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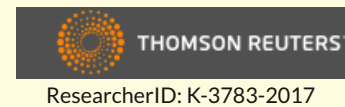
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Domestic Violence: The Cause of Youth's Migration in the Select novel of Kiran Desai

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ABSTRACT

Domestic violence can be seen in most of the families which becomes the cause of youth's migration either in the world of profession or in the world of spiritualism in common families. It is recognized as an activity or a force used by strong personalities against the weaker section of the society. The domestic violence can be categorized into the two: Physical Violence and Mental Violence. Physical violence can be defined in the form of physical torture of the people by assaulting, beating, pushing, throwing, kicking, burning etc. Mental or psychological violence can be defined in the form of abusing, taunting, passing derogatory words and actions, making signs and symbols and cartoons against their self-respects. Some psychologists claim that emotional violence is many times more dangerous than that of physical violence because the wound of body can be healed in few weeks and months but mental wound remains in the heart and mind of a victim for a long time which lasts sometimes with the death of the victims. It is suggested to study problematic situations of the victims to highlight the cause and effects of domestic violence and the present paper attempts to explore the novel, *Hullabaloo in the Guava Orchard* by Kiran Desai in the context of domestic violence.

Keywords: *Domestic Violence, Frustration, Exploitation and Suffocation, etc.*

FULL PAPER

In this context of social as well as literary perspectives the present novel is looking very close to portrait such panorama of critical and conflicted life. Kiran Desai the diasporic personality of Indian roots describes the mental as well as physical anguish of human beings in her novels. Reading the story of the novel, *Hullabaloo in Guava Orchard*, one can quote many points which are hilarious but poignant enough to describe the pathetic story of living life, loving relationship, familial bonds, and cultural connectivity to have a deep perspective of life. It also narrates the varied facets of domestic violence between men and women, boys, and girls, human and nature by ignoring the fruitfulness of relationship. The people of Shahkot town are suffering from the lacks of water, irritation and finally frustrations during this awaiting which brings for them the destiny of life. All the suffocations or emotions are concerned with Sampath's disliking objects of the business for living in his family within the expectations but when he is looking dissatisfied, he left his home and the family in order to escape from all of the bondages of the family. He has joined a job but he is tortured there that is why he wants to leave it. He wants to work his job independently. Further, the readers know that Sampath escapes from his job and his house one day and prepares his own home on a tree in a guava orchard at the foothills of the mountains. When he starts to live there, the people follow him and wish to know his witty thoughts. Even the animals like monkey's flock to him to share their food offerings daily. Consequently, the normal life of Sampath was disturbed. In the rescue operation, the private and government machineries are found slogged to solve the acute problems of human life in the context of domestic violence.

The novel tells its readers that the external problems of life can be solved but the internal problems of life cannot be solved easily. It snatches away the peace of life. There was a famine and draught in Shahkot and in such critical time, Sampath was born to Mr. Chawla and Mrs. Kulfi. An interesting parallel is drawn between the scorching weather and Kulfi's pregnancy which seems to have all the earth's energy for her breathing in this famine struck small world where she dreamed and designed only of sumptuous dishes. Like the scorching weather of the physical world, the hunger of Kulfi could not be satiated that is why she bribed the vegetable and the fruit sellers with everything she possessed of little value. Kulfi felt comfortable in the first trimester of her conception but as her pregnancy progressed, she could feel the baby kick, turn, and even leap in her distorted body. So, the birth of Sampath can be correlated with the arrival of unexpected largesse by Red Cross containing jars of feeding resources like sugar and tea of dehydration mixes, dried milk powder, raisin, and digestive biscuits and many more. It may be the reason smiling faces of the foreign women made the people of Shahkot cry out in elation: "Wonderful, they kept exclaiming, dripping from their clothes to form pools about their feet." (HGO, 11) So on the birth of male

child, the house was “full of well-wishers, chanting excitedly, not knowing whether to talk of the baby or the rain or the food.” (HGO, 12) In this regard, one can see that Kulfi became the first embodiment to realize the quietness and aptness of her son who was looking as the “tiny creature in her hands a creature that looked as if he had come from other planet altogether, or had been discovered in the woods, like something alien and strange and strange...His face was red and his strangeness and felt a sense of peace and comfort descend upon her.” (HGO, 12)

