



NJ: NUTA

Heterogeneity, Displacement, and Alienation in Desai's *The Inheritance of Loss*

Bimal Kishore Shrivastwa

Department of English, Post Graduate Campus, Biratnagar, Tribhuvan University

Email: bimalksrivastav@gmail.com

DOI: 10.3126/nutaj.v8i1-2.44034

Abstract

The paper aims to explore the postmodern issues such as heterogeneity, displacement, and alienation in Kiran Desai's novel, The Inheritance of Loss with respect to its impact on the Indian lifestyle and culture. To analyze how this fiction demonstrates the impact of globalization, racial contempt, and alienation, illegal immigration, diasporic communities, hybridization, and cultural infiltration with special reference to the characters, such as Biju, who grow up within the novel, the research tool taken for the research is postmodern theoretical perspectives advocated by Jean-Francois Lyotard, Michel Foucault, and Jean Baudrillard. Applying the qualitative research method, and collecting data through the close reading of the text, The Inheritance of Loss from the context of postmodernity, the paper seeks to display how Desai limns the problems of insurgency, declining moral standard, and behavior of individuals, increasing corruption in the Indian society after its independence. The chief finding of the research is that characters like Sai and Gyan lose love, Biju loses his possessions, Lola and Noni lose their dignity and privacy of their house, Jemubhai loses his Indianness. It is expected that scholars interested to study postmodernity in Desai can take the paper as a reference.

Keywords: Alienation; Cultural infiltration; Diaspora, Hybridization; Identity crisis

Introduction

The paper is concerned to analyze the displacement, heterogeneity, alienation, and other postmodern issues in Kiran Desai's novel, *The Inheritance of Loss*. The Indian novelists of pre-Independence era mainly delineated social, political, historical, and realistic concerns in their novels, while the Indian novelists of the post-Independence period depicted the human personality and inner realities of life (Das, 2003; Paranjape, 1998). Kaushik (2012) traces out Kiran Desai addressing the psychological and sociological conflicts in the life of an individual. Das (2003) assesses that a number of women writers such as Kamala Markandaya, Nayantara Sahgal, Anita Desai, Shashi Deshpande, Githa Hariharan, Shobha De, Suniti Namjoshi, Arundhati Roy and Kiran Desai made a significant contribution to Indian English Novel in the post-Independence period by projecting female experiences such as alienation, identity crisis or an individual struggling in their novels. Kiran Desai has emphasized the core issues of individuals in the novel, *The Inheritance of Loss* published in 2006.

The Inheritance of Loss deals with the flux of modern life, the quest for stability and moorings and the unresolved question of identity, both individual and national (Jayraman, 2011). The narrative moves

back and forth from Kalimpong, India, to England and America to exemplify how the Western world reinforces its presence into the Third world in varied ways. The character, Jemubhai, Sai's grandfather, exemplifies how the West attempt to colonize the East. Jemubhai's cook, Biju loses his possessions, Lola and Noni lose their dignity and privacy of their house, Jemubhai loses his Indianness. There is a kind of shift from sociopolitical concerns to the inner life of human being, man's alienation from his class, his society and humanity at large in the novel (Asghar, 2002). Despite being set in the mid-1980s, it seems to be the best kind of post-9/11 novel. In addition to vividly representing the homelessness or social exclusion of the displaced or disgraced people of the contemporary world, the novel, *The Inheritance of Loss* has demonstrated the global scenario and multiculturalism (Shalaini, 2009). The rationality of the paper lies in surveying how contemporary problems such as sense of isolation, diaspora from the point of view of illegal immigrants, loss of homeland, and the feelings of marginality are addressed in Desai's novel, *The Inheritance of Loss*.

