

DIASPORIC FICTION IN ENGLISH IN THE POST COLONIAL PERIOD WITH REFERENCE TO FEMALE CHARACTERS OF KIRAN DESAI NOVELS

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Abstract: Kiran Desai sums up where the Western dream has left his victims. The Judge suffers more harsh consequences than any other character. As a result, culture has become less fixed. Bhabha introduces a “hybrid culture” that envelops the unstable identities of the migrant, where translation is part of the culture and a “foundational activity”. Culture is translatable, because it is always mixed with other cultures in the post-colonial period, because culture always overflows the artificial borders that nations set up to contain it. The second most severe consequences of the clash of tradition and modernity suggested by Kiran Desai are ambivalence.

Keywords: hybrid culture, foundational activity, artificial borders.

Introduction

In this universal clash of tradition and modernity, there crops up an attempt to establish solid knowledge. This again is a term that Desai uses throughout the novel as an aftermath of immigration and post colonialism. The Judge eschews whatever he has learned in India and constructs a belief that whatever belongs to the West is superior. This solidity in his temperament leads to a loss of self-esteem and more importantly the loss of identity. Kiran Desai presents modern English as an art of language which is convenient, huge, hard to avoid, superficially friendly and devouring all rivals in its eagerness to expand. In this way the head of all languages itself has become a migrant too.

The feature of Ambivalence in the thought process

Ambivalence indicated an unconscious held feeling of both attraction and repulsion towards a situation. To some extent, contradiction turns into ambivalence and in general sense it is related to “mixed feelings.” Desai shows ambivalence through the character of Sai and Gyan. As a result, she became used to a life of incongruous things in the post-colonial period.

Gyan differs from Sai in the state of ambivalence as he desires for stability. His post-colonial status and the inborn ability to follow contradiction results him into the most complicated of all characters. Thus, evolves the feature of ambivalence in his thought process the post-colonial period. This confusion descends him into the GNLF (Gorkha National Liberation), but his inclination towards the contradiction follows him there also.

There are several instances in the story where he demonstrates ambivalent behaviour toward the traditional and modern objects and finds himself stretched between two opposite poles. The narrator talks at length about the nature of Sai and Gyan's ambivalence and its consequences. Both fell into awkward situations where they hated each other and desired to be around each other.

Modern English as an Art of Language

Kiran Desai presents modern English as an art of language which is convenient, huge, hard to avoid, superficially friendly and devouring all rivals in its eagerness to expand. In this way the head of all languages itself has become a migrant too.

But she demonstrates an acute sense of the migratory aspect of the English language, while at the same time illustrating the issues of power and superiority within the one language and between languages. Both women characters Lola and Noni looked down on Mrs. Sen as a low caliber

person and often mocked her way of pronunciation. These linguistic disputes are quite common in India where sixteen acknowledged languages are spoken (with numerous dialects) and most of them are enlisted in top twenty popular languages in the world for example Hindi, Bengali, Telugu, and Marathi etc. But we can always observe a strong undercurrent of dominance of the English Language, in almost all Indian languages.

A Migrant or a Postcolonial Victim

Basically, a migrant or a postcolonial victim continually has to shift between at least two cultures and languages. His condition is like a translated being. Therefore, to explore the literary identity, its amalgamation or loss of the characters displayed in her novels we need to investigate the theories of colonial and postcolonial literature and into the relations with travel literature and world literature. India has long been a colony of the British Empire, and its history shows the impact of the colonial power and the subsequent unequal power balance on the development of the country, or rather the subcontinent.

The Impact of the Colonial Power

Desai interweaves the stories of the protagonists with the upheavals and insurgencies of the various tribes and peoples that popular India, with comments on their demands and claims provided from different sides. In this way she also provides an insight into the complexities of India as a state that deals with the impact of history and fanatic political and religious conflict. Novel Desai reaches out far beyond the postcolonial discourse and relates to universal values and balances and global mobility and exchange.

The Postcolonial Discourse and relates to Universal Values

Man feels an ontological insecurity, perplexity and frustration in this age of apparently never-ending inventions and discoveries. The rapidly changing value systems accruing from globalization and consumerism make tremendous demands on the individual and he feels doomed, fidgeted and always in a race in the post-colonial period. The old chains that curtailed human freedom like slavery and exploitation of the working class have been replaced by newer ones.

