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Western Hegemony and Discrimination in Kiran Desai's *The Inheritance of Loss*

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Letter of Recommendation

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Letter of Approval

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Abstract

This thesis analyzes western hegemony and discrimination in the lives of the characters in Kiran Desai's novel *The Inheritance of Loss*. It studies how the characters in the novel are attracted towards the West to elevate their career. At the same time, this study explores how some of the characters are humiliated and discriminated through the fictionalized discourse. By using Ruth Wodak's Critical Discourse Analysis the study analyzes the discrimination of the third world people; like that, the subalternity of characters has been read through Gyatri Spivak's idea of subalternity and alienation of characters through Bhabhian concept of cultural hybridity. The characters in the novel are alienated even in their own country after returning from western countries. Their in-betweenness has created loneliness among their family and society like the characters Jemubhai Patel and Sai. Finally, this thesis illustrates how people of the third world feel sense of loss; believe in the myth of western superiority and the experience as being inferior and subaltern because of the imperial impacts through the lives of fictionalized characters in the novel.

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Chapter I: Kiran Desai's *The Inheritance of Loss* as an Anglophile Novel

Writings by Indian women have earned worldwide recognition for their writing in English literature. Many of them have been praised for their imaginative use of second language in English literature. These writings include the role of English as global lingua-franca, the position as a second language and its impacts on transcultural characters in their texts. Traditionally, the work of Indian women writers had been undervalued due to patriarchal assumptions about the superior work of male experience. Women writing were limited on the framework of social and moral Indian society. Most of the novels written by Indian women writers depict the psychological suffering of the women, their suppression and repression because of patriarchal society. But now women's writing in English is grounding its position rapidly in the realm of fiction and has earned many triumphs both at home and abroad. Now they have moved away from traditional portrayal of self-sacrificing or victim to personal freedom and status in their writings. They have started writing about their existence, identity, patriarchy rooted culture, human relationships, postcolonial and partition experiences, immigration experiences and so on. These themes are abundant in the writings of Sashi Desh Pandey, Arundhati Roy, Anita Desai, Bharati Mukherjee, Kiran Desai and so many others.

Kiran Desai is one of the established writers who have earned worldwide appreciation and lots of critical comments from her readers in her young age. Her Booker Prize winner second novel *The Inheritance of Loss* essentially captures the dichotomies and dualities in the lives of characters created by the contradictory interaction between East and West. She has handled several major issues of modern civilization in her second novel which includes contemporary national and international issues like immigration, multiculturalism, cultural confusion, class

hierarchies, economic inequalities, sense of loss, identity crisis and internal terrorist violence etc. Desai responsibly weaves global, economic, social, political, cultural and educational aspects of the postcolonial society and its impacts upon the lives of characters. Even though there are so many contemporary issues, this research will focus only on the impacts of imperialism in the lives of characters in Kiran Desai's *Inheritance of Loss*. The researcher will analyze how imperialism creates hierarchies, cultural dilemma and distorts the postcolonial society.

Inheritance of Loss as a transnational narrative describes the themes like immigration, cultural clash and cultural diffusion which make this novel transnational novel. Major characters of the novel like the judge Jemubhai Popaltal Patel his orphaned granddaughter Sai, and their cook's son Biju are infected by the western domination in their lives. As Subha Mukharjee remarks:

Kiran Desai's *Inheritance of Loss* presents the picture of globalized India. The characters like Jemubhai Patel, Mr. and Mrs. Mistry, Sai, Biju, Lolita and Nonita are affected by imperial impacts. As intelligent writer and current observer of human behavior Kiran Desai fulfills the responsibility of writing about current sensational transnational issues.

(15)

Thus, characters in the novel migrate to the west to establish their career and to be a modern man but migration in imperial world creates cultural dualism or confusion to the characters and suffer in-between two cultures one their old culture and another desired culture.

Among the major characters Jemubhai Patel a retired Cambridge educated judge lives at the Kalimpong, foothill of Kanchenjunga Himal with his orphaned granddaughter Sai and cook. He lives as strange man in his own land because of his

preference to the English culture. Sai is the most talked character in the novel. Her parents send her to a convent school where she learns English culture and English ways. But after she loses her parents in auto mobile accident in Moscow, comes to live with her grandfather who is reclusive and withdrawn from life. Sai's presence forces judge to remember his past in a flashback. When her grandfather does not care her more she becomes friend with the cook of her grandfather though they have language difficulty. Cook is a marginalized subaltern to whom the author has not given any name. Cook's son Biju as 'shadow class' (8) Indian illegal immigrant in New-York spends all his time hopping from one ill-paid job to another hoping better future. There are other minor characters like two sisters Lolita, Monita and their neighbor Mrs. Sen who prefers English culture living in India. Through the alienation of these characters in the novel the writer expresses her distaste for imperialism of the west which is the reality of contemporary society.