Literature Review

Since its publication, the novel, *The Inheritance of Loss* has been widely and reviewed by many media and literary critics. Some critics deem that the novel focuses not on the individual's story but on how several people make sense of them, view the world around them, and deal with the difficulties that they confront with contradictions. Srivastava (2017) describes it as a magnificent novel of human breadth and wisdom, comic tenderness and powerful political acuteness. Tonkin (1991) scrutinizes *The Inheritance of Loss* as "a book about tradition and modernity, the past and the future, and about the surprising ways both amusing and sorrowful, in which they all connect" (para. 1). On the other hand, critics like Bhat (2018) note the novel, *The Inheritance of Loss*, addressing contemporary issues, especially in the Indian subcontinent. Kiran Desai's new novel manages to explore, with intimacy and insight, just about every contemporary international issue: globalization, economic inequality, fundamentalism, and terrorist violence (Bhat, 2018). Regarding the content and style of the novel, Walter (2006) remarks *The Inheritance of Loss* as an ambitious novel that reaches into the lives of the middle class and the very poor; an exuberantly written novel that mixes colloquial and more literary styles (para. 1). The blend of informality with formality offers the readers the insight to plunge into the problems of the characters.

Some critics have reviewed the characters of the novel linking their situations to contemporary people's situations. Umme (2015) surveys the characters of *The Inheritance of Loss* facing anxiety or tension to adapt a new environment of the migrant land or adjust to new customs or norms and at the same time seeking to keep contact with their motherland. The plot of this novel is written in such a way that it enhances the novelist to move on the right path. The characters look divided between their present life and past memories due to the influence of globalization or immigration (Sharma, 2015). Kiran Desai has minutely described the traumatic experiences of the immigrants looking the history backward and forward. Kiran Desai has established another fact that the immigrants not only feel isolated, alienated and marginalized in a foreign country but also people realize those mentioned things in their own country (Umme, 2015).

Sharma (2016) notices feminism, alienation, identity crisis are some of the thematic concerns of the Indian women novelists today. Desai's works offer a brilliant analysis of the tug of war between the Eastern and Western culture, tradition and modernity, the colonial past and the postcolonial present

(Sanasam, 2009). The central concern of her works is the quest for identity, the desire for freedom and space. The author is able to depict the tensed life of the immigrant life as demonstrated in the character of Biju and diasporic attitude as seen in Haresh-Harry. She creates several parallel narratives moving with ease between Kalimpong, New York, England and Phiphit.

Though some critics have noticed the quest of identity and dislocation in the novel, *The Inheritance of Loss*, they have not researched the novel extensively from postmodern perspective. Hence, this paper aims at surveying various aspects of postmodernism such as impacts of globalization, racial contempt and alienation, illegal immigration diasporic communities and hybridization, cultural infiltration through Western products in the novel, *The Inheritance of Loss* and their impacts on the Indian lives and cultures.

Materials and Methods

This study develops a theoretical modality based on postmodernism. The primary datum of this research has been the novel, *Inheritance of Loss* by Kiran Desai. The systematic sampling method is used to justify the working hypothesis. This paper applies a qualitative approach to research by using the primary resource and secondary resources such as reviews, literature of the novel from journals, websites commentaries. Its delimitation primarily lies in studying the text from postmodern perspectives

Postmodernism as a Tool

Postmodern theorists mark contemporary literature reflecting heterogeneity, contradiction and instability. According to Lyotard (1979), modern art presents the unrepresentable as a missing content within a beautiful form while postmodern art presents the unrepresentable by forgoing beautiful form itself, thus denying what Kant would call the consensus of taste (p. 5). Postmodernism has been presented as a period, a new aesthetics, a theory, a philosophy, a new epistemology (Lyotard, 1979). Habermas (1987) argues that postmodernism contradicts itself through self-reference, and notes that postmodernists presuppose concepts they otherwise seek to undermine, for example, freedom, subjectivity, or creativity. Foucault's conception of postmodernism is based on stressing the unexplainable gap between the past and present. Foucault (1961), in his *Genealogy*, focuses on moments of discontinuity, local memories and otherness in order to disclaim the general historiographical uniformity and hierarchies. Foucault employs historical research to open possibilities for experimenting with subjectivity. Baudrillard (1994) presents hyperreality as the terminal stage of simulation, where a sign or image has no relation to any reality whatsoever, but is "its own pure simulacrum" (p. 6). The postmodernist theorists mainly focus on the disconfirming homogeneity of society, instability of knowledge, and instability of perceiving reality.

