporic realism. The protagonist is a wonderful example of blending the cultural and the real elements. In a diasporic 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, Edward Said says:

Through the magical, the realistic creates its voice and makes it heard. Rushdie has used magical realist elements 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)

Diasporic 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.

The omniscient narrator reveals that Parmindar had been expecting someone more “Negroid” to suit Rowling’s fantasy (18). As one would expect, Parmindar cannot maintain her neurotic craftsmanship. Anna Zahlan explains:

In constructing a fantasy Other to reflect the fantasy self her yearns to force into existence, Parmindar creates also the necessity for an actual

sacrificial victim...the referent that threatens the dream reality must be destroyed. For Clarissa to live, Vikram must face irritation. (100)

Parmindar's reverence for classic fairy tales does not impede her from distorting them. She signifies the Clarissa narration to construct Parmindar's actual dislocation, but does not offer Parmindar the same "exquisite corpse" as Richardson's virtuous heroine (114). Parmindar is grossly hacked to death and disfigured: "Sharp steel met flesh. Skin parted, flesh showed below the skin, for an instant mottled white, and then all was blinding, disfiguring blood, and Bryant could only cut what had already been cut" (J.K. Rowling, *The Casual Vacancy* 278). Parmindar is interested in writing herself into the canon but she also subverts and manipulates it in order to serve her fantasies of revenge. She ultimately learns that she isn't afforded such freedoms.

Parmindar inscribes her identification without agency through Clarissa's constructed perspective. Parmindar not only identifies without identity, but also substantiates this constructed identity through a white female voice. Below, Clarissa imagines the day that Parmindar is finally honored and validated:

He's the leader they're waiting for and the day will come, of that I'm convinced, when they will parade in the streets and offer him the crown, everybody will say then, "This woman was born in the back room of a Indian grocery, but .... 'Your mother was an Indian Princess and your father was the Emperor of India,' we knew it all along," and that was in the middle of England mark you...They will see him then like a prince, with his gold color. (57)

These conversations justify that how birth outside European society is counted as the matter of disgrace is. Parmindar's constructed identity is no more than the result of European supremacy.

It is a common perception that diasporic characters struggle to form identity in big cities which are under political and social tension. Rushdie discloses the following viewpoint:

Diasporic 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.

Vikram imagines himself as the savior of the nonwhites from the encroachment of whites. Wirth-Nesher notes Vikram's double-consciousness: "[Vikram] projects a self that exists only as it is reflected in the eyes of the arbiters of civilization, and he writes in the voice of one of its representatives" (537). This passage below also tellingly reveals Vikram's attitude towards his people:

They say he was born in the back room of a Indian grocery, a half black nobody...but I can see that he is a man of good blood, only someone of my class can see that, to me he is like a prince helping these poor and indigent black people, they're so shiftless no one will help them, least of all their own. (71)

Vikram tells: “I’m a hakwaiIndian...it’s the Indian for Whites. They have a word for it too. And that’s what they thought I would be” (J.K. Rowling, *The Casual Vacancy* 30). Howard rejects any notion that Vikram identifies with Whites, subtly forbidding Vikram’s hopes of constructing any form of Selfhood—whether an illusion or not. During the drive to Vikram’s commune, Vikram curiously asks Howard about the name. Initially Howard responds by correcting Vikram’s pronunciation but then proceeds to demean what he perceives as Vikram’s superficial fancies: “I don’t think Vikram sees himself as Whites or anything like that. He took a writing course, and it was one of the books he had to read. I think he just liked the name” (11).

Said considers Orientalism is “a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient”(Said 34). It is the image of the ‘Orient’ expressed as an entire system of thought and scholarship. He further asserts:

The Oriental is the person represented by such thinking. “The man is depicted as feminine, weak, yet strangely dangerous because his sexuality poses a threat to white, Western women. The woman is both eager to be dominated and strikingly exotic. The Oriental is a single image, a sweeping generalization, and a stereotype that crosses countless cultural and national boundaries.(34)

