

**Tribhuvan University**

**Transference of Desire in *Inheritance of Loss***

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## **Abstract**

Every man wants to live a happy and satisfied life. Everybody tries his/her best to find it but the quest is always checked by different circumstances. So the seeker always goes for the alternatives in finding them. It is the human psyche that plays the most significant role in being a happy man. The dissection of man due to psychic conflict can obviously be seen in his behaviors and relations. For him distortion, disguise and transference of his desires become inevitable to be a satisfied man. This research depicts the unconscious desires of the central character, the Judge who is guided by his colonial mentality of the past but now he lacks them all. So, he shows the innocent representation by transferring his suppress desires which is essential for him to be happy and satisfied.

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## I. Introduction

The purpose of this study is to show the protagonist transference of desire in search for a pleasurable and satisfied life, which is rarely, achieved for him in Kiran Desai's novel *The Inheritance of Loss*. For this satisfied and pleasurable life, he goes on searching one alternative to another alternative. For the search of alternatives, the unconscious desires which are buried in the mind, either restricted by the societal norms and values or the childhood experiences play a vital role. Such type of unconscious desire which disguises itself or otherwise it shows innocent representations. The protagonist of the Kiran Desai's novel *The Inheritance of Loss*, the judge, too, longs for the same happy and pleasurable life but he hardly achieves it. He had a very happy family life and respectable status of the judge in England in the past. But at present, he does not have his past days with him. He lives in an isolated place. The psychic conflict between the past and the present results him into non-meaningful human relationships with other fellow human beings. That leads him towards the endearment to a pet dog Mutt. He transfers his desire to Mutt.

Human psyche is the dominating factor that influences his/her behavior. Every behaviors of the present are the outcome of the unfulfilled desires of the past. Psychoanalysis, the study of human psyche, though, initially developed as a therapeutic technique for the treatment of the hysteria patient, expanded later as a technique to approach a literature and a literary art, popularly known as a psychoanalytical criticism, is a perspective to explore human mind. In the views of Rayan Michael it is:

Concerned with dynamics of interpersonal relations and with the ways self is formed through interactions with its familial and socio-cultural environment. Depending on the school of psychoanalysis one needs the study of mind's operation in the literature should be concerned either with unconscious and the instinct or with the family, personal history and social world.(103)

His definition is multidimensional which covers overall areas to be studied in psychoanalysis. The relationship between psychoanalysis and literature is thus very close.

In the same regard, giving more dynamic definition of psychoanalytical criticism, Terry Eagleton writes:

Psychoanalytical criticism encompasses: analysis of the motives of an author, of readers and fictional characters, relating a text to feature of the author's biography, such as childhood memories, relationship to the parents: the nature of the creative process; the psychology of readers' response to literary text, to unearth latent meaning; analysis between various authors in a literary tradition; examination of gender roles and stereotypes and the functioning of the conscious and unconscious. (qtd. *Literary Theory* 572)

The unconscious is the major force behind the creation of the literature and the other arts. The unconscious is the place where all the imagined fantasies, fulfillment of wishes that are Denied by the reality or prohibited by the social norms are buried. Such buried forbidden wishes come into conflict with the author's mind and such centered wishes disguises their real motives and object from the conscious mind. The chief mechanisms that affect these disguise of unconscious wishes are displacement, condensation and symbolism. condensation is the omission of parts of the unconscious materials and fusion of several elements into a single entity. Displacement, in Freudian sense, is the substitution for an unconscious object of desire by one that is acceptable to the conscious mind. The third mechanism is the symbolism which is the representation of repressed mainly sexual objects of desire by non sexual objects which resembles them or are associate with them in prior experience. In short, the psychic mechanisms discharge its unconscious contents in various ways and manners.

Discussing on the creation of literature and other arts M. H. Abrams writes:

Literature and the other arts, like dreams and neurotic symptoms, consist of the imagined or fantasized fulfillment of wishes. Such wishes that are either denied by reality or are prohibited by the social standards of morality and propriety. Such forbidden mainly sexual wishes come into conflict with, and are repressed by the censor in to the unconscious realm of the artist's mind, but are permitted by the censor to achieve a fantasized satisfaction in distorted forms which serves to disguise their real motives and objects from the conscious mind.(A Glossary of literary Terms, 248)

Freud asserts that artist possesses special ability to sublimate original sexual goal to non-sexual goals. Such ability to sublimate such personal elements makes them capable of satisfying the unconscious desire of the people other than the individual artist. Thus, artistic creation gives solace to the unconscious of the writer as well as the reader. So, literature and art may serve the artist as the mode of fantasy that opens "the way back to reality" (249).

Since, the present study is an inquiry into Kiran Desai's canonical text *The Inheritance of Loss* in which every action and event is analyzed from psychoanalytical point of view. In this project the researcher will borrow key concept of Sigmund Freud and Jacques Lacan who ruptured the conventional boundary between literature and medical science. It is deemed appropriate for a literary text, meant to be viewed, interpreted, and analyzed, to sort out key factors for own's downfall, inter and intra personal relationships and regression. Furthermore, the researcher will try to explore the root cause of painful and anguished mode of living of the protagonist, the judge. The novel forecasts the protagonist, the judge and his latent motives into manifest form.

Desai as a novelist is a successful contemporary Diasporas writer. She was born in New Delhi India in 1971. She was educated in London and various universities of the USA. She attended a creative writing program in Virginia, where she started penning her first novel



"*Hullabaloo in the Guava Orchard*." The present novel *The Inheritance of Loss* is her second novel attracted the attention of the various critics and readers of all over the world. The same novel has been awarded with the very prestigious Man Booker Prize for 2006, marking Desai the youngest woman writer to have ever received the 5000 pound award.

The present novel *The Inheritance of Loss* mostly having set in the town of Kalimpong in the north east India close to the Nepali Boarder is a story of depth and emotion, hilarity and imagination, love and longing, futility and loss. The most colorful characters like, an embittered old judge; Sai, a sixteen years old orphan grand daughter; a chatty cook; and the cook's son, Biju, who is hopping from one miserable New York restaurant to another, are the central focus of the novel. The judge's frequent revisiting his past and his role in Sai and Biju's interwoven lives are the dominating aspects of the novel.

No sooner, the arrival of Sai sets the judge down the memory and he remembers making his journey to England as a young lad leaving his hometown of Philphit in the western Indian state of Gujrat. The Judge's solitary character combined with his extreme synness is so intense that he soon involves into a totally self centered cynical person. "He envied the English. He loathed the Indians. He 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", Desai writes. Nevertheless, he strikes up a tentative attachment to his grand-daughter perhaps because she is a lot like him, a westernized Indian an estranged Indian living in India.

Besides the story of the Judge, a brief crush between Sai and Gyan, her tutor is very interesting. The politics of the movement envelop the relationship, Gyan ends up being transferred by history and finds himself rallying for the causes of fellow Nepali Indian who seek to have their own country or at least their own state. Desai's book captures some of the

history of the Gorkha National Liberation Front (GNLF) revolution of 1980s which led an often very violent movement seeking a Nepali state.

Arguably the most dominating portion of the book is the condition of an illegal immigrant who has no future in his own country and who must endure deplorable conditions and semi-servitude if he is to work illegally in the USA. Biju frequently suffers either by the employers or by the cops in the USA. So the act of immigration, often presented as a heroic act is presented as oppositely in the novel. Similarly, Desain is not just in the detailing of Biju's life alone but subtly contrasting his life with his father, the cook. While seemingly shake off the burdens of poverty and classed, are beautifully portrayed. Desain is at her best when showing how even globalization can not solve the trappings of class.

Regarding the novel Pankaj Mishra comments:

Kiran Deshain's extraordinary new novel manages to explore, with intimacy and insight just about every contemporary issues: globalization, multiculturalism, economic inequalities, fundamentalism and terrorist violence ...Desain' novel seems lit by moral intelligence at once fierce and tender... Desain's prose has uncanny flexibility and poise ... Marvel at Desain's artist power. (New York Times,11)

The conflict between the first world and the third world is associated with regard to various issues. This tension is pronounced particularly through the various characters like the Judge, Biju, Sai etc. in the book. The characters coming back to India from western metropolitan can not maintain harmonious life in India. Contrastingly the characters going western metropolis as an illegal immigrant also have similar desperate situation there. In the same vein, Sandip Roy put:

It is the class of civilizations, even empires ... The idea of an old empire, the British one collides against the nouveaux riche American one. The story

ricochets between the two worlds; hold together by Deshain's sharp eyes and even sharper tongue... This is substantial meal, taking on heavier issue of land and belonging, home and exile, poverty and privilege, and love and the longing for it. (San Fransco Chronicle front page review,1)

Desain's insight on cultural issues is very remarkable. Detailing all the character's from minute vision: their personal attributes to social and emotional aspects are penned with its sight, sound and smell. As Jenifer Berman remarks.