The theorists mentioned above are the valuable tools used to analyze how the major characters Desai's novel *The Inheritance of Loss* suffer from heterogeneity, contradiction, alienation, the conflict between their repressed sexual desires and their family relationships in realities.

Results and Discussion

Kiran Desai's novel, *The Inheritance of Loss* offers ways to rethink modernity, globalization and multiculturalism challenging the dominant Western view about it being progressive and beneficial. A researcher the postmodern trend of "disconfirming homogeneity of society" (Foucault, 1961), highlighting "instability of knowledge" (Lyotard, 1979, p. 26), and "instability of perceiving reality"

(Baudrillard, 1994) in Desai's novel. Jemubhai Patel had traveled from Phiphit to Cambridge at the age of 20 and he was the first son of his impoverished community to join the Indian Civil service. But life in England wrecked him and scarred him for the rest of his life. He consciously discarded everything Indian beginning with the pungent packet of "puris and pickles" (p. 35) his mother packed for his ship journey. He felt humiliated at the home-made stuff and was furious at the inappropriate gesture of his mother, "undignified love, Indian love, stinking, unaesthetic love" (p. 38). In England he grew stranger to himself, disliking his skincolour and accent. He began to wash obsessively concerned that he would be accused of smelling. He worked twelve hours a day and became withdrawn, "the solitude became a habit, the habit became the man, and it crushed him into shadow" (p. 39). He felt intimacy unbearable. Jemubhai Patel worked at being English with the passion of hatred and for what he would become; he would be despised by absolutely everyone, English and Indians both. According to Cahoon (2003), postmodernist literature exposes a lack of absolute truth and traditional authority. Jemubhai is a representative of the colonial hangover. He lacks absolute truth and traditional authority. A major tenet of postmodernism, alienation and estrangement (Foucault, 1961), can be observed in the novel. On his return home, he found his father's illiteracy shameful. He found in his wife an epitome of all he disliked in his Indian-ness. So he raped her from behind the veneer of anger and disgust. He repeated his violence imposed upon her is directed "to teach her the same lessons of loneliness and shame he had learned himself" (p. 170). Finally, it led to her suicide which he chose to believe was an accident. In the era of post 1980s, the failure of love, sex and marriage are boldly described by the Indian novelist, Kiran Desai (Sharma, 2015). Years later a parallel story is created in the life of Biju, the son of Jemubhai's cook. He was deemed the luckiest boy in the world when with all his fake documents and cooked stories he got his visa to "Amreeka" (p. 171). When he arrived at the airport, he felt abandoned among foreigners when Nandu asked him to go back. He had to manage with a job the kitchen of a restaurant and live in shabby conditions. When the police came he was asked to "quietly disappear" (p. 172). Biju was ill-equipped to meet the "whole world" in the basement kitchens of huge restaurants in unhygienic conditions. There was a huge gap on the different floors, "on top, rich colonial, and down below, poor native" (p. 21). He was constantly thrown out of jobs, always afraid of cops and he felt, "year after year, his life wasn't amounting to anything at all" (p. 268).

According to Woods (1999), an element of postmodernism is the challenge of surviving in alienation. Biju struggles against the challenges of alienation and subordination. He knows that he has to survive as the "Whiteman's burden" (p. 21). He felt that the "White people looked clean because they were whiter; the darker you were, Biju thought, the dirtier you looked" (p. 186). He had nothing but padding of newspapers down his shirt to protect himself. But even this would not help when he worked as a delivery boy and "he began to weep from the cold and the weeping unpicked a deeper vein of grief - such a terrible groan issued from between the whimpers that he was shocked his sadness was so profound" (p. 51). Biju's harrowing experience in America is an example of intense solitude. So far from experiencing economic opportunity, their lives serve as a trauma, a challenge to survive. Biju's and Jemu's experiences are similar despite their generation gap, and it propagates the view that things haven't changed. The view of the movement as a symbol of liberation, freedom and widening of horizons does not hold (Sharma, 2015).

