

A Study on Impact of Homi K Bhabha's Thought on Indian Literature and his Sense of Hybridity

^aSanjeev Khobargade, ^bHitendra B. Dhote

^aResearch Scholar, Gondwana University Gadchiroli, Maharashtra, India

^bDepartment of English Adarsh Arts and Commerce College Desaiganj, Dist- Gadchiroli, Maharashtra, India

Abstract

Homi K. Bhabha born in the Parsi people group of Bombay in 1949 and experienced childhood in the shade of Fire-Temple, He was a primary voice in the postcolonial considers and is exceptionally impacted by Western post-structuralists, scholars, and prominently Jacques Derrida, Jacques Lacan, and Michael Foucault. In *Nation and Narration* (1990) he contends against the inclination to essentialism the Third World Countries into a homogenous character. Rather, he asserts that all feeling of the nationhood is narrativized. He has likewise made the real commitment to postcolonial ponders by this indicating out how there is dependably indecision at the site of Frontier strength. He didn't examine the progressive workplace against provincial battle as like others. He substantiates himself a unique by the giving an applied vocabulary to a perusing of frontier and postcolonial writings. He additionally highlights how the West is disturbed by this is duplicates'- or the East. As indicated by him, these pairs drive west to clarify its own particular personality and to legitimize this is the sane mental self-portrait. At the end of the day, he states it Western progress is not exceptional and nobody could acknowledge their prevalence within sight of other comparative civic establishments. In this research paper we will study about the impacts of the thoughts and views of Homi K. Bhabha on the Indian literature.

I. INTRODUCTION

In *Location of Culture* (1994), Bhabha utilizes the ideas, for example, mimicry, interstice, hybridity and abesity all impacted by that semiotics and Lacanian analysis to contend that social generation is constantly most profitable where it generally conflicts. He is a standout amongst the most imperative masterminds in the postcolonial feedback. He has contributed an arrangement of the testing ideas, for example, Hybridity, Mimicry, Ambivalence, and the Stereotypes, the Uncanny, the Nation, Otherness, and so on to postcolonial hypothesis. Every one of these ideas reflects colonized individuals' approaches to opposing the unsecured force of the colonizer. "*Bhabha succeeds in demonstrating the expansionism's histories and society it is encroached upon the present requesting to change our understandings of the multifaceted relations*". Bhabha states it we ought to consider imperialism to be direct mistreatment, mastery, and brutality just additionally as a time of complex and fluctuated social contact and association. His works bring assets from artistic and the social hypothesis to the investigation of the provincial files. Homi K. Bhabha is by all accounts particularly a mastermind for the 21st century. As of now his work has started to investigate the complexities of the world by Pilgrim and neo-provincial wars, counter-globalization developments, and far-reaching social encounter [1].

Bhabha looks at the provincial history and additionally, he reconsiders current conditions as well. He trusts it is the colonizer's social implications are interested in change by the colonized individuals. He expresses that there is a component of the transaction of the social significance when colonizer and the colonized meet up. He advanced expresses that personalities of both could be organized when the two interfaces. As indicated by him, the imperialism is set apart by an economy of nature in which colonizer and colonized rely on upon each other.

Homi K. Bhabha expresses his views on relation between the culture and the hybridity. According to him, just like colonial culture, the contemporary culture is also hybrid. Hybridity idea characterizes mechanism of the colonial psychic economy. He states that the important points to recognize is it cultures are always retrospective constructs means they are consequences of historical process.

So he adds further it cultural hybridity is not something absolutely general and so hybridity appears in all the cultures. This blurs all deference among difference, making all hybridity appear the same. His theory of hybridity is associated with mimicry and sly civility and also a denial that there were cultures already there that became hybrid. He makes it more clearly in the following passage of the essay, Signs Taken for Wonders:

Colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism. Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other denied 'knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition (Dehdari A., Darabi B. and Sepehrmanesh M. 138).

Here he focuses on two things: we don't begin with two or more societies, virtually immaculate and follow their verifiable developments of hybridization. He states to facilitate that two different communities are not the wellspring of contention', yet are rather the impact of prejudicial practices.' He likewise calls attention to it societies are effects of the adjustment created by power. Bhabha fights it hybridity is not a result of other professedly immaculate 'positions trust together. As indicated by him, hybridity is not the outcome of rationalistic arrangement and amalgamation of the proposal and the counter theory. Greek scholars like Hegel, Marx, and numerous more state it the original structure of the hybridity is not merely coherent, but rather has congruity to the comprehension of social structures [2].