The story of the novel rounds about Sampath who is looking as an eccentric youth after his passionate and emotional detachment from the office in which he worked in the presence of Mr. Gupta and Miss Jyotsna. The humiliations of his colleagues made his job in office more suffocating and disturbing which made him alienated in his workspace. In this critical situation, Sampath wants to escape from his post but dedication of his father has bound him because he realizes the complicity of his job that had been procured for him by his father with much more pairs. In this way, Sampath is looking very upset, careless, and indifferent at his work. Consequently, he spoils the work whatever is allotted to him. The gloomy depression in his business makes him so unaware that he even forgets to lower himself to crawl under the raised wire to reach the post office and a large tuft of his hair is caught and wrenched from his head. Further, his depression at work place and home converts him publicly madness which is seen at the marriage ceremony of the daughter of the head of the post office. It does not stay here. Sampath gets mad and attaches a nose ring to his nose. Not only this, but he also sees his reflection in the mirror and makes himself happy at his appearances due to his insanity. In his insanity, he starts singing and cavorts up and down the length of the red carpet in the marriage hall. Reaching at the fountain centre, he tosses his nose ring and kicks his legs. This insanity of Sampath seems to reach the apex when he starts removing the saris and dupattas, he had draped around. To the surprise of the crowd, his disturbed mentality lowers both his trousers and his underpants creating chaos and mental anguish amongst the people.

Next day, the readers read about that he has been dispelled from his job for which he was scolded by his father: “What! You have lost your job! Hai, Hai, this boy is nothing but trouble and misfortune.” (HGO, 42) This humiliation is enough to describe the domestic violence of a family. At this, when he tries to interpret his condition, he was rebuked with: “You are completely lacking in common sense. What are we going to do now?” (HGO, 42) All of these statements are indicating that when the youths are in depression, they are also rebuked in the place of emotional supports which makes them migrated from the world they live in. In this connection, there can be seen the continuous guidance and long lectures of his father made him cry out that he did not want a job because he does not like to live accordingly. In his opinion, serving on the willingness and commands of others, is the act of slavery, that is why he demands for his freedom which is being recorded in the novel as, “He wanted open

spaces ...in days that were clear stretches he could fill with as little as he wished.” (HGO, 44) Thus, “His heart was caught in a thrall of joy and fear. Somehow, somewhere he had found a crack” (HGO, 48).

Leaving the world of suffocation, Sampath started to rejoice at the sight of natural vegetations. This beautiful sight of the nature makes him so pleasurable that he leaps from the window of the bus and runs towards an old orchard visible. He climbs a guava tree and settles among the leaves in the breaches of the tree. He searches for a bough wide enough to take rest by using it as his bed. When one gets everything on one's wish, he/she starts to enjoy it and this occurs in the matter of Sampath who, getting his freedom or his own world of pleasure soon falls into a deep slumber. Domestic violence does not end here. When the youth start to live freely, it is another problem for his family members and other relatives that is why they start to explore him. In this connection, one can read the novel about that in the pioneering of his family members, friends and relatives, a mob persuade Sampath so that he could be returned to his house but why there is no solid answer for it. They come to cajole him so that he could return to his day today life without minding on the business of the world which enjoys him for his trivial jobs but it is not easy to make him persuade. Sampath is not of the view for leaving his new world of freedom, peace, and happiness of his serenity at the cost of those down below the worthlessness, living under the slavish behaves of his colleagues.

So, despite returning his house, Sampath behaves them like a revengeful man by leaking out their personal details he had collected unethically from the post office. In this regard, the novel looks to be symbolized for Sampath's explorations and expositions. The personal exposures of his friends and relatives are regarded in the visions of the spirituality and enlightenment. His escape from his family house and shelter in the tree can be interpreted as his escape from 'Maya' and taking shelter in the enlightenment. Escaping from 'Maya,' and taking shelter in the open spaces make people saint that is why doing this, Sampath is entitled as a 'Baba,' 'guru' or 'Sanyasi.' After getting a favor of the mass finally, he is entitled as the Monkey-Baba as he was living with many more monkeys. It also shows that Sampath like youths after crossing the world of Maya, have no difference between men and monkeys.

Mother is mother who can understand each incident of her children and this occurs in the novel when of all, only Sampath's mother understands her son's eccentric behavior that is why she makes people confirm about: “It was the right place for him to be; that is where he belonged.” (HGO, 78) On the other hand, one can see that his father, Mr. Chawla makes the best use of Sampath's status of refugee in the guava tree. He amasses a huge amount through the profuse donation made by the visitors in the pilgrimage of Sampath whose magical power in the form of Monkey Baba capitalizes on the blind faith of the society. All was well for Mr. Chawla until the friends of Baba,

other Monkeys on the tree develop a taste for liquor that follows endless hullabaloo which became wild and pose a danger to the spirituality in the surroundings. On other hand, one can see an atheist who was sent to Shahkot to make inquiries regarding Monkey –Baba and he follows Sampath’s mother Kulfi to the nearby forest where she picks herbs and Spices which makes him assure of the idea that Kulfi mixes those herbs in Sampath’s food to keep him under the sway of spirituality. Like a curio’s personality, he wants to have a close observation on Monkey –Baba’s activities and for this he climbs the adjoining tree but he could not balance himself and falls from the tree right into the boiling cooking pot of Kulfi. She covers the pot with a hid. In this process of spying, he is even bitten by Kulfi with a broom and later in the forest he is struck by her scythe.