The postmodern literature deals with the issues of the migrants (Tonkin, 1991). The novel pokes into the problem of illegal migrants which is a result of the process of globalization. Kiran Desai exposes the complexities of the law and the Green Card syndrome. All Biju's documents were fake and his stay in America was illegal. He and many others are influenced by the American Dream. In fact, the cook believes in the Dream and his son is the medium of the execution. He is ready to be exploited to realize the dream. It is a major factor in attracting to foreign countries. Biju's employers exploit his undocumented status to keep him silent and subservient (Jayraman, 2011). Biju and his inmates would hang up in fear that the immigration had a "superduper zing bing peeping high-alert electronic supersonic space speed machine that could Transfer Connect Dial Read Trace the number through to their Illegality" (pp. 90-91). Desai represents the undesirability of illegal immigrant by the host country and other illegal immigrants. From other kitchens, Biju was learning what the world thought of Indians:

In Tanzania, if they could, they would throw them out like they did in Uganda.

In Madagascar, if they could, they would throw them out.

In Nigeria, if they could, they would throw them out.

In Fiji, if they could, they would throw them out.

In China, they hate them.

In Hong Kong.

In Germany.

They don't like them. (p. 77)

This made Biju learn the lessons of separation, pain, exploitation and loss. Immigration evokes images of dislocation, homelessness and inferiority. Desai not only shows the pain of the immigrant shadow class but also the life of the diasporic community. Ghosh (1989) observed that the huge demographic dislocations of modern times represent an important force in world culture (p. 73). Desai showcases the synthesis of a hybrid community, a global society that is really a myth concealing the hazards of discontent, sociocultural imbalance destroying social order and dignity. Hybridization was the ensuing phenomenon. The present and the past cultural practices are integrated in the novel. Desai describes the Indian girls abroad who "donned a sari or smacked on elastic shorts...could say 'Namaste' as easily as Shit" (p. 50). Harsh-Harry as his name suggests used both names and both lifestyles creating a "fake version of himself" (p. 268). He ran an all-Indian food shop in America and tried to retain some of the Indian-ness but his daughter was totally Americanized. The second generation has no connection with the motherland of their parents. They no longer want Indian boys, "a nice Indian boy who's grown up chanting with his aunties in the kitchen" (p. 50). Through Biju we come to hear of "Basil samosa, Chillisauc" (p. 50) suggesting the new age hybrid cuisine. But for Jemubhai it was disorientation, a loss of the east.

Stoican (2012) observes that one of the most powerful moves Desai's novel makes is to insist that the shift from colonization to postcolonialism to globalization is hardly indicative of a sort of global progress but a continuation of the old order of things. Many times the Westerns try to impose their superiority over other cultures. This is observed in the various instances of cultural infiltration. Sai learns at a very young age that "cake was better than ladoos, fork spoon knife better than hands. English was better than Hindi" (p. 33). The judge, Jemubhai only has "Angrezikhana" and prefers his bed tea in the morning. Even the cook considers his working for Jemubhai a "severe comedown" since

his father had “served white men only” (p. 71). The adoption of colonized psyche is demonstrated in the utilization of foreign goods. Lola and Noni invested in British jams and branded clothes. Every time Lola and Noni went to England, they brought back food, literature and politics which signify the influence of Englishness (Jayraman, 2011). In fact, Lola was the Anglican version of Lolita and her house had a French name, Mon Ami. Her daughter Pixie alias Piyali Bannerji was a BBC reporter and she prided herself on her daughter’s account. In fact, she advised her daughter to leave India because “India is a sinking ship” (p. 47). Sai and Jemubhai are unable to communicate in their local language. All the delineation of the events exhibits the psychological colonization of the characters. They imagine themselves to be a part of England rather than citizens of India and hence they feel distanced from the land of their birth. Post-colonialism is another aspect of postmodernism (Crossley & Leon, 2004). Here Desai questions the colonizing culture and cultural authority. Gyan asserts that the real hero of the Everest mission was Tenzing and not Hilary: “Tenzing was certainly first, or else he was made to wait with the bags so Hilary could take the first step on behalf of that colonial enterprise of sticking your flag on what was not yours” (p. 46). Desai as a post-colonial writer focuses on India and Indian communities in the world (Asgar, 2002). Even if Desai talks of England and America, she presents it from the point of view of a migrant. Hence, Jemubhai had hardly seen the gardens or churches or lakes that England was so famous for. Biju’s life was in the basement kitchens of American restaurants. The tacitly underwritten colonial exploitation is still visible. Violence becomes the norm. There is not much difference in the way the rebels and police treat civilians.