It recommends it societies come in the wake of hybridizing procedure, instead of existing some time recently. He demonstrates that, in the frontier connections, and it is pretty much as valid for the colonizer as of the colonized. Bhabha reminds us this society is a piece of a continuous procedure. He advanced recommends that is larger part liberal organizations in West should see themselves through the post-pioneer point of view. We observed this present Bhabha's theorization of the hybridity has analytical results for the views of rights. Bhabha calls attention to it minority societies have had a tendency to be overlooked or, then again, and requested that acclimatize.

II. PROBLEMS IN CURRENT THEORIES OF COLONIAL DISCOURSE: BENITA PARRY

The Work of Spivak and Bhabha will be talked about to recommend the gainful limit and restrictions of their distinctive deconstructive practices and to suggest that the conventions of their different strategies act to compel the improvement of a hostile to radical to evaluate. It will be contended that the lacunae in Spivak's taken in disquisitions issue from a hypothesis doling out an outright energy to the hegemonic talk in constituting and disarticulating the local [3].

In papers that are to shape a study on Master Discourse/Native witness, and Spivak investigates 'the nonappearance of a content that could "answer one back" after the arranged epistemic savagery of the colonialist venture', and looks to build up a procedure of perusing that will address the generally quieted local subject, prevalently compositions as the non-tip top or subaltern woman. A holdback, 'one never experiences the declaration of the girls' voice-cognizance,' 'There is no space from where the subaltern (sexed) subject can talk,'

The servile as female can't be heard or read,' 'The subaltern can't tell', repeats a hypothetical announcement got from contemplating the talk of Sati [widow sacrifice], in which the Hindu patriarchal code met with expansionism's narrativization of Indian society to destroy all hints of woman's voice. What reveals are occurrences of doubly-abused local women who, got between the mysteries of a local patriarchy and a remote mass cults-radical ideology (Nasser Najafi Shabankare 120), intercede by 'unemphatic, impromptu, subaltern rewriting(s) of the social content of Sati-suicide': a nineteenth century Princess who appropriates—the questionable spot of the through and through freedom of the sexed subject as female' by flagging her aim of being a Sati against the order of the British organization; a youthful Bengal young woman who in 1926 hanged herself under conditions that intentionally challenged Hindu forbids.

Homi K. Bhabha then again, through recuperating how the locals questioned the expert talk in their particular accents, creates an independent position for the pioneer inside the bounds of the hegemonic talk, and due to this articulates an altogether different "legislative issues." The managed exertion of works which at first focused on constituting the structure of pilgrim talk, and which hitherto have drawn in with the uprooting of this content by the wrong expressions of the colonized, has been to challenge the thought Bhabha considers to be certain in Sad's Orientalism, that 'force and talk are had completely by the colonizer.' Bhabha emphasizes the suggestion of hostile to colonialism composing it a goal of the provincial discussion is to interpret the colonized as a racial decline populace considering the end goal to legitimize success and standard [4].

However because he keeps up that relations of force and information work conflicted, he contends that a digressive framework split in articulation, constitutes a scattered and differently situated local who by abusing the terms of the overriding philosophy, can mediate against and oppose this method of development.

III. EMPHASIS OF HIS VIEWS INDIAN LITERATURE

Postcolonial journalists drew in themselves in opening up the conceivable outcomes of another dialect and another method for looking towards the world. Their works can be taken as a medium of imperviousness to the previous colonizer. Their topics concentrate on the issues like personality, national and social legacy, hybridity, parcel, contemporary reality, human connections and feelings and so on. The ascent of Indian English writing in postcolonial time was a noteworthy improvement in Indian English writing. In the Indian context, postcolonial writing with its new themes and techniques makes its presence felt in the English-speaking world. Subaltern study is also a major sphere of current postcolonial practice. Gayatri Chakraborty Spivak, KanchaIiah, RanjitGuha and others have focused on the subaltern issues in their works. The literary works of the colonial nationalist period revolved around themes like marginalization, widowhood and widow remarriage [5].