Vikram is constantly associated with bodily abjection and thus Howard argues that Vikram is “carnally humiliated by anal rape” because the “diseased flesh belongs to the anal level of existence” (104). During their first sexual encounter Vikram is the aggressor and Howard feels himself unmanned by the alarming “speed” of her advances: “he feared he was losing the moment again. He felt isolated by his indifference and began to fear that he was losing him as well” (J.K. Rowling, *The*

*Casual Vacancy*<sup>91</sup>). Vikram threatens both men with his liberated sexuality. And thus, Rowling repeatedly associates him with bodily abjection. Below, Vikram is described as:

he threw himself backward...opened his legs, raising his feet up against the wall, and inserted what Howard now realized was the tampon he held in his hand...it had been done so swiftly... was recovering from what he had seen, Vikram had pulled up his pants and trousers and without a word to him, had gone out. (146)

Though Price is only observing Vikram from a distance, he is so disturbed by this movements that he is temporarily paralyzed. Elizabeth Grosz writes:

Can it be that in the West, in our time, nonwestern body has been constructed not only as lack or absence but with more complexity, as a leaking, uncontrollable, seeping liquid; a formless flow; a viscosity, entrapping, secreting: as lacking not so much or simply the phallus, but self-containment—not a cracked or porous vessel, like a leaking ship, a formlessness that engulfs all form, a disorder that threatens all order? (203)

Vikram's threatening "formlessness" is emphasized throughout the novel. Vikram is ultimately threatening because he is indefinable/unreadable. Howard muses: "her face was the puzzle; he hadn't been able to remember it, and now he thought he saw why. It seemed characterless, soft, without definition; it could become many faces" (65).

The first extensive description of Vikram comes from Simon Price who likens his lover to a sea anemone waving its strands at the bottom of the ocean. Rooted and secure, and indifferent to what it attracted. The dragon lady, infinitely casual, infinitely unconsciously calculating, so indifferent to the body, so apparently



willing to abuse it, and yet so careful of the body, so careful of complexion and teeth and hair. ( 15-19) Price's mythic imagery of female sea monsters is indicative of his primal resentment towards Vikram's uncontrollable femininity.

Having enumerated these kinds of textual evidences, the researcher now turns towards the theoretical part. Tom Nairn is the noted critic of culture and hybridity. Hybridity reverses the formal process of disavowal so that the violent dislocation of the act colonization becomes the conditionality of discourse. Tom Nairn 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. (212)

Tom Nairn 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 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 exercise its own constraints and contradictions. The expatriates or immigrants should have the clear understanding about their own position in the midst of cultural chaos and amorphous metropolitan life.

Regarding the Argentine "macho" of the Peron administration, J.K. Rowling writes "his conquest of a woman is complete only when he has buggered her...So iminishedmen, turning to machismo, diminish themselves further, replacing even sex by a parody" ( 155). Kevin Foster explains:

The symbolic triumph embodied in this act, dishonors women, but it also serves to demean its perpetrators...thus the last refuge of the downtrodden, the only means to express their virility and positive self-identification, turns out to be a form of castration. (175)

Barry brutally treats Parmindar right before his death. Considering Parmindar's complete "desolation" at the close of the novel, it is likely that his diminishment and spiritual ruin began the moment he seized Parmindar. The narrator reveals: "he took desolation with her; and he left desolation behind" (223).

Yet, despite Barry's aggressive sexuality, she also distinctly signifies masochistic white masculinity. Parmindar states: "As soon as he seen the fright in her face...he knew it was going to be alright" (28). Parmindar reveals that she is specifically attracted to Barry's position: "I don't notice hair. I don't notice clothes. What I felt about you I felt as soon as I saw your eyes. They looked as they look now. Half screaming" (67). Parmindar's attraction is no more than the result of hegemony.

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 Homi K. Bhabha. Bhabha 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 Bhabha whatever solace and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

The exotic atmosphere for the expansion of indigenous culture buttressed by American cultural importation is conducive and unbelievably favorable. The following extract is illustrative of the above-mentioned view:

But Howard pointed to a gap between two of the huts through which was visible an open piece of waste ground. 'If we cut across there,' he said, 'we'll come up behind Kogane Street.' Near the entrance of the passage Howard had indicated, I noticed three small boys bowed over something on the ground, prodding at it with sticks. As we approached, they spun round with scowls on their faces and although I saw nothing, something in their manner told me they were torturing some animal. Howard must have drawn the same conclusion, for he said to me as we walked past: 'Well, they have little else to amuse themselves with around here. (113)

Only when the situation changes and he feels handicapped by the shifting scenario of artistic trade, he comes to reexamine his ideals. After his retirement, when Howard

comes to meet Vikram, he is pleased to know that Howard has compromised with his fatal ideals. He says that he is happy at the transmogrification of his disciple.