Ecological consciousness has been a dominant issue in the new mode of postmodernism (Tarter, 1996). The novel, *The Inheritance of Loss*, is also eco-centered. It is set at the foot of the Himalayas. Nature is often personified. “Though natural beauty predominates, the concern is also that man is responsible for the destruction of nature” (Vasant & Game, 2020, p.42). GNLFF and the protest rallies affected the silence and nonviolence of nature. It led to the destruction of the three Ts: tea, timber and tourism for which the land was famous. Nature is here subservient to human emotions. As the seasons changed, the incidents of horror grew worse. The main issue is of man versus nature and the message that the destruction of nature will eventually lead to the destruction of man. Desai is a diasporic post-modern writer with a powerful mastery over language. Indeed as expressed by the jury of the Booker Prize, the novel registers the multicultural reverberations of the new millennium.

Displacement and Insurgency in The Inheritance of Loss

The sense of place is given importance by Desai in the novel, *The Inheritance of Loss*. Postcolonial literature is concerned with the issue of place and displacement (Crossley & Leon, 2004). Desai muses on the concept of India in this global world. The movement of the story between vast geographical dimensions is an indication of this. Each character finds himself or herself displaced: Sai from convent to grandfather’s home, Jemubhai from India to England and back, Biju also from India to America and back. Sai’s belief is justified in the life of the characters that life is more often defined by loss than by fulfillment.

Insurgency is another important postmodern issue dealt in the novel (Lyotard, 1979). Almost half of the characters refer to the Gorkhahand movement directly. *The Inheritance of Loss* opens with a newspaper report dated February 1986:

In Kalimpong high in the North Eastern Himalayas, where they lived the retired judge and his cook, Sai and Mutt there was a report of new dissatisfaction in the hills, gathering insurgency, men and guns. It was the Indian Nepalese this time, fed up with being treated like the minority in a place where they were in a majority. They wanted their own country or at least, their own state in which to manage their own affair. (p. 9)

The Gorkhaland movement took roots in the demand put forward by the Gorkhas living in India for a separate state. It was led by Gorkhaland National Liberation Front GNLF. The reason was the dissatisfaction over the way they were treated by the government (Jayraman, 2011). Their leader in his speech addressed the militant procession: "The Nepalese of India, we are laborers on the tea plantation, coolies dragging heavy loads, soldiers. Are we allowed to become doctors and government workers, owners of the tea plantation? No" (pp.159-60). The movement distinguished Darjeeling Gorkhas from Nepalis living in India. They preferred to call their language Gorkhali instead of Nepali.

The demand of the characters for the Gorkhaland is a creation of their hyperreality. Baudrillard presents hyperreality as the terminal stage of simulation, where a sign or image has no relation to any reality, but has its own pure simulacrum (p. 6). In the Eight Constitutional Amendment in 1992, Nepali continued to be the name of the language used. They couldn't attain their own administrative identity. This again led to the demand for Gorkhaland. They started processions shouting slogans, "Gorkhaland for Gorkhas". They became violent and militant and dressed in guerilla fashion. In the novel, the movement becomes sharper due to the presence of Gyan, who had initially been shown as a Maths tutor to Sai and later her lover. His early image is a contrast to the final picture that emerges when he feels ashamed of his relationship with Sai, ill-treats her and is seized by a desperate need to protect his masculinity and adulthood. The real reason lay somewhere else in the past. Gyan's ancestors had come to Darjeeling from Nepal because they were motivated by the promises of better jobs but had been forced to join the Army by the British government. They were also lured by the wealth and comfort. For years, the family was committed to a life of wars. But they never got the due respect or deserving wages. So the anger for his grandfather's death, the failure and shame for his father and the hatred for their abjure poverty had raised his fury (Jayraman, 2011). Provoked by the lack of justice as an individual and community, he had betrayed Sai and disclosed to the GNLF members that there were guns in Cho Oyu. A group of young boys had entered the judge's house and misbehaved grossly. They took everything they could, cigarettes, drinks, and ordered the cook for tea and snacks and forced the judge to say, 'Jai Gorkha'.