[An] exceptionally talented writer... she does not falter... penning a book that is wise, insightful and full of wonderfully compelling and conflicted characters.... The Inheritance of Loss distinguishes her as a writer of note.... A deft and often witty commentary on cultural issues.... Abundant with illuminating detail and potent characters... with its razor insights and emotional scope The Inheritance of Loss amplifies a developing and formidable voice. (Los Angeles Times 6)

Contemporary issues like nationhood, modernity, class personal identity, globalization, multiculturalism of the present world have been much talked by many critics with much attention in the novel. But my claim in this novel is that the protagonist the judge is the person who is doomed by his own unconscious desire. His broken relationship with other fellow human beings is the outcome of his own past life. A man is a social creature. He cannot live an entirely isolated life. For him, any object besides him is required so that he could love for, any object to transfer his desire of love. So, in the novel, the protagonist, the judge, transfers his desire to a pet dog Mut.

Before entering into the next chapter, I would like to define some key terms related to my study. The key terms of study will be self desire, Identity, and transference Self, as new

oxford dictionary defines is a person's personality of character that makes them different from other people or the type of person you are, especially the way you normally behave, look or feel. It can also be taken as ego, subject, memory, mind, I, awareness, consciousness, and the knower. So, it is the mental activity that manifests through behavior Identity, is the knowing who or what somebody and something is. It is the characteristics, feelings, beliefs that distinguish people from other" (New Oxford Dictionary 7<sup>th</sup> Edition.) Similarly, consists of both conscious and unconscious. The unconscious desires are more powerful than the conscious one. The term Transference Ubertraging appears for the first time in The Interpretation of Dreams where for some reason it is translated as transcript. Freud describes transference variously as suggestion, repetition resistance, love and finally as a combination of all of these.

This research has been divided into four chapters. The first chapter presents a brief introduction including the literature review and a discussion on the propriety and significance of the topic and its hypothesis. The second chapter will deal with the discussion of theoretical tool for this research will be the theories of Freud and Lacan related to transference for analyzing the transference of the desire of the protagonist, the judge. The third chapter will apply the theoretical tool to the text and prove the hypothesis. Finally, the last chapter will be the conclusion of the research on the basis of chapter three.

## **II. Transference: A Psychoanalytical Mode**

Psychoanalysis is philosophical critical approach that deals with the in- depth exploration of human psyche functioning and its consequent impacts on the modes of living. This philosophical project is indebted to Austrian philosopher Sigmund Freud whose concept of psychological investigation of patient is later on, developed as a usual approach to read and interpret literature. Page retains Freud's meaning of psychoanalysis in the following lines;

It is, first a school of psychology that emphasizes the dynamic, psyche determinants of human behaviour, and the importance of childhood

experiences in molding the adult personality. Secondly, psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, psychoanalysis is a method of interpreting and treating mental disorders, especially psychoneurosis. (Abnormal psychology, 179)

In this sense, Freud defines psychoanalysis as multidimensional phenomenon that not only treats with mental disorders but also investigates all human unconscious activities that determines human behaviors.

After Freud, other theorists and critics interpreted and reinterpreted the notion of psychoanalysis with different new modes and structures. Among them, Jacques Lacan gave linguistic touch to the Freudian theory of psychoanalysis as

Psychoanalysis is the science of the mirages that appears within this field. A unique experience, a rather object one after all, but one that can not be recommended to those who wish to be the principal of a man's follies, for, by revealing itself as a kin to a whole gamut of disorders, it throws light upon them. (Ecrits, 119)

As giving a new height to psychoanalysis of Freud Lacan defines it as a science of mirage that reveals itself of human follies and disorders at the level of structure of human psyche.

According to Freud, transference is a process of exploration of the unconscious mind exploration of the self- experience of the patients which is referred as self object transference. It reflects the deprivation of the desired object of the past. In the self- object transference the past emerges in the present. Freud believed that unconscious motive and the feeling people experience have an enormous impact on the personality. He was the first modern psychologist to suggest that every personality has a large unconscious component. Life includes both pleasurable and painful experiences. For Freud, experience includes feeling and thoughts as well as actual events he believed that many of the experiences, particularly the

painful episodes of childhood, are forgotten or buried in the unconscious. But, although, we may not consciously recall these experiences, they continue influences our behaviors. The unconscious is the mental realm into which those aspects of mental are related to forbidden desires and instincts are cosigned through the process of repression. Freud has divided human mind into three parts; Id, Ego, and Superego.

Id is entirely guided by the pleasure principle and characterized by the tendency to avoid pain. Regardless of future consequences it is in search of immediate gratification of emotional need. Logic has no place in Id .since it is timeless and out of reality. As it stands for untamed passions, it is concerned with arriving at goals set out by love and hate. Id is source of desire and aggression. It is lawless a social and abnormal. Its function is to gratify our instincts.(Freud 130)

The ego is the realistic personality process. It is not as blind as Id appears to be. But is may also be defined as the part of Id that has been converted to the reality principle by the proximity to the outer world. The Id is energy source of ego and the function of ego is to satisfy the nutritional need of the body and protest against injury and to enforce repression. And the part of personality that would stop us is called superego. This is guided by morality principle. Rules, regulations, standards, values and codes society are the concerns of superego.

The major function of Id is to restore all the unconsciously collected desires in the human mind. All the anxieties, frustrations, conflicts, unfulfilled desires get restored in this part of the mind. Such repressed desires, anxieties, frustrations, conflicts always try to come out but superego always restricts it to come. But, in the form of dream, slip of tongue it comes out. According to Freud, “Dream is the royal road to unconscious” (interpretation of Dream, 165). Dream uses two main mechanisms to disguise forbidden wishes condensation

and displacement. Condensation is a whole set of images packed into single image or statement when a complex meaning is condensed into another. Displacement occurs when the objects of an unconscious wish provokes anxiety. This anxiety is reduced when the ego unconsciously shifts the wish to another object. The energy of Id displaced from one object to another object.

Other defense mechanisms discussed by Freud are repression, reactions formation, projection and regression. When a person has some thought or urge that causes the ego to much anxiety, he may push that thought or urge out of consciousness down into unconscious. This process is called repression. The person simply forgets the things that disturbs him, or pushes it out of awareness without ever realizing it. Reaction formation involves an unacceptable feeling or urge with its opposite. Another way the ego avoids anxiety is to believe that impulses coming from within are really coming from other people. This mechanism is called projection because inner feelings are thrown, or projected outside. It is a common mechanism which we have probably observed in ourselves from time to time. Many people, for instance, feel that other dislike them, when in really they dislike themselves. Lastly, regression means going back to an either and less mature pattern when a person is under severe pressure and his other defense are not working, he may start acting in ways that helped him in past. For example, he may throw a temper tantrum, make faces, cry loudly, or revert to eating and sleeping all the time the way he did as a small child. Transference of feeling originally associated with the infantile object, childhood trauma or other object of psychoanalytical investigation from its source to investigating psychoanalyst. That is way, transference activities are regressions.

Psychoanalysis is not only a theory of human mind, but a practice for curing those who are considered mentally ill or disturbed. Such cures, for Freud, are not achieved just by explaining to the patient what I wrong with him, revealing to him his unconscious



motivations. This is a part of psychoanalytical practice, but it will not cure anybody in itself. Freud is not in this a rationalist, believing that if only we understand ourselves or the world we can take appropriate action. The nub of the cure for Freudian theory is what is known as transference a concept sometimes popularly confused with what Freud calls projection, or the ascribing to other of feelings and wishes are actually our own.

Transference, generally, defined as the distortions of unconscious feeling, thoughts and behaviors from the past projected on to the present figure of the analyst, became central to the psychoanalytical cure.

In recent literary theory the concept of transference is sometimes broadened to include any process where by the analyst of a text becomes inextricably involved in the object of his/her process of analysis. This method of transference is becoming very popular in the research of literary text. Moreover, transference is acknowledged as ubiquitous in human interactions. Its meanings have provided a basis for life span development of the psychology of the self.