Now, a woman lives alone even in crowds. Even the vocabulary is dominated by words that characterize the distance between minds and generations, estrangement, indifference and apathy. Alienation, an outcome of the East, West encounter, is a multi-dimensional phenomenon related to different contexts and disciplines, each contributing to its meaning.

With both her female protagonists, Kiran paints the picture of emotions of alienated human beings in the chaos of existence. In her light ironical work, she mocks the common illogical ways of Indian society. Desai satirizes the Indian mentality and fate which follows him till and perhaps after death. Kiran Desai's *The Inheritance of Loss* states that negotiation of identity in such exclusive spaces of the diaspora cannot overlook the gendered ways in which differences of race and class are viewed not only in social but also in political and economic playing fields.

This exploration of women becomes even more poignant in the Indian context where gender is constructed within a complex web of ideologies of caste, class, language and ethnicity, and in the diaspora, the realignment of these ideologies generates complex hybrid identities even more so, when the individual is in a state of diaspora in the post-colonial period in his own homeland. The theme of alienation, dislocation, and search for identity plays a prominent role throughout the novels. Desai's debut novels deal with the themes of Escapism, mock spirituality, Indian marriage system and misuse of government property and offices and man nature conflict. It is quite true that real life is seldom smooth and pleasant, so each and every one wants to escape into another world, the desired world and the world one has been dreaming off. Kiran Desai's novels project the problem of alienation, search for identity, turmoil in relations, and her characters alienated milieu. Kiran describes her characters like Nimi marginalized and out casted because of their low social class and their race.

She portrays female characters with many issues such as from shabby superstitious practices, in the name of miracles which engage men, society and government machinery into its protection and nutrition, Sampath's mother Kulfi wants freedom, isolation from all mundane, he wants to run away from the material world and remain carefree and alone, cool and silent, supine but there too he is chased by people, who forcefully indulge him in superstitious and ritualistic during the post-colonial period

conducts. Kiran presents the idea that female characters' alienation in social class not only affects hegemonic issues but also energizes small units in society. Kiran's novels focus on the fate of a few powerless individuals. It explores contemporary issues of women such as globalization, multiculturalism, economic equality and terrorist violence. Kiran Desai depicts the sense of alienation, negation, estrangement, social isolation and unhappiness in life.

The study of female characters' presentation of Desai's thus shows her highest and complete genius for presenting psychological themes in a convincing manner. It also shows her as an existential writer. The exploration of women's inner sensibility, psychological, existential and philosophical questions of the characters also can be found in her novels. In her attempt to find and explore 'What is truth?' she shares a comparison with Nietzsche and Marx, who tried to find the meaning of truth in the economic and social fashion and in psychological factors of women respectively. She enjoys a major presence across the global scenario. While diasporic fiction has emerged as a major genre to celebrate its success and glory in the post-colonial period, one should also delve deep into its strengths and weaknesses, its achievements and failures, its present status and future prospects of fictional art and shows underlying realities of women's life in Indian fiction.

Kiran major characters in *Hullabaloo in the Guava Orchard* are Ammaji, Sampath's grandmother, Sampath Chawla, his father etc. Sampath's grandmother Ammaji is a typical grandmother who cares for her grandson. Her positive attitude is seen when she says that Sampath is destined for something great. Her attitude towards her daughter-in-law is praiseworthy. Kulfi, an eccentric, barely does the work or a daily core, Ammaji without any complaint does the work. She could understand her daughter-in-law and console her son who often is enraged because of Kulfi's mad behaviour. She has loving and cordial relations with all the family members. She proves to be very helpful to the Chawla family during Sampath's stay in the orchard. After observing the pictures of babies drawn by her daughter-in-law on the wall, Ammaji thought of "some mysterious osmotic process, influencing the formation of her grandchild" an opinion drawn by a traditional and religious woman brought up in a society dominated by patriarchal supervision.

Conclusion

Discussion of the women characters represented in the novel via Ammaji, Kulfi and Pinky are neurotic personalities exhibiting neurosis of various levels that does not border on terrible mental illness Kiran presents the idea that, alienation in social class not only affects hegemonic issues but also energy small units in society. They are all alienated and isolated not only because of their distress in life. As it is also their inability to understand and respond to one another. It is simply a study of the development of insanity.

Thus, according to critics, theologians, philosopher, old as man or at least as old as a primeval fall whether this fall is seen from a religious point of view as fall from innocence and divine grace or from a psychological and sociological point of view as a leap (or crawl) into life as a thinking and social being.

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