Further, his comment reveals the deplorable condition of Pinky, the sister of Sampath in the Indian society pressing along with this rubbish Indian outlook for girls, “... she should not be fat, she should be pleasantly plump with large hip and breast, but a small waist” (HGO, 57) but Desai’s view came out with “the girl must be well educated who has passed all examination in the first division.” (HGO, 57-58) People are also of the view that “She must sit quality with knees together ... with Shyness and embarrassment growing” (HGO, 58) Pinky gets education and shatters all the hopes of her parents and the norms of her society by cloying with a boy of her choice. She elopes with Hungry hop which became out of desperation for his father and dishonor in the opinion of the society. Like a modern hero, Sampath is looking sympathetic to his sister and advises her to select a boy of her choice. After getting her choice in a fit of passion, Pinky bites her lover so ferociously that “... a piece of his ear lay upon the ground” (HGO, 113) but she was not harmed by anybody in this incident. The local medical officer and the police administration allows her scot free not for her innocence love but for she is the sister of a hermit. In this way, one can see Sampath’s image as holy hermit which saves Pinky from the police punishment. Also, Sampath’s position as a hermit brings good money and prestige for the whole family members and all of them have been recognized as the town’s most respected personages. His reputation is so much spread that even the rikshawallas behave well by charging a suitable fee for tree round trip from the bazaar up to the orchard. Not only the local people but Law also succumbs the members of his family to his religions power preferably in the image of Monkey Baba. It can be exemplified with the police superintendent who not only rescued Pinky but also took her to the orchard, placing his unpleasantly greasy head under “Sampath’s toes and felt as though he was being washed gently and cleaned in sweet blessing” (HGO, 116). By scrutinizing the story of the novel, one can perceive that the novel introduced the myth of Lord Rama within the web of the story to project the connection between wild creature and super human beings.

The present novel has moral connotations and it points at the futility of materialism or the bug of industrialization in the world of new technology. A close study of Sampath's characterization brings two sides of his personality by differentiation drastically from each other. He has been presented as a complete failure which has nothing goodness at home, school, work or spending his days either in reverie or riding singing in public garden. He left his family and became escaper in the form of hermit whose life compensates for everything what he was called an idler. In the opinion of his grandmother, "He was born with spiritual tendencies...it is just that he could never interest himself in the material world. (HGO, 96) Sampath has different outlooks towards his life which may be because of his disinterestedness, running away from materialism, or his love for birds and beasts. It may cause him residing in the brunches of guava tree. His search for freedom makes him beg for aloneness, "Leave me alone, I am going to be sick." (HGO, 190) But sheltering in the guava tree, he could not achieve his peace of mind. Newspapers like *The Times* instead of exposing the truth, glorifies Sampath's personality by adding his popularity into the mass with, "rare simplicity and profound wisdom" (HGO, 119).

In this era of globalization when the county needs literacy to make landmark contribution, the educated people are found turning to such hermits for quick gain of power, comfort and luxury which creates humour and confusion in the novel. They not only shun their responsibilities and duties but also their patriotic feelings. Like the New district Magistrate on his first posting at Shahkot, many people think that he is "... very shy man, only just installed in government service, and very thick and weak looking" (HGO, 168) who felt a strong sympathy for the Baba and "returned home even more distressed about the matter then before" (HGO, 171). It projects the officers of high administrative level in the contemporary time as incapable of handling the crisis and involving supporting affairs of the religious people like Sampath. Hence their plan to catch the monkey fails miserably because of the lack of proper supervision, planning and proper executions which results in a complete chaos. Here Desai vividly brings out the skillful modus operandi of the making of a saint in our country. It is a wide-ranged business with selling art, production trade in the form of recycled coconuts to picture postcards of the Baba to timing visiting hours and heavy pour of money into the Chawla bank account.

The absurdity of blind faith and fanatic beliefs are effectively exposed by the author. Monkey – Baba and money minded culture become the intellectual force with which material and mental forces are controlled. People flock for blessings and vendors flock for high sales, whereas monkeys flock for alcohol towards the religious fantasy. The monkey-culture creates not only chaos but also puts law into question. The state body of law remains an 'outer ditch' behind which stands a powerful system of fortresses and earth which works for a network of new culture which buttress the rule and domination of the rutting class. Common culture removing Monkey Baba is