It should be noted, however, that whereas in Freud's writing it is the person analysed who is responsible for the transference. But in the extended concept, it is the person doing the analysis who is responsible, so that, perhaps, countertransference might be more appropriately involved. This notion first appeared in Freud writings in 1910. "We have become aware of the countertransference which arises in [Physician], as a result of patient's influence on his on his unconscious feelings [...]" (Freud: *International Journal of Psychoanalysis*, 144). He further stated that the analyst should "begin his activities with a self analysis and continually carry it deeper while he is making his observations on his patients" (144). Freudian concept of countertransference is based on and inherently developed from his theory of transference. He regards it as a dangerous phenomenon that jeopardizes the analytical process. In the future, perspective of psychoanalytic therapy, Freud defines countertransference in terms of desires that arises in the analysis as "result of parent's

influence on unconscious feelings” (144-145). To keep the psychoanalytical discourse scientific and neutral, Freud insists that the analyst must resist analysand’s unconscious transference towards him and analysand’s influence or interference. He believed that all transference reactions are determined by unconscious irrational wishes and desires based on person’s own faculty of past and insignificant relationship. Likewise, countertransference is manifested through anxiety, inappropriate and defensive behavior and distorted perception based on counselor’s unconscious conflict. In this regard countertransference is essentially an obstacle to be overcome. The physician unconsciously experiences the patient Freud argues that this reaction is caused by an unconscious and intolerable wish of the counselor to love the client which must be defended against through distancing punishing behavior. This Freudian view is commonly referred as narrow perspective, and it is still espoused by some modern classical analyses.

In modern psychoanalysis, Freud’s concept of transference is questioned what Freud does not realize is that countertransference might occur before rather than after transference, the cause instead of the effect of transference. In place of other desire through countertransference and the narrative of the unconscious, thus, inserted into the analysand eventually revolted to his own: tautological and narcissistic. This characterizes, what J B Pontails called “death of Oedipus, and triumph of narcissus” (78). Freud’s attempts can not discover an all the unconscious of the other, but the desire of himself. Instead of a reaction to transference the other’s unconscious desire, countertransference initiates an intra subjective relationship within oneself in narcissistic space of self reflexivity.

To be more precise, Freud, the first modern psychoanalyst described transference variously as suggestion, repetition, resistance, love, and finally as a combination of all of these. He used the term transference rejecting the term suggestion he did this for two purposes; first whatever the force behind hypnosis, Freud wanted to distinguish it from forces

at work in psychoanalysis; second and more importantly, the catch- all phrases suggestion appealed to as explanation of all phenomena of influence, including not just psychoanalysis but hypnosis as well, was far too vague a term and served no real explanatory power. The transference of sense or meaning, in accordance with unconscious desire which, thus, disguises itself in otherwise innocent representation.

Jackques Lacan, (1901-1981) neo- Freudian French psychoanalyst centers around his extensive reading and re-reading of Freud in the light of insights furnished by linguistics and structuralism. Lacan's project was not merely to apply these discourse to psychoanalysis but rather to enable the mutual reinterpretation of all these areas of inquiry Lacan reformulated Freud's account of the unconscious and his own account of human subjectivity in a Saussurean terminology of the connections between signifier and signified.

Lacan, is widely regarded as holding the quite opposite of Freudian view, namely it is language, or the signifier, that is paramount in analysis of the psyche of a person. It is not true that, for Lacan, every thing in the transference operates at the levels of the signifier. It is true, however that as formation of unconscious, symptoms are fully analyzable, as Freud saw, nothing but symbolic structures. What, then, lies beyond the signifier? Lacan takes Freudian inigmatic from "The Dynamics of Transference" in reference to transference that nothing is destroyed in absentia or in effigy (108). But if the symptom is just a symbolic structure, it ought to be fully displaceable from object to object and there thus seems no reason to suppose that the analyst should not simply be substitute a place market in an endless play of signifiers circulation from one object to another object. Freud is looking beyond the signifiers is that the transference not just for which and explanation in terms of pure signifying chain.

Freud sees the subject as decentered and marked by a lack. Lacan follows Freud in this regard. He moves to a more social view, with the concept of big other. For Lacan as he indicates in a very famous statement the unconscious is structured like a language. The

unconscious is as much a product of signifying systems and indeed is itself as much a signifying system, as a conscious mind: both are like language in their openness, their constant deferral of meaning, their susceptibility to changing definition, and their constitution as a system of relation. In Lacan's view "the subject is empty, fluid, and without an axis or center an always recreated in his counter with the other". (Literary Theory, 590)

Lacan's concept of psychoanalysis aims to understand the unconscious of human mind in terms of language which he derives from the growth of infant to adulthood for Lacan, the unconscious determines the subject from any position of certainty, and from any relations of and simultaneously reveals the fictional nature.

Lacan also formulates different stages to give more clarification about language and the unconscious: the first stage is imaginary. It is the pre-oedipal stage where an infant is as yet unable to distinguish itself from its mother's body or to recognize the lines of demarcation between self and object in the world: indeed, it does not as yet know itself as a coherent entity or self. In this regard, Alan Sheridan puts;

The imaginary (is)... the world, the register, and the dimension of images, conscious or unconscious, perceived or imagined. In this respect, "imaginary is not simply the opposite of real, the image certainly belongs to..... (Ecrits ix)

To be more specific about the imaginary, it is the period having no sense of loss and lack but only sufficiency that one desires.

The mirror stage, the second stage in Lacanian phases, is the most important stage because in this stage the child learns the language first. In language, there is unity between signifier and signified. The infant having seen the relation between movement of images and these of his own body can not distinguish his image and himself. In such case, the infant is an

empty signifier who himself becomes its signified. Regarding the mirror stage Alan Sheridan views-

The mirror stage is a drama whose internal thrust is precipitated from insufficiency to anticipation- and which manufactures for the subject. Caught up in the lure of spatial identification, the succession of phantasies that extends from the fragmented body- image to a form of its totality that I shall call orthopedic- and lastly, to the assumption of the armor of an alienating identity, which will mark with its rigid structure the subject entire mental development. (. . . .Ecrits-4)

Furthermore, this is the first stage from when a child alienates himself or herself because he/she starts identifying oneself in a mirror. Thus, this is the crucial stage in psychic development in this stage a child starts crating one and the other. This stage creates lack in mind, which is in initial stage.

Finally, a child comes across a stage known as symbolic stage. The sense of identity is the major characteristics of the stage. The gap between signifier and the signified is identified. With this identification, the child enters into the world of lack, anxiety, and dissatisfaction, for he has to get hold of proper signified of a signifier, which merely becomes an illusionary act like a mirage. In this respect Lacan says:

Man's freedom is entirely inscribed within constituting triangle of the renunciation that he imposes on the desire of the other by the menace of death for enjoyment of the fruits of serfdom- and of the suicidal renunciation of the vanquished partner, depriving of the victory the master whom he abandons to his inhuman solitude. (Sturrock- 144)

It is noted that the more a child grows the more fragmented he becomes. His primal oneness dies. The child enters into the world of rules and regulations made by man. The morality,

religion and social affairs chain him every corner, the 'I' now becomes totally social 'I'. Now, the child totally recognizes his father and the law of his father that is language.

Lacan points out Freud's increasing attention to language, as he examines the unconscious. In fact, Freud's "royal road to the unconscious" in his "Interpretations of Dreams" is concerned with the letter of the discourse, in its texture, its usage (Ecrits, 159). Freud was aware of the linguistic grounding of mental processes, and just as the linguistic structure enables discourse. So, it enables us to read dreams.

Lacan has spoken of the "sliding of the signified under the signifier" (161). He sees this process designated as distortion or transposition in Freud's account of the dream. According to the Freud, dream distortion, referring to the repressive transformation of disguising of embarrassing elements by the conscious ego, was accomplished by at least two strategies, condensation and displacement. Lacan equates these two strategies with what he has described as the two sides of the effect of the signifier on the signified: metaphor and metonymy. Consideration corresponds to metaphor, whose field is the structure of the superimposition of the signifiers (Ecrits 160). Lacan has defined metaphor as the substitution of one signifier for another, with the displaced one remaining in metonymic form. The second strategy, that of displacement, Lacan sees as corresponding to metonymy, a veering off on the part of the signifying process, so as to foil the censoring ego. In short, Lacan sees the mechanisms that are fundamental to the signifying process in language- metaphor and metonymy-as equally fundamental to the dream. The dream is a form of writing and the dream work follows the law of signifier.

Lacan's metaphor and metonymy is nothing but linguistic interpretation of Freud's concept of condensation and displacement. But Lacan goes a step further and goes on providing that the so-called stable structure is, in fact, fragmented and thus, Lacan gives deconstructive study on Freud. For Lacan unconscious is structured like a language. "The

unconscious is neither primordial nor instinctual; what it knows about the elementary is no more than the elements of the signifier". (Ecrits 170) As Lacan opines condensation and displacement both are linguistic phenomena where meaning is either condensed in metaphor or displaced in metonymy. Lacan states that the contents of the unconscious are actually aware of language and particularly of the structure of language. He points out this fact in Ecrits in this way;

This signifying game between metonymy and metaphor, up to and including the active edge, these splits my desires between refusal of the signifier and lack of being, and links my fate to the question of my destiny, this game, in all its inexorable. Subtly, is played until the match is called there, where I am not, because I can not situate myself there. (Ecrits.166)

Lacan further states "what one ought to say is; I am not wherever I am the playing of my thought; I think of what I am where I do not think to think". (Ecrits. 166) Lacan in this way decenters the self through linguistics.