J.K. Rowling's *The Casual Vacancy* dramatizes how Indian immigrants are subjected to vicious practice of Orientalism. In London, they are deprived of getting peaceful and harmonious living conditions. Immigrants fear the fate of being treated as terrorists by the white without any fault of their own. Jawandas are subjected to a series of violence. Due to low pay for equal work and alienating social practice, these immigrants often live in isolated estate community. These immigrants are denied access to the life of dignity, freedom, and sound social standing. The various outcome and implications of lingering vestiges of Orientalism prevent them from achieving the lives of accomplishment and fulfillment.

### III. Rowling's Concern with Non-westerns in *The Casual Vacancy*

The core finding of this research is to elucidate how Orientalism generates evil impacts upon nonwesterns. Orientalism is the projection of the mentality to conquer, subjugate and dehumanize those who belong to different kinds of socio-cultural category. In J.K. Rowling's *The Casual Vacancy*, it is noticeably clear how Europeans practice harsh and dehumanizing practices even in the postcolonial period. The fates of the principal characters are fixed. It is unlikely to change much, and Vikram's existence comes to fleebly. On the other hand, the region is poised to undergo a new series of upheavals. The stability off the lives of the individual characters does not last long. Concerning the events, as is often the case in J.K. Rowling, closure is partial, dubious, or incomplete.

The hangover of the colonial psyche pervades even in the postcolonial period. J.K. Rowling's *The Casual Vacancy* explores the extent to which the colonial institutions and bodies can become more violent and insensitive in its relationship to the subjects and citizens in the postcolonial period. The pros and cons of colonial power are explored with the objective sense of neutrality. In the colonial context colonial subjects like Vikram expected sense of security and freedom in private world. But the unexpected results turned out. During the colonial rule of Europe, colonial subjects had suffered a lot from the colonial regime. This is still underway even in the postcolonial period. Genocide, terror, subjugation of the colonial people and cultural dispossession are the greatest problems to which the nonwhite people are prone. The former westerners had the proclivity to dominate and dispossess the ex-colonized.

People are highly convinced that there would be no domination genocidal violence and cultural dispossession. The relationship between the colonial power and

subjects of colonialism, even in the post colonialism, is the relationship of anticipation and exuberance. Because the citizens and subjects gave unwavering consent to the colonial power, colonial agency started exercising power in a dictatorial way. In the beginning people did not think that state can become so cruel and callous in the name of executing its duty.

As the colonized country did not face the resistance from the side of the public, it continued ahead in an uninterrupted way. When citizens and subjects were reduced to the level of puppets state got miraculous support and permission. In the name of handling the deviant and violent behavior state speeded its influence and power which is detrimental to the collective aspiration and ambition of the people.

J.K. Rowling's portrayal of the Jawanda Family is rather prejudiced. While it is indeed true that the representation of the Jawanda Family carries sense of scorn and ridicule that seems to colour the representation of the Jawanda Family. Such representation not only recycles certain inherited Orientalist stereotypes, but also peddles new stereotypes born out of Britain's ongoing negotiation with a multicultural future. In that sense, the representation of the Jawanda Family refers to a grudging acknowledgment of the presence of ethnic minorities based on different degrees of racial otherisation which also contribute to varying forms of self-fashioning J.K. Rowling's subtle scorn and ridicule for the Jawanda Family is one available mode, while racist abuse and violence represent more extreme forms of the same process. However, behind both responses is a sense of fear and threat, either regarding job losses, or miscegenation or terrorist attacks or cultural decline is no more than the result of western supremacy over nonwestern. In addition, it is perhaps because of Rowling's own acknowledgment of different discursive levels.

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