A few weeks later, all economic activity had come to a standstill. Children were withdrawn from boarding schools, the electricity department was burnt down and there was widespread looting. Overnight hut-tents mushroomed over the land in front of Mon Ami. When Lola went to the Gorkha Pradhan to complain, she was ridiculed and humiliated. As incidents of horror increased the quiet Kalimpong turned into a ghost town. A nationalist movement became a platform to vent old hatred and rage. Lola was always suspicious of the locals, "I tell you, these Neps can't be trusted. And they don't just rob. They think absolutely nothing of murdering, as well" (p. 45). Gyan felt that the patriotism was false and "the frustrated leaders (were) harnessing the natural irritation and disdain of adolescence for cynical ends" (p. 157). But the situation had aggravated greatly and the police now were on the go to weed out the rebels. They were caught in the mythic fight of the past versus the present and justice

versus injustice. Kiran Desai relates a significant chunk of the history of India of the 1980s. Desai's "preoccupation with history is similar to Rushdie's in his fiction" (Vasant & Game, 2020, p. 28).

Struggle for Identity in The Inheritance of Loss

Desai portrays the terrible loneliness of the migrants and their struggle to create their identity in *The Inheritance of Loss*. Postmodernism seeks to explore subjectivity, freedom and quest for identity, surpassing the structures of knowledge and power (Habermas, 1987). Sai was put in a convent at the age of 6 but two years later due to the untimely death of her parents, the nuns had sent her to live with her grandfather in Kalimpong. Desai portrays the terrible loneliness of Sai, "in a country so full of relatives, Sai suffered a dearth" (p. 128). She is described as a lonely soul without family. She had no proper education or an environment to get fostered. She was dumped in Kalimpong with a bunch of old people and had to find her moorings on her own. Biju had gone to a foreign land leaving his country. He felt abandoned among the foreigners. But he suffered all this for the sake of a better life. Kiran Desai depicts the feeling of love and infatuation in the young people in the novel. Gyan the maths tutor came to Sai's life at a time when excessive reading was making her restless. She was sixteen and he was twenty:

She produced a powerful effect on him and gradually they played the game of courtship, reaching, retreating, teasing, and feeling how delicious the presence of objective study and in a week or two, they were shameless as beggars, pleading for more. (p. 129)

Desai delineates the passion and mutual attraction felt by both Sai and Gyan in poetic language setting on an inventory of endearments and nicknames. They roamed around together and "when they would finally attempt to rise from these indolent afternoons they spend together, how difficult it was to cool and compose themselves back into their individual beings" (p. 130). Desai like an expert artist also displays how "love was the ache, the anticipation, the retreat" (p. 3). All the beautiful feelings of love evaporated in the highs of idealism that Gyan felt. In the wake of the Gorkhaland movement, he became a representative of the insurgent group of Nepalis who fought for Gorkhaland. He got caught in the fight for land but it was without any real commitment to or understanding of the cause. But he felt masculine and became ashamed of his relationship with her. His quest for identity expressed itself through powerful and violent usurping of goods from the rich, resisting Westernization, directionless vengeance and violence towards Sai (Sharma, 2015). He called her a "fool" and said that he was fed up with her: "The chink she had provided into another world gave him just enough room to kick, he could work against her, define the conflict in his life that he felt all along" (p. 260). In fact, it was a misguided emotion of which she was not the cause. His lack of job and social status seemed larger in the presence of her status and luxury. She defined and sharpened his hatred for the Anglicised Indians. Sai was distraught at the loss of love. And it is loneliness, loss and rejection that taught her the reality of life. When she accused him that he hated her, he pushed her away as he saw in her "a mirror that showed him himself too clearly for comfort" (p. 262).