Since, Lacan has taken the basic ideas from the Saussurean concept of signifier and signified, Lacan modifies his concept further. He focuses only on the concept of signifiers which goes on sliding and shifting and circulation in the chain. Here, Lacan is quite near to Derrida who holds the similar kinds of views regarding the signifiers. Signifier going on sliding, thus, can not always maintain its relation with signified. Thus, one signifier only leads another signifier and never to be signified. Lacan further clarifies that "signifiers are taken from the material to which the second give the signification". (Ecrits 141)

The signifier will, therefore, be the signifiers represent the subject. That is to say, in the absence of this absence of this signifier, all the other signifiers represent the subject nothing is represented only for something else. Language is the distinctive form of human communication, both in life and in analysis, but it is coupled with emotional induction at

every turn. Lacan revises Freudian notion of transference and argues for a symbolic relationship between the subject and the unconscious in his book “The four fundamental concept of psychoanalysis”. Hence, transference is the actualization and dramatization of the unconscious subject. Lacan states in his book *Ecrits* as below;

It is memory, a comparable to what is called by that name in our modern thinking machines (which are in turn based on an electronic realization of the composition of signification), it is in this sort of memory that is found the chain that insists on reproducing itself in the transference and which is the chain death desire (167).

Lacan’s revision of the Freudian transference eventually leads to other presence of the unconscious subject or the total effect of speech on the subject. He says,

I(n) psychoanalytic anamnesis, it is not a question of reality, but of truth, because the effects of full speech is to reorder past contingencies by conferring on them the sense of necessities to come such as they are constituted by the little freedom through which the subject makes them present. (*Ecrits* 48)

Therefore, transference is a theory where we transfer our feelings and expectations for help on to another (an analyst). Because we think they know something about who we are and who we should become. Lacan argued that the analyst does not have the correct reality paradigm to help on analysand with his or her impasses in knowledge and desire, but he maintained, the phenomenon itself (including the fact that it includes feelings of love and hate) tells us more about an unstable base for knowledge in being, than it does about who actually has the correct theory. The analyst is like a role player who sits silent, the patient knows and that he/she can speak only in the (logical) time it takes to unravel repressed traumata drop harmful to live by.



In seminar XI Lacan says that “through transference [...] the analysand acts out of the reality of unconscious” (158). It is essential to relocate Lacanian countertransference from the imaginary into symbolic realm, into the locus of the other. It involves not only the presence of the analyst and the analysand, but also the co-presence of other different subject positions and repetitive unconscious. The subject is not a person but a position; an “I” defined relatively by his/her difference from the “You” he/she addresses. In the countertransference “the analyst returns to the sum of the prejudices, passions, embarrassment in the dialectal process” (xi-xiii). Lacan offers this definition in the course of his examination of the Dora Case, in which he attributes Freud’s failure in the case of countertransference. Freud’s failure, according to Lacan “was to recognize Dora’s love for Fran K. as a function of his countertransference belief that Dora ought to have fallen for Herr K. instead of Frau K.” (Lacan, *Intervention and Transference*, 42).

In fact, Lacan implies that resistance comes primarily from the analyst who tries to reify the past and unconscious and to freeze the flow of analytic dialogue into answer. The notation of projective identification enables the connection between intrapsychic and the intrasubjective field of the analytic process. Grigoris Vasiamatzis opines “The communicative aim of projective identification and the metaphor of the container-contained relationship between the mother and her infant” (116) when the infant is overwhelmed by unmodulated effects; it tends to project them into mother. The mother receives the infant’s feeling, and her own capacity for reverie modulates. Transforms and finally returns to the infant in a more tolerable and structured experience. In this way, containment is not a passive reception of what is projected.

Thus, countertransference is to articulate a double relation: the subject’s relation to the other (the other subject) and to the other (the unconscious). In “*Intervention and Transference*” Lacan insists that “what needs to be understood regarding psychoanalytic

experience is that it proceeds entirely in a relation to subject” (93). The Lacanian subject, who is determined by the unconscious desires configured in the symbolic system, emerges as the other to itself. Lacan further says “The subject appears first in the other, in so far as the first signifier, the unary signifier emerges in the field of the other” (218). Unlike Freud, Lacan views countertransference effects positively. He opines that analyst emotional response to the patient is not just an obstacle based on analyst’s own past but also an important tool in understanding the patient’s unconscious. Hence, countertransference focused more on intra-personal and intra-subjective relation than interpersonal relation or inter-subjective relation. The unconscious in terms of other constitutes the other scenes in countertransference which articulated a relationship of the other (the subject of unconscious) to the other (the symbolic structure of desires). In this respect, here psychoanalysis’ focus is on the person’s self and his relation to others.

Overall, my study of psychoanalysis, especially theory of transference related to Freud and Lacan escorted me to analyze my research novel, *The Inheritance of Loss* of course; there is not one-to-one correspondence between the theory of Freud and Lacan related to transference and my application as such, however, understanding the major principle of the theory will help me to analyze the novel. I will try to theorize my analysis with the help of some key concepts of Freudian and Lacanian psychoanalysis. Freudian theory of psychoanalysis is itself, now-a-days- widely used in order to analyze any text, its author, its characters, and socio-environmental conditions in which the text itself evolved. The protagonist judge’s, past and present life and his intra and inter-personal relation with other character is basically the central focus of the study. The fragmented self of the protagonist judge’s behavior is the major attempt of the study.

Since, Lacanian linguistic approach becomes further light to the study his ideas about the formation of the self and the other through different phases of human life like imaginary,

mirror and symbolic helps me to analyze the different phases of the protagonist's life especially his past life and his present life.

Transference is the key concept of my study in which a person transfers his feeling to other. This, in fact a men to get pleasure in life because getting pleasure is the ultimate goal of an individual. He goes on searching pleasure in his life. For this an individual transfers his desire from one object to another object.

In the novel, the protagonist, formerly a judge transfers his desires towards his pet dog Mutt. Psychoanalysis is a key concept to study the protagonist Judge's psyche towards the endearment of the dog. The dog not only represents the objects of projecting Judge's mental disorder but also an object of curing his ill relationship with all other fellow human beings.

### **III. Transference of Desires in Desai's *The Inheritance of Loss***

*The Inheritance of Loss* is brilliant evocations of transference of desire including many of the typical South Asian issues; from romance to conflict and internally displaced people to international migration. Set in Kalimpong, a prominent hill station in India, the novel moves around the majestic setting of Kanchenjunga to Kathmandu, and to Bhutan and Tibet. However, all these movement is for a specific purpose, and all the happenings are weaved into an array of neatly woven transference of desire.

Desai's *The Transference of Desire* is about fragile human nature that keeps on changing due to various social , economic and political phenomena. These changes in the nature of characters have its root in psychoanalytical problems of the characters. All the characters from minor to major in the novel have a dream to cherish; however the turns and

twists of the events takes U turn and none of their desires are met. As in Lacanian concept, the characteristics of the whole lot of character could be studied on "mirror stage." They display their behavior in such a way that it could be read in terms of future outcome.

In presenting the psychoanalytic mentality of the characters, the novelist presents a bleak picture of the post-colonial India, Tibet and Nepal. India is a large nation with ample internal issues to deal with. Similarly, Tibet has the centre of attraction for the westerners since it claims its independence from China, and in turn China strongly holds the notion that Tibet is their autonomous region. On the other hand, Nepal too has its own internal conflict to deal with, and characters like Gyan have to cross internal border to find self a decent living.

Though, the novel moves on with turn and twist but the characters are bound in the same garland of fate by a common thread. *The Inheritance of loss* represents the mentality of post-colonial people engaged in various states of affairs from politics, to social and economic. It depicts a relaying picture of the middle class people, who are displaced due to communal feelings, poverty, or are conflict hit. The psyche of the character is built under such circumstances so their mentality is full repression. They try to transfer their repression.

Plot of the novel is set at the backdrop of Kalimpong, a popular hill station in India during the mid 1980s. It revolves around the desire and wish of a young girl, Sai, whose parents, who were working for a space program in Russia and are killed in a vehicle crash. After the tragic incident, she comes to India to stay with her close relative, Jemubhai Patel, her grandfather, who is a retired judge. Desai expresses this scenario of the orphan child as India's falling romance with Russia. She terms this scenario as the shift of desires, and the previous desire of supporting Russia instead to the USA was the craziest thing, ever to do. Desai writes, "India's failing romance with the Soviet. [. . .] Stupidest thing India ever did, snuggling up to the wrong side . . . Inefficient beyond belief" (42). Desai includes political

parody, as soon as possible in her task. Politically, during the 1980s, India was trying to shift its ally from the Soviets to the United States.