Kiran Desai is the youngest Booker prize winner Indian American female writer living in USA. Daughter of established Indian writer Anita Desai was born in 1971 in India. Kiran Desai lived in India until she was fourteen years old and after spent one year in England with her mother before her family moved to the USA. She completed her schooling from Massachusetts before attending Bennington College, Hollins University and Columbia University. Desai left Columbia for several years to write her first novel *Hullablow in the Guava Orchard* (1998) about a young man in provincial India who abandon an easy post office job and begins living in a guava tree, where he makes oracular pronouncements to locals. Unaware that he knows of their lives from having read their mail, they hail him as a prophet. *Hullabaloo in the Guava Orchard* drew wide critical praise and received a 1998 Betty Trask prize from the British society of author. Her second novel *The Inheritance of Loss* was published

after seven years of her work and became an international best seller. *The Inheritance of Loss* was praised by critics as a keen, richly descriptive analysis of globalization, terrorism, and immigration. When talking of the characters in *The Inheritance of Loss*, and of her own life, Desai says in one of her interview with Sophie Rochester: “The characters of my story are entirely fictional, but these journeys (of her grandparents) as well as my own provided insight into what it means to travel between East and West and it is this I wanted to capture. The fact that I live this particular life is no accident. It was my inheritance” (1).

Desai has experience of so many countries and their culture because her maternal grandmother was from Germany and grandfather was Bangladeshi refugee. Like that her paternal grandparents were from Gujarat but her grandfather was educated in England. Her character Jemubhai Patel is the reflection of her grandfather. Desai does not live in India but returns her family home every year in Delhi. *The Inheritance of Loss* is set partly in India and partly in the USA. Desai describes her book in her personal interview with Sophie Rochester:

It tries to capture what it means to live between East and West and what it means to be an immigrant. It also explores what happens when a western element is introduced into a country that is not of the west which happened during the British Colonial days in India and is happening again “with India’s new relationship with the states”. Another aim was to write about what happens when you take people from a poor country and place them in a wealthy one. How does the imbalance between these two world change a person’s thinking and feeling? How do these changes manifest themselves in a personal sphere to political sphere overtime? (2)

Thus, her story resembles the social circumstances from colonial society to global society. In postcolonial era how people from third world countries suffer because of the impact of imperialism not only in foreign countries but also in their own land. The author beautifully presents how anglophiles feel sense of loss in their own countries and among their own family members.

The characters like Jemubhai Patel and his granddaughter Sai are anglophiles in the novel *The Inheritance of Loss*. They are completely obsessed with the English culture and English lifestyle. They imitate English people indiscriminately in order to be like the English people. Anglophilia as a concept has distinctive value for postcolonial literature since the English have left effectible impression over the colonization long after they have gone. Anglophilia refers to the tendency of admiring that belongs to England. Rita Dalal in her journal writing writes:

An Anglophile becomes a prisoner of his own narrow mentality. He leads usually a shallow life in which superficial things hold more importance than the abysmal ones. This causes a sense of a permanent loss in his heart and this loss grows bigger and bigger as this disease called Anglophilia, spreads in his psyche. The life of an Anglophile becomes a futile chase to become like the ones he adores, however, soon either he himself realizes or is made to realize that he cannot become the original by faking it. Thus, a feeling of worthlessness and inferiority gradually creeps him, with which he keeps on dealing for the rest of his life. (6)

This bias towards English and England creates identity crisis or in-betweenness as the writer gives Jemubhai a new name as 'The Judge' not giving him his real name after his return from Cambridge University as civil servant of English government in the

novel *The Inheritance of Loss*. It indicates that neither he remains old Jemubhai Popaltal Patel nor he becomes James Peter Peterson.

In the novel *The Inheritance of Loss* everything is described and compared with English even in the house holds by the postcolonial writer Kiran Desai. When Sai and Cook were making bread the wheat flour while sifting gusts and cover the cook. They begin to laugh and utter saying: “English *ke tarah*, like the English, Angrez ke tarah, Angrez jaise” (50). This shows the anglophilia in character’s psyche.