discarded and a new ideological formation with the interest of the Chawlas at the centre of the novel advances its readers on the interest of the ruling class. Globalization strengthens the grip of ruling class hegemony over the society. On the issue of the ideological hegemony exercised by the ruling classing, Marx and Engels observe that the ideas of the ruling class in every epoch is ruling through the material forces of society at the same time of its ruling intellectual force. The class which has means of material production at its disposal consequently controls the means of the ideas of those who lack the means of mental production on the subject to the individuals composing the ruler class which possess among other things, consciousness and thought. The culture of globalization is anti-traditional. Culture thereby acts not as an appeal to the aesthetic, but as a distraction, diversion from pressing problems of poverty and misery. The inroads of the monkey into the human world and the monkey –Baba and his disciples into the forest projects the demerits of globalization, for e.g., the modern youth life Sampath has drifted away from familial ties and have no respect to elders and joint family system. In ancient Hindu mythology, the hermits secluded themselves on the tops of Himalayas to practice meditation for attaining the enlightenment but Sampath in order to attain liberty and escaping from chaotic world due to the termination in the material services takes refuge in a guava tree.

In this way, the global culture seeks to divorce people from their actual realities of day-to-day life. They wish for independence, privacy and space which made the way for the nuclear family. The globalization is rooted in the sacred institution called 'family' which is the most important part of one's life in Indian culture. Various scholars from various schools of social, political, economic, and geographical backgrounds have perceived globalization differently from various angles. In this context, the present novel also makes a global appeal for its thematic and combining concerns. The continuity of Indian cultures is perhaps linked to India's long cherished ideals of openness and freedom. It shows many forces of many civilizations using to keep people away from having such freedom on religion, economics, social beliefs, and politics which may destroy the futurity of generation. In a matter of debate, Sampath wants to be free from the forced and false manners of life on the facets of many characters which have similar urges for the growth of their individuality. For instance, Kulfi, Sampath's mentally tortured and repressed mother refuses to cooperate or perform her duties unless she wishes for her child. When she is set free from the house, she wishes to live in the forest nearby Sampath. In this regard of seeking liberty, Kulfi and Sampath are looking extreme in their need to get free from the bondage of livelihood. In the traditional India, the desire for the soul's liberation from its earthly rounds of reincarnation led pilgrims to renounce the world as a trap and seek a religious teacher.

Hullabaloo has got its background in the east and the west putting side by side in this concerning work of Kiran Desai. In this relation with, the grandmother,

Ammaji ignores the traditional remedies of Sampath and astrological lore on him while his father seeks a great chance in his modern banking career. Mentioning him as a product of English system, he castigates his mother's ignorance and performs yoga at home, then by putting on the western manners of looking goes to work smartly. But interesting fact is that the same English loving personality, wants his daughter, Pinky to be a secluded, modest, and shy like an ideal Indian woman. The small township of Shahkot can be read in its setting which has electricity intermittently and on antiquated phone system that rings the wrong numbers. If the traditional desire for religious gurus makes people see Sampath as a holy man it also produces a modern atheist who wants to debunk the fraud and save Indians from the dark ages of conservatism. This represents Ancient India which is very much alive in India even today that is pictured in the novel in the marriage customs, the family and traditional feasts, the religious beliefs and the holymen that can still be seen everywhere, sitting under trees by rivers or begging for their food. Thus, the present novel highlights all sorts of foolish characters in Desai's satirical look at a small town in contemporary North India.

It can be recognized as the touchstone that reveals the hypocrisy of his culture. Sampath's flight from his society into a guava tree is humorously treated by Desai, yet there is a serious core to it that puts Sampath in the company of otherwise fools. In this regard, Sampath is certainly a religious humbug in the eyes of the spy from the Atheist Society, yet the role of a holy man has been forced upon him. Sampath prefers to be left alone so that he can articulate a genuine human aspiration for freedom and joy, as well as simplicity in life and the ability to live in the present moment. Sampath's yearning to be rid of the distractions of life is interpreted variously as religion, rebellion, madness, or illness by the other character. Indeed, Sampath's interactions in the village of Shahkot can be read in a humorous critique of many Indian institutions. All the contradictions or religious and social boundaries that keep the people away, as Sampath feels, in a prison, are rejected by him: "He thought of how he was leaving the world, a world that made its endless revolutions towards nothing" (HGO, 133).

Finally, he decides to reach out what might be called Buddha's experience of Samadhi, or oneness with the universe. He became Buddha in the tree, instead of beneath the tree. So, he could let all the dark's whisperings and all its shades of violet, floating into him. His impersonal darkness could be comforting as no human attention ever was. There, he picks out a guava with a perfect Buddha shape, bearing Sampath's birthmark remains. The novelist queries whether Sampath's transformation is simply a foolish parody, or the echo of ancient Indian stories. In this way, the present novel takes place in contemporary India as a postcolonial nation. After examining whole novel, one can say that it has got every setting in the context of domestic violence with some characteristics of folklore, a part of the long tradition of oral literature that was passed from generation to generation before stories were written

down. In short, domestic violence has become the source of youth's migration towards other countries or other fields of social or political concerns.

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