However, Sai the orphan girl is soon liked by many of her neighbors, again depicting the shift of desire from a concept to the other. "She was first dispossessed of parental care as she had been living in the convent at the age of six" (42). With the death of the girl's parents, the source of the funding of her expense, the convent traces her grandfather's address and discharges her to his care. Thus, Sai's first experience in her life change was her forceful change of desires. After the death of her parents, she finds herself in a new place, amid new people and environment, with altered way of livelihood and desires. This scenario has its root in international purview, as the accident of Sai's parents took place in Russia, and Sai has been shifted back to her grandparent's home in India. Thus, the desire of a girl is limited to a village, even in today's post-modern day of global village.

Sai comes to live with her grandfather, Jemubhai Patel, who is a retired judge. He is a Cambridge-educated retired judge having worked in Indian Civil Service, a part of British India's state functionary. He is cynical and self-absorbed man, however, his only indulgence is a pet dog, named Mutt. The judge reluctantly hires a math tutor of Nepali origin called Gyan for Sai. The math tutor and his student develop a romantic relationship. The lonely girl finds in her tutor somebody who accords her attention.

Soon, the romance of the couple ends. Gyan is a man of motive. He has come to the region for a temporary period, to avoid the uprising that was taking shape among the Nepalese of India. According to him the movement was aimed for the welfare of the Nepalese community. He is more associated with the ongoing insurgency, than the flourishing love with Sai. Desai narrates the growing insurgency in the region, as:

[. . .] 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 the majority. They wanted their own country, or at least their own state, in which to manage their own affairs. (9)

Communal feelings are major propagandas in India. As, India is a large nation with hundreds of tribal people living in the region, it is obvious that all cannot come to the main stream of politics, some were always outlined. In the same, issue, Nepalese were launching an armed revolution, in which Gyan was a member.

However, the relationship of Gyan and Sai was already of verge of declination. As Gyan was a poor hand to mouth feeding person, he was soon vexed with the western mannerism of Sai. Nevertheless, she suffers the loss of her lover who had transferred her loneliness and boredom to laughter and happiness.

Side by side, next story develops in the novel. Biju is the son of the judge's cook. He is America. After a long effort, he succeeds to getting the US tourist visa and ends up in US as an illegal immigrant. Soon his ecstasy fades as he is forced to move from one basement of restaurant to another trying to find work and a better life in New York. He works in a series of dead-end jobs enduring deplorable and semi-servitude conditions. Biju's plight is representative of those who land up in Western countries in the hope of better life. But, back in home, the cook finds an excuse to reduce his hatred for the Pakistanis, as his son in New York had shared apartments with a Pakistani guy.

Meanwhile, Biju in America gets fed up with the mistreatment he receives. Initially, he does his best not to let down the dream of his father who feels proud for his son being in the USA. In fact, he finds himself respected among his people as America is the dream destination for them. Biju, however, buys the cheapest "New York-London -Frankfurt-Abu Dhabi- Dubai-Calcutta" ticket (269). The price of the ticket leaves both Biju and his father, the cook, shattered.

Biju's suffering continues in India. He arrives at Calcutta during strike called by GNLF. Since there are no public vehicles operating to Calcutta, he waits at Calcutta for four days. Finally, he leaves for Kalimpong in GNLF jeep. He is made to pay huge amount of money. Worse, he is robbed of all his belongings, even the clothes on his body. He is "back from America with far less than he'd ever had" (317). This apathy faced by hundreds of persons like Biju, has invited apathy forever changing their mentality towards West, as well as the east.

Thus, the lure of west is falling from the dreams of hundreds of youth like Biju, who end up empty hand even after years of struggle in the west. The worst is more when own home people rob him, however, he finds fault in his way of thinking. He blames for all this, the desire for western dream.

Back in India, the Gorkha Nationalist Liberation Front (GNLF) insurgency flares, getting more and more violent. Their activities become more uncontrollable, as the government finds meek in front of their activities. The GNLF men capture the library of public Gymkhana, loot the gun of the judge and build huts in the unoccupied part of the property belonging to Lola and Noni, the judge's neighbour. They march in the streets and call a series of strikes unleashing terror and chaos. As Gyan, the college student and part-time teacher mark the demonstration as:

[. . .] A procession coming panting up Mintri Road led by young men holding their Khukris aloft and shouting, *Jai Gorkha*. In the mess of faces there were college students whom I have forgotten, since my romance with Sai. [. . .]  
They were shouting, "Victory to the Gorkha Liberation Army," and did hear me. (156)

Gorkha people make up only a portion in the entire India; however, in the Northern part of India they are in majority. For years, they have felt foreigners in their own land and have

been treated like aliens by the mainstream politicians. So, it is obvious that there is change of longing for the central rule of India.

The rebellious voice of the youth has to do with the mainstream politics of India. For years Northern part of India, including Darjeeling, Sikkim, Assam and Manipur have been places of severe violent. In these states there are armed struggle between the separatist and the government forces. The separatist demand was for an independent state or full autonomy, whereas the government was not ready for the demand, and hence the movement continued. Nepalese youths like Gyan were directly involved in it, however; initially romance seems to have engulfed him. But he soon changes his desire from love to freedom, and walks out of the life of Sai.

But to some characters, or humans nothing can cause an impact. Judge Patil is one such character. When the entire Kalimpong was in fire of freedom, he was engaged in the silly little affairs. His only affection, Mutt, the dog gets stolen. He reports it to the police and self engages in frantic search. Although Sai and the Cook both are already troubled by their own problems- Sai has lost her love and the Cook is worried by no correspondence from his son -- they both are dragged in the search. However, their search does not yield any result.

All the characters of *The Inheritance of Loss* are virtually grieved or discontented. They are not able to come to terms with their respective situation. The thorough analysis of the characters reveals the bleak picture of the postcolonial India. Among the characters in the novel, the judge provides a case of utmost bitterness and cynicism. He lives nursing his hatred in a decaying cottage called Cho Oyu, which he bought from a Scotsman who built it in the colonial time. Cho Oyu is the centre of almost all the events that takes place in the novel, or its major characters herald from this small hut.

The judge is first introduced to readers as playing chess against self which is telling example of his isolation from fellow human beings. The novelist starts her comment on judge



as, "The judge sat at the far corner with his chessboard, playing against himself" (1). He mostly remains inactive and isolated. Probably, he is the only character in the novel, which goes unchanged. His manners are that of the colonial *sahib* and when it comes to his love for dog, Mutt it surpass even the colonial mannerism.

However, he has strong urge to bully around and taunt others when he find himself with other people. His ill-temper is obvious by looking at how he treats Gyan, the math tutor of his granddaughter Sai:

The Judge looked irritably across the chops at Gyan. His presence, he felt, was an insolence, a liberty driven if not by intent then certainly by foolishness.

“What made you come out in such weather, Charlie?” he said. “You might be adept at mathematics but common sense appears to have eluded you.”

No answer. Gyan seemed ensnared by his own thoughts.

The Judge studied him.

He detected an obvious lack of familiarity, a hesitance with cutlery and the food, yet he sensed Gyan was someone with plans. He carried an unmistakable whiff of journey, of ambition-and an old emotion came back to the judge, recognition of weakness that was not merely feeling, but also a taste, like fever. He could tell Gyan had never eaten such food in such a manner. Bitterness flooded judge’s mouth. (109)

Thus, the judge is very mean and looks down on everyone, except, of course to his dog.

Moreover, he is an anglophile. His English education and his powerful position as a judge at Indian civil Service has made him hate what is not up to western standard: “[h]e envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become; he would be despised by absolutely everyone, English and Indian both” (119).

It is because of his extreme anglophile that his family life has come to pieces. He abuses his wife Nimi for her Indian ness which for him becomes lack of sophistication. He tries to teach her English by hiring a teacher and when she fails, he finds her hopeless. He imprisons her in their house for he is ashamed of her. When she is revealed to go outside defying his prohibition, he abandons her forcing her to take a refuge in a sister's house where she dies in a suspicious situation.

His withdrawal from the society is compensated by his revisiting of the past and his affection on his pet dog Mutt. It is obvious that the cynic does not consider any human being worth his love. He is apathetic to his orphaned granddaughter as much as he is affectionate to the dog. The judge ends up as a tragic character as his pet dog is stolen, desperate at the loss of the dog.

The cook of the judge is another character, who has his own side of the apathy. He is a failure in the vision of the judge, as he finds him dumb and silly. However, is not that dull, after all. He has his son sent to the United States of America, which shows his respect for the modernity. He sends his son Biju, to America in the hope of better life and also runs a secret alcohol business but Biju returns empty-handed suffering the plight of illegal immigrant in America. One can imagine his reaction when he finds his son Biju on a woman's nightgown.