It was Bankim Chandra Chattopadyaya, who for the first time, sought to bring the national movement and patriotism in his novel *Anandmath* (1882). Later, it was followed by Ishwar Chandra VidyaSagar, Sri Aurbindo, Rabindranath Tagore and others. Tagore's *Gora* (1910) is also the product of the colonial period, which ultimately questions nationalism and the reader at the end of the novel wonders whether nationalism is an illusion or a reality. The entire history of Indian English novel can broadly be divided into two periods—pre-independence novel and post-independence novel. The pre-independence period witnessed a slow growth of Indian English novel. It begins with the publication of Bankimchand Chatterjee's *Raj Mohan's Wife* in 1864. Most of the novelists of this period like Bankim Chandra Chattopadyaya, Rabindranath Tagore, and Raja Rao wrote mainly under the influence of Gandhism and nationalism. They exposed social evils, customs and traditions, rites and rituals, poverty and illiteracy, bonds and bondages in their novels on the one hand and on the other, they made their writings a powerful medium to highlight the east-west encounter and thereby to spread the nationalistic ideas of the great leaders like Mahatma Gandhi among the people. Mulk Raj Anand, R.K. Narayan and Raja Rao presented the radical social and national issues in their novels. The novels produced in the pre-independence period depicted the changing socio-political scene. But a paradigm shift took place in the post-independence novels both in terms of content and style and novelists like Mulk Raj Anand wrote novels extensively dealing with social evils such as exploitation of the untouchable, the landless peasants, tea garden workers and the problems of industrial labour. The novels like *Untouchable* (1935), *Coolie* (1936) *Two Leaves and A Bud* (1937) and *The Village* (1939) are milestones in Anand's journey of social reform.

These novels concentrated on social reforms so much. The trend of presenting the social issues for the purpose of social reform got strengthened with the publication of G.V. Desai's *All about Hatter* and Bhavani Bhattacharya's *So Many Hungers*. While G.V. Desai's *All about Hatter* concentrates on the frontiers of social realism and stresses the need for social reform, Bhattacharya's *So Many Hungers* studies the socio-economic effects of Bengal famine of early forties. Many women novelists in postcolonial period like Anita Desai, Arundhati Roy, JhumpaLahiri, Shobha De, Kamala Markandaya,

Nayantara Sahgal, and Kiran Desai carved a niche for themselves in Indian English fiction [6].

One of the prime objectives of postcolonial studies is the appropriation of the place, rights and freedom of the people irrespective of their creed, color and gender. Postcolonial theorists like, Homi K. Bhabha, John McLeod, Ania Loomba and Elleke Boemer highlight the necessity of contesting through resistance the Eurocentric hegemony and cultural imperialism in favor of the people living in the margin. Postcolonial theory establishes intellectual spaces for these marginalized people who raise their voices for themselves and produce cultural discourses by resisting colonial hegemony and cultural imperialism. Said interrogates Eurocentric discourse in *Culture and Imperialism* (1993), by addressing the question of resistance by the natives.

A vital piece of postcolonial artistic feedback and hypothesis has been the scrutinizing of the built up group of English writing, despite the fact that, as Homi K. Bhabha has put it, the standard "focus" may, without a doubt, be most intriguing for its trickiness, most convincing as a conundrum of expert. The standard of English writing has been inseparably bound up with the Empire, and its reality perspectives and ideas of force and mastery have included a discrediting of indigenous people groups that has frequently been a bigot in nature [7].

To get a handle on the inner conflict of hybridity, it must be recognized from a reversal that would propose that the initially is, truly, just the "impact" of an *Entstellung*. Hybridity has no such point of view of profundity or truth to give: it is not a third term that resolves the pressure between two societies, or the two scenes of the book, in a persuasive play of "acknowledgment." The uprooting from image to sign makes an emergency for any idea of an expert in light of an arrangement of acknowledgment: pioneer mainstream quality, doubly recorded, does not deliver a mirror where the self-catch itself; it is dependably the part screen of the self and its multiplying, the mixture [8].

There is a vital contrast amongst fetishism and hybridity. The obsession responds to the adjustment in the estimation of the phallus by filling on a protest preceding the impression of distinction, a question that can figuratively substitute for its nearness while enlisting the distinction. Insofar as it satisfies the fetishistic custom, the protest can seem as though anything (or nothing!). The half and half protest, be that as it may, holds the genuine similarity of the definitive image however revalues its nearness by opposing it as the signifier of *Entstellung* - after the intercession of contrast. It is the force of this interesting metonymy of nearness to so exasperate the orderly (and systemic) development of biased knows edges that the social, once perceived as the medium of specialist, turns out to be practically unrecognizable. Culture, as a provincial space of intercession and agonist, as the hint of the uprooting of the image to sign, can be changed by the erratic and incomplete yearning of hybridity [9].

