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**NEW TRENDS OF GENETIC, CONGENITAL, PSYCHIC CHARACTERS IN KIRAN DESAI'S NOVEL  
*HULLABALOO IN THE GUAVA ORCHARD***

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Abstract

Kiran Desai seems to have inherited the creative gene from her mother - the well-known novelist Anita Desai. Interestingly, she seems to have also inherited her mother's love for unusual, eccentric characters. In almost every novel of the senior Desai, we see characters who are not ordinary, average, everyday person. They may not be clinically insane but they certainly are not normal, these characters fail to come to terms with the reality around them; they are troubled by societal expectations and demands, are tormented by their inability to live life as they wish to and finally meet ends which are truly excruciatingly painful and tragic. This is particularly true of earlier novels of Anita Desai. The daughter seems to continue the same trend very convincingly even in her first novel.

Keywords: Hullabaloo in the Guava Orchard, excruciatingly, eccentric

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**Eccentric Characters in Hullabaloo in the Guava Orchard**

Kiran Desai in her debut novel presents both Kufi and her son Sampath as eccentrics. Even before her marriage Kufi had a streak of the insane in her. Insanity seemed to be increasing with every passing day. This made Kufi's parents so worried, "they were worried that if her marriage were delayed any longer, she would leave on their hands forever, her sanity dissipating, the sense scattering from her seeds like a poppy pod". In spite of all this, it is the dowry offered by Kufi's parents that makes her marriage possible. Her behavior during her pregnancy could be condoned as 'pre-partum blues' but her subsequent behavior certainly is proof of her psychic condition. Her obsession with cooking unique dishes for her Godman son, her wandering over the hills and moors searching for ingredients.

Sampath is a simple, unintelligent, average youth who has no interest to excel even in his job. Going through the motions of his everyday duties, he would have led an absolutely uneventful life except for his sudden decision to climb up the guava tree. Desai reproduces characters as they really exist in real life; she tends to exaggerate, minimize, ignore or exhibit traits and actions. It is a question that may well be asked of her as well as any other

novelist. The main characters of the novel are Sampath and his family where other than Mr. Chawala (the father) the other three are female characters.

The women Characters in the novel present an interesting variety \_ three generations within a family. Amma Ji (the mother in Law), kulfi (Sampath's Mother) and Pinky (the daughter of the house). In addition, we have Ms. Jyotsna (Sampath's colleague at the office and later an ardent follower of the guru Sampath).

Amma Ji, the matriarch of the family, is presented almost as an epitome of all the qualities that one associates with a "grande dame" \_ Haughty and sure of herself, to rule over the family, taking decisions to the best of her knowledge. Amma Ji treats Kulfi with studied contempt, allowing her to live in her own world of imagination and insanity. Though she is initially critical of Sampath's decision to go up the guava tree, she assists Mr. Chawla and pinky in their efforts to make the most out of the situation. She offers suggestions and contributes to making Sampath's stay comfortable as well as in helping the visitor

Kulfi is a foil to Amma Ji \_ entering the Chawla household as a young bride. She is probably the obverse of everything that is expected of this person. The attitude of culture is reflected in literature as we see in Desai describing in detail the expected qualifications bringing to mind novels like Jane Austen's *Pride and Prejudice* or Vikram Seth's *A Suitable Boy*. Throughout the novel kulfi is presented as an odd person out of sync With the Surroundings, uninterested in the world around her, living in a world of make \_ belief where no one could enter."By this time it had been generally acknowledged that she was a little eccentric..as the years progressed she grew more peculiar".

Pinky is more a caricature than a Character. Though in the early part of the novel she seems merely a Peripheral character, as the novel progresses she provides an element of comedy as well farce her escapades into town, her interest in the cinema *Monkey*, as Well as the *Hunger Hop Ice Cream Boy*, provide some element of slapstick comedy. She is never presented as efficient or effective in fact the entire family can be called bumbling, fumbling nincompoops. Pinky is a below average girl, uninterested in anything except a periodic visit to the market place. The family's obsession with Sampath's new \_ found glory and their efforts to cash in on it worry her because she was well aware "of the necessity of putting in an appearance in the bazaar every day. If you do not do so, your place in the hierarchy of things, indeed your very identity in the social sphere would be totally obliterated".

Gradually Pinky realizes that her brother's position up in the tree was necessitated by the kind of life they were leading and suddenly and suddenly she begins to view Sampath with compassion. Pinky's attraction towards the *Hungry Hop Ice Cream Boy*, her odd behavior in biting off his ear and the resultant experience at the police station sound farcical but Desai deals with this in great detail. Pinky spends a lot of planning ways and means of staying in touch with the *Hungry Hop Boy* who dared not venture outside anymore. The three women characters are certainly flat and one-dimensional. As are also Mr. Chawla and Sampath. It is the lack of round characters that probably leaves the reader less impressed. It is the lack of round characters that probably leaves the reader less impressed with the novel.

### Conclusion

Desai uses irony to present characters as well as situations. Every minute is utilized to the optimum, every character is viewed with irony – the Hungry Hop Boy and his experience with pinky, Kulfi and her Culinary adventure, the spy with his theories and hopes of finally exposing the Monkey Baba, the plans of elopement of Pinky and Hungry Hop Boy, the attempts to trap the monkeys or force them to flee, the incident of the dentures at the Bazaar etc. However, it is the ending of the novel, with Sampath's disappearance and the reaction of everyone there that is the culmination, the high point, the climax of the irony present all through the novel bigger than the other: rounder, star based, weathered...it was surrounded by the silver langurs, who stared at it with their intent charcoal faces. On one side was a brown mark, rather like a birth Mark." Most of the Character in Hullabaloo in the Guava Orchard would naturally fall into the category of 'flat' characters – almost like the 'humor' of the seventeenth century or types constructed around a single quality or idea easily recognized and remembered by the reader, and never changed by circumstances.

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