He has other grievances also. He resents that he has been working for a Indian instead of white boss; he has lost his wife as fell from a tree to death and he is suffering from bone aches. Biju's suffering in America deserves special mention. As a "fugitive on the run" (3) he has to change job frequently. The employers exploit his being an illegal worker. He experiences there the agony of being in another culture:

The restaurant served only one menu: steak, salad fries. It assumed a certain pride in simplicity among the wealthy classes.

Holy cow. Unholy cow. Biju knew the reasoning he should keep by his side. At lunch and dinner the space filled with young uninformed business people in their twenties and thirties. (135)

This shows his religious mentality, unchanged and intact even in the foreign land. A cow is worshipped as goddess in the Hindu culture, and so has Biju learnt all this years. Hence, he falls in mental confusion over serving the meat of cow which for him has the place of a divinity.

However, all these events lead to the transference of desire in Biju's mind. He has gone through severe mental torture during his stay in the States, and now is determined carry out on what he has in his homeland. He finally comes to know that it is better to stay half stomach than serving some white boss.

Similarly, Gyan – the math tutor is another example of alteration of desire. He is poor and unemployed. He is a college student and has to find ways to meet his hand to mouth and pay his college fees. So, he takes on the profession of home tuition for tutoring maths to Sai. However, there comes another problem in his profession, as he gets romantically involved with Sai. His frustration over his situation is changed into anger which he vents onto his budding relationship with Sai. But soon, he could not resist Sai, the western brat. He finds no pleasure in her due to her mannerism. Sai was brought up to a well-to-do family in Russia and later on in a missionary school. He finds in her no quality of an eastern cultured girl, and gets vexed at her. Consequently, the relationship comes to an end. He joins the movement because it is an opportunity to vent his rage and frustration.

The novel consists of many other characters- the people living in the neighbourhood of the judge and those in the USA, who Biju comes across. But a character of special significance is " Father Booty, an originally Swedish citizen who has settled in Kalimpong and runs a dairy business".( 41) Having stayed in India for long, he has forgotten to renew his

visa. He is caught while taking pictures of butterflies in the border bridge between India and China and comes under suspicion of the securities. Although he does not have any intention such like the police suspect, he is asked to leave the country. He becomes a victim of migration and mobility triggered by colonial contact and is rendered homeless.

This analysis shows that no character in the novel is satisfied with the situation they are in. The characters fail to make any significant progress or achieve anything in the course of novel. Desai leaves no hints that the situation will improve; rather she projects a gloomy future of these people.

Contemporary politics in the novel is depicted as an organized crime. The characters in the novel, especially the Nepalese are as characterized by violence and communal division. The representation of the Gorkhaland agitation has drawn flaks from the intellectuals belonging to Nepali community of Kalimpong because it is primarily shown to be an organized crime in the name of liberation movement.

Bimal Khawas, a local of Kalimpong and a fellow associate of Fellow Associate of Council for Social Development New Delhi, feels annoyed by her handling of Kalimpong:

Reading through the pages, I immediately had an impression that there was an ample scope for any educated locals to be annoyed given the manner in which author has handled Kalimpong, its diverse ethnic groups, and the on-going Gorkhaland Agitation of the 1980s. The narratives clearly highlight her lack of correct understanding of the socio-cultural and economic dynamics operating in the area. (11)

Khawas responses Desai very bitterly as her lack of understanding to the real essence of the Gorkhaland agitation. Not only this he further adds that the misunderstanding of the socio-cultural background of the place. He further writes:

[The novel] talks of Gorkhaland Agitation but fails to understand many facets of the movement's dynamics. It traces its root to the annexation of Sikkim into the Indian Territory and also the rising insurgencies in the north-east India. Such error on the part of author only reflects the fact she did not do her history homework properly. Ethnic discontentment in Darjeeling started long before the country saw its independence – around 1907 if not earlier. Moreover, mention of communal divide during the agitation is totally uncalled for. There were no instances of any kind of political harassments on communal line. (11)

Khawas also argues that Kalimpong does not have the horrible weather like described in the novel; she fails to differentiate between the Nepali speakers who have been bona fide Indian citizens and those with Nepal citizen but working in Kalimpong on a seasonal basis.

Since *The Inheritance of Loss* is a fictional work, Desai should be granted the license to exercise a novel writer's freedom. Therefore, the inaccuracy in portrayal of the weather of Kalimpong or the lack of history homework may not be very important issue. But her attitude toward a movement with political cause is certainly bothersome.

The Gorkhaland movement in the Nepali speaking part of India is a real event in the history of India and it is still going on. So, the movement is not the work of her imagination. Desai herself explains the causes of the rebellion through the narrative voice:

In Kalimpong, high in the northeastern Himalayas there was a report of new dissatisfaction in the hills, gathering insurgency, men and guns. It was the Indian-Nepali this time, fed up with being treated like the minority where they were the majority. They wanted their own country or at least their own state, in which to manage their own affairs. Here, where India blurred into Bhutan and Sikkim, and the army did pull-ups and push-ups, maintaining their tanks

with Khaki paint in case the Chinese grew hungry for more territory than Tibet, it had always been a messy map. The papers sounded resigned. A great amount of warring, betraying, bartering had occurred; between Nepal England, Tibet, India, Sikkim, Bhutan; Darjeeling stolen from here, Kalimpong plucked from there [. . .]. (I 9)

This clearly shows that the movement (be it real or Desai's version) had genuine political bases. But she makes the movement appear like an organized crime. Her understanding of the real essence of the movement look bleak.

The agitation is introduced to readers through the incident of gun robbery of judge. She describes " the robbers – who are the participants of movement- as juvenile, criminals oldest of them being under twenty". (4) They are described as coercive, unconvincing, dirty and malicious:

“Cigarettes?” [The boys asked]

There were none. This angered them, although there was no water in tanks, they defecated in toilets and left them stinking. Then they were ready to go.

“Say, Jai Gorkha” they said to the judge. “Gorkhaland for Gorkhas.”

“Jai Gorkha.”

“Say, ‘I am a fool’ ”

“I am a fool”

“Loudly, Can't hear you, *huzoor*. Say it louder.” (5)

In this way, the movement is depicted as t primarily motivated by hatred and frustration rather than the political commitment to better future. It looks a little inconsistent with the earlier explanation that the movement has to do with the problem of majority being treated like minority.

The negative portrayal of the movement reaches the climax with the episode of Lola's meeting with Pradhan, the head of the Kalimpong wing of the GNLFF. She has gone there to complain about the illegal huts being built by the followers of the movement. Pradhan is presented as very rude and debauched person:

I am the Raja of Kalimpong. A Raja must have many queens. He jerked out his back to the sounds of the kitchen that came through the curtained door. I have four, but would you, he looked Lola up and down, tipped his chair back, head at comical angle, a coy naughty expression catching his face, dear aunty, would you like to be fifth? (244)

Since the portrayal of the negative aspect of the GNLFF is much too rooted in the psyche of the writer. Pradhan, the head of the Kalimpong wing of the GNLFF, his misuse of the power is presented as his taunting of Lola. Pradhan's taunting of Lola's does not end here. He continues his tasteless sneer:

“And you know, you won't be bearing me any sons at your age so I will expect a big dowry. And you are not much to look at, nothing up”- he patted the front of his khaki shirt- “nothing down”- he patted his behind, which he twisted out of chair.

“In fact, I have more of both!”(245)

What this episode shows is that the leader of the movement grossly misbehaves with a woman and keeps many girls for his pleasure.a

This criminal image of the movement does not end here; the novel includes one more episode of robbery by the GNLFF men. This time the victim is the cook's son Biju, who has just returned from America. He lands in Calcutta during strikes called by GNLFF. With no vehicles operating to Kalimpong, he manages to get a GNLFF jeep for “extraordinary amount” (311). But the GNLFF men rob him of everything:

“Go, will you? *Bhago*,” a man said, pointing now with the rifle.

Biju turned.

“But give us your wallet and remove your shoes before you go.”

He turned again.

“His belt is also nice,” said another of men, eyeing the leather. “Such nice clothes you get in America. He took off his belt

“You are forgetting your shoes.”

He took them off. Under fake soles were his savings.

“Your jacket.” And when his denim jacket was off they decided even his jeans and T-shirt were desirable. (317)

After stripping him of everything he had, they give him a nightgown off a hedge from the place of drying. Thus, the men take pleasure in humiliating an innocent boy.

Not only that the movement is devoid of any positives- it is coupled with many instances of pejorative comments about Nepal and the Indians of Nepali origin. It is, then, natural that the novel becomes suspect to the eyes of readers and critics belonging to Nepali community.