Kiran Desai is not a writer of collective family social ethos. Rather her hand works with surety in the description of individual struggle to render the gap between past and present. Her theme echoes Foucault. The conception of Foucault (1961) on postmodernism is based on stressing the unexplainable gap between the past and present. Biju struggled in the foreign land for food, space, respect, friends and

most of all an identity but was unable to have anything at all in the end. Jemubhai struggled between his fight of East versus West. He stuck on to an Anglicized image and couldn't change back again nor adapt the best of both gracefully. He is a lonely and tragic life of a recluse on the foot of the Himalayas. Jemubhai's sense of alienation is portrayed in the opening images of the novel that show him with a chessboard "playing against himself" (p. 1). Alienation is portrayed in two ways, alienation from self and from others. Jemubhai loses himself in acquiring the Western persona (Sharma, 2015). In this process, he is distanced from all his family members. He feels connected to his dog, Mutt and detached from his power of contact with human beings.

The Postmodern narrative is disintegrative. The disintegration of narrative elements, the loss of a continuous meta-narrative breaks the subject into heterogeneous moments of subjectivity that do not cohere into an identity (Lyotard, 1979). Desai's novel has many hilarious accounts, witty dialogues and humorous descriptions. Sometimes it is satiric in nature at times bizarre: "He gave her bits of dough to roll into chapattis. ... Now you've made map of Pakistan. Well Dog Special Roti" (p. 56). Desai breaks the popularly held notion that women do not write in the comic strain. Stylistically Desai employs many modernist tools. For instance, she uses capital letters in the middle of the sentence or the whole sentence for emphasis: "I don't NEED to go" (p. 154). Desai also uses Indian slangs like "mia-bibi" (p. 9), "Baap re" (p. 11), "Humara kya hoga" (p. 8) and translation of regional idioms.

The Inheritance of Loss is a study in loss, a loss of cultures, identities, relations, bonds, values, peace and faith. And with loss comes insecurity and uncertainty. The sense of loss is inherent in every character, struggling to survive in an unsure world. In the depiction of Vasant and Game (2020),

Sai and Gyan lose love, Biju his possessions, Lola and Noni their dignity and privacy of their house, Father Booty all that he had in India and had nothing left but his memories, Jemubhai loses his Indianness and in the larger context North East lost Tea, timber and tourism. (40)

The title of the novel elucidates the loss of biological or traditional inheritance and suffering of women in the Indian societies. Desai is able to observe contrast between the masculine tradition and the feminine culture. Inheritance is a word with positive connotations in the normal sense but here it is juxtaposed with ideas of loss.

Conclusion

Kiran Desai's *The Inheritance of Loss* not only displays the postmodern elements, such as heterogeneity, dislocation, alienation, displacement, insurgency, fragmentation, nomadic life and identity crisis, but also its direct or indirect impacts in the culture of the Indian society. The novel portrays a lack of faith in religion and declining moral standards and behavior of people in the contemporary world and how this has been creating an impact on future world literature. This text underlines the de-centered position of characters within the technological complex and the changing culture rule which have affected human identity, blurring our thinking and made us instrumental objects. The postmodern protagonist's meaningless motion, looping pursuit for the false truth, identity-less and hoarding of material things detaches them from actual lives and reality. At present, we all find ourselves in the positions of the characters like Bilu, Sai as presented in the novel. We want many things but we don't know what we searching for. We have made our lives quite insecure, cruel, and destructive. Running for a better future, we have lost our identity and have been living like the second-class people. Therefore, marginalization,

insecurity and segregation experienced by women have been effectively depicted in the novel. The emergence of new woman in the fast changing social milieu, the pain inflicted upon the immigrants in other worlds is suggested by the novelist through her attack against the colonizing tendency.

Acknowledgement

The researcher is thankful to the editors of NUTA journal for providing the valuable comments and suggestions on the earlier draft of the article through the double blind peer-review. The researcher acknowledges the editors for meaningful guidelines. The researcher has no conflict to disclose.

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