The transnational dimension of cultural transformation- migration, diaspora, displacement, relocation- makes the process of cultural translation a complex form of signification. Thus Bhabha emphasizes that the culture is transnational because it is

rooted in histories of displacement and this transnational conception of culture has the significance to conceptualize the theories of diaspora. Again, Bhabha argues in his essay, "Dissemination: Time" Narrative and the Margins of Modern Nation" (1990) that in-between space of the margins occupied by diasporic communities is an empowered one and such space is empowered because of the difference of displacement of areas from which the cultural identity is negotiated [10].

IV. CONCLUSION

For all its international fame, "Without doubt, Homi K. Bhabha's 'hybridity' is one of the most vital concepts in cultural criticism today. Along with his other ideas such as 'sly civility' and 'colonial non-sense', by the late 1990s it had passed into the currency of theoretical debate and has remained influential ever since" (Rajan B.469). Its impact has been internationally felt not just in comparative literature and cultural studies, but also in other human sciences, including art criticism, anthropology, and history. Hybridity also plays a crucial role within Bhabha's own theoretical development, as it is intimately linked with his other concepts such as 'Third Space'. As a result, except for some notable critical engagements, it has either been dismissed without much effort to grasp its full content, or been uncritically embraced without due scrutiny and referenced as a theoretical support in this age of multiculturalism and transnational border-crossing. This paper attempted to go beyond both of these reductive views. On the one hand, it showed how 'hybridity' can be productively used to expose and then transcend the Eurocentrism of 'modernity' from a most innovative manner.

REFERENCES

- [1]. Dirlik, A. "The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism", Published by The University of Chicago Press, 20(2) (Winter, 1994), 2009:328-356, print.
- [2]. Lam, W.S.E. "Border Discourses and Identities in Transnational Youth Culture" In Jabari Mahiri (ed.), What They Don't Learn In School: Literacy in the Lives of Urban Youth. New York: Peter Lang Publishers, 2004, print.
- [3]. Bamgbose, G.S. "The Black Man's Ordeals: a Post-Colonial Reading of Kofi Anyidoho's Ancestrallogic & Caribbeanblues", Tai Solarin University of Education, The African Symposium: An online journal of the African Educational Research Network, 13(1), June 2013 :34-41, print.
- [4]. Hamadi, L. "Edward Said: The Postcolonial Theory and the Literature of Decolonization" European Scientific journal (ESJ), 2, 2014, Book.
- [5]. Homi K. Bhabha Locates 'Mimicry' As One of The Most Elusive and Effective Strategies in C "In the Shadow of the Negro: Minstrelsy, Race and Performance in Herman Melville's Benito Cereno", 2007, print.
- [6]. Kumar, Dr. Sanjiv "Bhabha's Notion of 'Mimicry' And 'Ambivalence' In V.S. Naipaul's A Bend in the River" International Refereed Research Journal, Journal of Arts, Science & Commerce, E-ISSN 2229-4686, ISSN 2231-4172, www.researchersworld.com, II(4), Oct. 2011:118, , Online Journal.

- [7]. Voicu C. “*Crossing Borders Of Hybridity Beyond Marginality And Identity*” University of Bucharest Review: Literary & Cultural Studies Series, 1(1), Jun 2011:120-136, print.
- [8]. Ashcroft, B. Griffiths G. and Tiffin H. “*The Empire Writes Back*”, The Empire Writes Back, Theory and practice in post-colonial literatures, 2nd Edition, London and New York: Routledge, 2002, print.
- [9]. Cerulo K.A. “*Identity Construction: New Issues, New Directions*” Annual Review of Sociology 23, August 1997:385-409. Print.
- [10]. Evers, R. “*Counter-Narrating The Nation: Homi K. Bhabha ' S Theory Of Hybridity In Five Broken Cameras*” 2014, <http://docplayer.net/73776653-Counter-narrating-the-nation-homi-k-bhabha-s-theory-of-hybridity-in-five-broken-cameras.html>, print.