The first mention of Nepal comes in the description of the GNLF outfit. Here, Kathmandu, the capital city of Nepal is associated with black market: “[t]hey (the GNLF men) had come through forest, in leather jackets from the Kathmandu black market...” (4). Desai then puts the following remarks in the mouth of Lola who is commenting on their Nepali security guard Budhoo:

Budhoo? But he is Nepali. Who can trust him now? It is always the watchman in a case of robbery. They pass on the information and share the spoils...Remember Mrs. Thondup? She used to have that Nepali fellow, returned from Calcutta one year to find the houses wiped clean...Quick across the border; he had disappeared back into Nepal. (43-44)



this is the direct biasness towards a poor and non-powerful country. this show the Indian's prejudice mind towards it's neighbouring states. In this way, Desai shows deep-seated suspicion and prejudice toward people of Nepalese origin among non-Nepalese populace.

Not only that Desai shows people harbouring negative feeling toward ethnic Nepalese living in India as its citizens, the narratorial voice presents Nepal and Nepalese in negative light. Biju is shown to be cheated by a recruiting agency of Kathmandu. Desai could have depicted other incidents in Nepalese Kathmandu but she chooses to include a butcher's killing of the goats:

“Another one!” the man in front shouted to the back room. Several other men were wrestling with an unwilling goat that had caught the sight of a fellow grazer's heart lying on the floor.

Before the butcher slit the goat's throat, Biju could hear him working up his disdain, yelling “*Bitch, whore, cunt, Sali,*” at her dragging her forward then, and killing her. (181)

The only character sympathetic to the cause of the rebellion is Noni but her voice is subdued by her sister Lola, her sister.

The representation of the rebellion and Indian Nepali certainly alarms the critics but it should be noted that Desai is equally grim toward Indians and state of affairs in India at large. The most unlikable character in the novel is non-Nepalese character the judge. Police are told to be corrupt (10), people in general filthy and shameless:

It was early in the morning and the railway tracks were lined with rows of bare bottoms. Close up, they could see dozens of people defecating onto the tracks, rinsing their bottoms with water from a can...And to the people who defecated; those on the trains were so beside the point – not event the

same species- that they didn't care if passer by saw their straining rears any more than if a sparrow were to witness them. (30)

Desai frequently refers to Indian as indulged in hatred, making fuss about every petty things and unprogressive.

The above analysis leads to the conclusion that picture of postcolonial India projected in the novel is bleak one. It is shown communally disharmonious and divided. Organized crime operates under the pretext of violent identity politics. The aspiration of people is shown unfulfilled; they are unhappy at home and abroad.

At the surface level, it may seem that the gloominess is haphazard and no single factor can be considered as its cause. But the thorough analysis reveals that there is a pattern that accounts for the unhappiness at both personal level of characters and national level at large. It is the play between the past and present at work that contributes to the dark and pessimistic outlook that characterize postcolonial India.

The judge and his colleague friend Bose are the most obvious case in this regard. Both of them worked for Indian civil Service, through which the white administered India during colonial India. They were once proud of their education and office but at present they face the dilemma of whether affirming or condemning their past. The episode of meeting between these two at a restaurant and the discussion of the past shows such dilemma results into anger and frustration:

Bose swung rapidly to another position –satisfaction either way- but depth, resolution. Still a question should he damn the past or find some sense in it?

Drunk, eyes a swim with tears, "Bastards!" he said with such bitterness.

"What bastards they were!" raising his voice as if attempting to grant himself the conviction. "Goras- get away with everything don't they? *Bloody White people*. They are responsible for all the crimes of the century!"

Silence.

“Well,” he said then, to the disproving silence, trying to reconcile with it, “one thing we’re lucky for, baap re, is that they didn’t stay, thank God. At least they left...” (206)

This is the situation of Bose who now comes to realize that colonization was not good thing for which he happily served during colonial rule. Now, he is angry to the extent that he uses obscene and invective words. The judge can not come to the categorical conclusion about British colonial rule of India. He fails to be completely reproachful as his friend Bose. His ambivalence is clear in his response to his friend Bose's argument:

“Well, I suppose it does not matter too much- now they can just do their dirty work from far away

Jaw clenched unclenched hands clenched unclenched clenched.

Oh, they were not all bad ... Not at all ...”

Jaw clenched unclenched hands clenched unclenched clenched

unclenched - Then the judge burst out, despite himself:

“Yes! Yes! Yes! They were bad. They were part of it. And we were part of problem; exactly as much as you argue that we were part of solution” (206)

Just like the jaws and hands get clenched and unclenched, they swing between affirming and repudiating the past. They fail to make sense of themselves and the phenomenon of colonialism of which they were beneficiary.

This play between colonial past and postcolonial present prevents the judge and people like him from making concrete sense of their present and their past. Their past involvement in the colonialism as accomplice triggers retrospective deliberation. It puts them in very disquieting position.

Just like the colonial past conditions the present of the characters, the past goes under change from the shift in the temporal location. Looking back from the present point of time, the past does not remain the same. The judge realizes this fact when while conversing with his friend Bose:

"[H]e (Bose) now pleaded directly with the judge: "We are friends, aren't we?"

"Aren't we? Aren't we friends?"

"Time passes, things change," said the judge, feeling claustrophobia and embarrassment.

But what is in the past remains unchanged doesn't it?"

"I think it does change. The present changes the past. Looking back you do not find what you left behind, Bose." (208)

This phenomenon of play between past and present is the determining factor of the judge's overall cynical and grim attitude. He lives in postcolonial India but his present is over-dominantly shadowed by his past. The past becomes his obsession- he spends his time recalling and pondering over the past.

The judge's personal life at the moment is at disarray. He lives a life of total isolation. The society he lives in hates him for his association with the colonial past and his own demeanour. He does not have any intimate family member with him. His wife is dead long back because of his torture and eventual abandonment. Looking back his action, he now feels guilty. His past keeps him obsessed and aloof:

Now Jemubhai wondered if he had killed his wife for the sake of false ideals.

Stolen her dignity, shamed his family, shamed hers, and turned her into the embodiment of their humiliation. Even they could not accept her then, and her life could only be useless after that, and his daughter could only be useless and absurd. He had condemned the girl to convent boarding schools, relieved

when she reached a new height of uselessness and absurdity by eloping a man who had grown up in an orphanage. Not even the relatives expected him to pay any attention to her again. (308)

The death of his wife, Nimi, is interestingly related to India's colonial past and his association with it. His English education makes him an Anglophile a good office in British India. He finds fault with her Indian mannerism and abandons her forcing her to die.

As we have seen, the judge can not make any meaningful contact with anyone in society. It is because of his inability to come to terms with his past. His inability either to assert his past or reject the past keeps him in limbo. He keeps moving between past and present.

The French philosopher Jacques Derrida says that human beings have the tendency of seeking stability as opposed to the play and being logocentric. Consequently, when they encounter playful situation and can not assert the play, it results into guilt and nostalgia. Discussing the play of signs, he says:

There is the saddened, negative, nostalgic, guilty Rousseusistic side of thinking of play whose other side will be the Nietzschean affirmation that is the joyous affirmation of the play of the old and of the innocence of becoming, the affirmation of the a world of signs without fault, without truth and without origin which is offered to an active interpretation. This affirmation then determines the non-centre otherwise than as loss of the centre. And it plays without security. (Structure 1125)

The judge meets the situation somewhat like the one Derrida describes with regards to the play between signs. With the withdrawal of colonial ruler, he has lost a centre which was once locus for the meaning of himself, his position, his ideals and his country. India and his association with it becomes a sign the meaning of which is pushed into deferral play. Desai

herself provides the hint through one of the character Lola that a country is but an idea, a concept: "What was a country but the idea of it. She (Lola) thought of India as a concept, a hope, a desire" (236).

The idea of the country, that is the way of looking at the country and its meaning to the countrymen, poses an aphoristic question to them. The play of past and present resulting into ambivalence and non-clarity becomes disquieting to them. Desai describes them as "quite mismatched with larger-than-life questions, caught up in mythic battles of past vs. present, justice vs. injustice" (295).

History for Indians is not linear due to the indelible factor of colonialism. They are frequently forced to confront the question of the colonial past and negotiate with the question of its consequences. The colonial past has very significant bearing upon their present, Desai writes, "This is how history moved, the slow build, the quick burn, and in an incoherence, the leaping both backward and forward, swallowing the young into old hate" (276).

One of the striking thematic in the novel is hatred with its origin in the past, and interestingly, but toward their fellow Indians. The Gorkhaland movement is shown to be inspired by the hatred extracted from the past but Desai adds that this is characteristic of the whole countrymen:

The men [the insurgents] sat embedding their rage, learning, as everyone does in this country, at one time or another, that old hatred are endlessly retrievable. And when they disinterred it, they found the hate pure, purer than it could ever have been before, because the grief of the past was gone. Just their fury remained, distilled, liberating. It was theirs by birthright, it could take them so high, it was a drug. They sat feeling elevated, there on the narrow wood benches, stamping their cold feet on the earth floor. (161)

As much the past is repository of hatred as it is the site for the drawing support and sympathy. The GNLF leaders The GNLF leaders appeal to the people for support and participation at present by invoking their service to the nation in the past:

We fought on behalf of the British for two hundred years. We fought on behalf of the British Raj for two hundred years. We fought in World War I. We went to East Africa, to Egypt, to the Persian Gulf. We were moved from here to there as it suited them. We fought in World War II in Europe Syria, Persia, Malaya and Burma. Where would they be without the courage of our people?  
(158)

Desai tends to make it appear that the ongoing Gorkha movement is fed by the history of India rather than the exigency of the present. The movement flourishes because it can appeal to the people like Gyan who find in the history of India has examples to draw from:

Gyan remembered the stirring stories of when citizens had risen up in their millions and demanded that the British leave. There was the nobility of it, the daring of it, the glorious fire of it – “India for Indians. No taxation without representation. No help for the wars, not a rupee. *British Raj Murdabad*. If a nation had such a climax in its history, its heart, would it not hunger for the one again? (158)

It shows that the colonial control of India and the hatred engendered among the Indians toward the British Empire gets transferred into other political causes, even if they are not justifiable.

It is the past that keeps resurfacing time and again in various locations. An illuminating case is that of Achootan, an Indian immigrant in USA. He thinks that he deserves Green Card in Britain or America as settling scores with the colonist’s occupation of India:

He (Achootan) had spent eight years in Canterbury, and he had responded by shouting a line Biju had to hear many times over, for he repeated it several times a weeks: your father came to my country and took my bread and now I have come to your country to get my bread back.”

Achootan didn't want a green card in the same way as Saeed did. He wanted it in the way of revenge. (135)

It is the dream that haunts for revenge. Achotan is an example of lost innocent of the Indians, who think that they could bring back the past. However, the characters like Achootan could hardly justify, why they were so attracted to the west. On the query, they simply have no answer.

"Why do you want it if you hate it here?" Odessa had said angrily to Achootan when he asked for sponsorship.

Well, he wanted it. Everyone wanted it whether you liked it or you hated it.

The more you hated it sometimes, the more you wanted it.

This they didn't understand. (235)

This situation of hate and love relationship was like the hidden sexual desire in an individual's mind. Everyone knows there is sex, but, hardly anybody accept its there. This is the dream concept of Freud, who depicts sexuality as a relationship between the past and the present. The hidden desire for sex is a bridge between the present and the past that makes the relationship even stronger.

There is untold hostility between the people of previously colonized nations and the colonizers. As, Desai narrates it as:

There was no system to soothe the unfairness of things; justice was without scope: it might snag the stealer of chickens, but great evasive crimes would have to be dismissed because, if identified and netted, they



would bring down the entire structure of so-called structure of civilization. For crimes that took place in the monstrous dealing between nations, for crimes that took place in those intimate spaces between two people without witness, for these crimes the guilty would never pay. (200)

The power and the prestige play a significant role in determining the psyche of people. When it is lost the mentality remains the same but situation differs the same repressive mentality works still in his life. The Judge even shows his similar mentality. so he is unhappy now. thus tries to shift his repressed desire. The novel also depicts the different facade of colonialism in the form of postcolonial international relations and global economy. The powerful nations still treat the citizens of Third World country as lesser human beings. The affluence of the developed countries tempts the poorer people of the Third World but they are made to face the same economic discrimination as in colonialism. The Indian immigrants, especially Biju, come face to face with cultural, political and economical postcolonial reality in America.

The economical structure of the developed countries is built upon the colonial foundation. Biju can not earn a decent living in the U.S.A. his employers take advantage of his illegal status. He is exploited even by the fellow Indians who have succumbed to colonial principle of capitalist individualism. As a result, Biju returns to India, empty-handed and humiliated. The postcolonial world fails his father's faith in postcolonial modernity.

Sai, the judge's granddaughter, also suffers the consequence of colonialism. She is reared in a convent run by Christian missionaries with the ill-treatment of supposedly benevolent sisters. Desai narrates an instance of abuse: "Shameless girl,' Sister Caroline had told Sai, homework less, one day, and delivered her bottom bright as a baboon's, so that she without shame quickly acquired some"(29). The convent, moreover, teaches Sai to put West and Christianity above her native culture:

The system might be obsessed with purity, but it excelled in defining that flavor of sin. There was titillation to unearthing the forces of guilt and desire, needling and prodding the results. This Sai had learned. This underneath, and on top a flat creed: cake was better than *laddoos*, fork spoon knife better than hands, sipping the blood of Christ and consuming a wafer of his body was more than garlanding a phallic symbol with marigolds. English was better than Hindi. (30)

The convent education moulds her into a thoroughly Westernized girl. Her Western mannerism becomes an excuse for Gyan to pick quarrel with her which ultimately leads to total breakdown of their romantic relationship. The colonial interference through language and religion makes innocent Sai its victim.

In yet, another instance, when Biju is in America and is in the verge of losing his good friend Saeed, the Pakistani he remembers the romantic side of his past in India:

Lying on the basement that night, he thought of his village where he had lived with his grandmother on the money his grandfather sent each month. The village was buried in silver grasses that were taller than a man and made a sound shuu, shuuuu,shu shuuu, as the wind turned them this way or that. Down a dry gully through the grasses, you reached a tributary of the Jamuna where you could watch men traveling downstream on inflated buffalo skin, the creatures' very dead legs, all four, sticking straight up as they sailed along. (103-104)

The memory of the past is the refuge from the bitter reality of the present making him a romantic fellow lost in the pleasure of unconscious desires.

Thus, it is desires that rules over psychic behavior of all the characters in the novel. Almost all the characters in the novel, at one or other time perform the act of memory. Let it

be Gyan, who remembers his past in company of Sai, or Sai, who longs for her days in the convent in Russia. Or, Biju, who in America recalls his days back at home. He is frequently overwhelmed by the memory of his past in India. Ecstatic he might have been when he got visa for the USA, but he lapses into the memory of Indian past as he faces predicament and contradiction.

As such, the novel is a search for desire that keeps on shifting from past to present and vice-versa. However, this search ends in the self understanding of desires hidden within the psyche of every character in the novel. It is psychoanalytic search of the characters, who are lingering in the dilemma of colonial and post-colonial mentality. So they try to sublimate their repressed desire through transference .

#### IV. Conclusion

After a thorough analysis on Kiran Desai's *The Inheritance of Loss*, the researcher has come to a conclusion that the novel depicts the facets of suppressed psychoanalytic mentality of the post colonial people of Northern India through transference of desires. All the major characters in the novel cannot stick to one inherent desire and alter it, in due course of time. In the course of the novel from past to present and vice-versa, the novelist depicts the repressed mentality of the characters that largely belong to the conflict hit Northern States of India.

India was a colony under the British Empire for almost two centuries. It achieved its independence in 1947, but, the spirit of post-colonial Indian people remains to be same, even after the end of colonial era. The presence of regal mentality of the people is visible in social, economic and political sector of the people, even the empire rule has been over, for now decades. Still, worse is the way of thinking of the people of post colonial era. In this scenario, the novelist presents dwindling of attitude of the people with a flashback technique of past and present. In the process, Desai depicts the inner state of mind of these people and their mind-set that has largely to do with repressed psychoanalytic behaviorism.

The novel starts with the depiction of self-centered mentality of a retired judge Patil, in Kalimpong, where most of the events of the novel take place. He is still living among the ghost of colonial regime. His colonial sexist nature is exposed, when he arranges a tutor to teach his wife English and English mannerism. However, when she could not manage with English, he threw her out of the house and later she died, under mysterious circumstances. On moving forward, Desai presents a west obsessed character, Biju, who undergoes through severe mental and physical pain during his stay in the United States of America, as an illegal migrant. And, there is a teacher, Gyan of Nepali origin, who later on chooses for participating in uprising, rather than falling in love with Sai, a west return girl. There is a voice of dis-

satisfaction prominent over the hills. People of Nepali origin are revolting against the Central Rule of India. Gyan becomes the part of the uprising, as he believes that they have been treated as aliens in their own homeland.

It is also the story of Sai, the grand-daughter of judge Patil. She lost her parents in Russia and is living in the mercy of her stubborn grandfather, who does not treat her equivalent to his favorite dog, Mutt. Sai has been educated in a convent school in Russia and is a blend of east and west mannerism.

Thus, the novel is a conflict between the thinking of people of different taste and flavor, but all are brought to the beads of a garland. They face same fate, as all of them are fragile in determining their wants and desires. Their mentality is guided by their sexist nature, leading them to the extent of people of repressed mentality.

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