Jemubhai Patel is perfect example of anglophile who is so much captivated by the English culture and English manners since his stay in Cambridge. He hates his wife Nimi because she does not seem like English and does not know English language. “Nimi learned no English and it was out of her stubbornness, he thought” (170). He thinks that Indian girls cannot be as beautiful as English. The irony is that Jemubhai does not like plain look of his Indian wife where as he feels dazzled by the foggy image of Queen Victoria. “Each morning as Jemubhai passes under he found her foggy impression compelling and felt deeply impressed that a women so plain could also have been so powerful” (58). He likes her picture because she is English and hates his wife because she is Indian. Jemubhai experiences a lot of humiliation being an Indian which makes him jealous towards English, a passionate devotee of the English people and their ways. After his return he transforms his whole world into a poor copy of English world. Everyone and everything around him was routined as his will. Even his cook has learnt some English words to cope up better in judge’s house like “baaddtee” and “roast bastard” (63). The judge doesn’t love his granddaughter Sai, he thinks that she might incite the same hatred in him as did her mother and grandmother and so wishes to get rid of her. “But Sai had turned out, was more his kin than he had thought imaginable. . . . she was westernized Indian brought up by

English nuns, an estranged Indian Living in India” (210). That’s why he is internally happy with Sai’s Anglicized manner thinking she is carrying his heritage to further generation though he does not express his happiness to other.

Jemubhai blindly follows the English manners. Even he covers his brown color by the help of pink and white powder because he distastes Indianness. He never spoke Hindi in his staying in Cambridge and at the time of returning India worries either he has forgotten his mother tone. “On board the *Strathnaver* on his way back, the judge sipped beef tea and read *How to Speak Hindustani*, since he had been posted to a part of India where he did not speak the language” (126). In this sense character Jemubhai is anglophile in the novel *The Inheritance of Loss*.

Jemubhai’s granddaughter Sai is another example of anglophile in the novel. She grows up in convent school by English nuns where she was taught: “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 civilized than garlanding a phallic symbol with marigolds. English was better than Hindi” (36). That’s why Sai is stranger in India. She does not speak Hindi language, does not like to eat with her hands and prefers English foods only. Everybody around Sai and the Judge do not like them because they behave as English. When Sai and Gyan were dining together at Thapa's Canteen, he does not like Sai’s English style of eating. Her tutor Gyan who eats with his hand laughs at her. He thinks “That fussy pair Sai and her grandfather with the fake English accent and the face powdered pink and white over dark brown” (176). By knowing that they never cannot be English man they follow it. Rita Dulal writes: “Sadly, while the Anglophiles nurture their attraction towards the English themselves, and follow the

footsteps of the latter as perfect disciples, they fail to be embraced by their idolized foreign world. Their artificiality hinders their acceptability” (5).

Beside the Judge and Sai there are other characters in the novel who are fascinated by the west and follow English ways to show themselves more modern and civilized as English people. Lola Banerjee praises England where she criticizes her own country and its people including the great leader Jawaharlal Nehru in the novel. She remarks: “This state making Lola continued, biggest mistake that fool Nehru made. Under his rules state and any group of idiots can stand up demanding a new state and get it too. How many new ones keep appearing” (128). That’s why she sends her daughter Pixie in England to make her career and not to return back in India. Lola and Mona uses English cosmetics in their daily life and buy lots of other essential things when they go to England to meet their daughter.

Desai’s native characters are shown to be unmindfully degrading their own ways yet mimicking the ways of the English world though in vain more characters in the novel have become copycat but not fully English. They are never accepted in English world. Gyan makes a scathing comment about the situation of such people in the novel, during an argument between Sai over an issue. He says, “. . . it is clear all you want to do is copy. Can’t think for yourself, copycat, copycat. Don’t you know these people you copy like a copycat? THEY DON’T WANT YOU!!!!” (64) This remarks English voices are the actual predicament of the anglophiles. Anglophiles’ attraction towards their ideal world always remains ideal because idealized culture never accept them as its original.

Name is the primary identity marker of an individual. Every individual receives a name or set of names as they enter into a new community, through birth, immigration or any other process. According to Alford, there is not a single society

which doesn't bestow personal names on its members (1). In an ethnographic research conducted among sixty different cultures from around the world, Alford writes: "to know a child's name is in a sense to know who that child is. And when the child is old enough to know his own name; he, in a sense knows who he is" (29). In our culture one gets his/her first name as a child from the parents, relatives or, priest according to their own rituals. In Hindu culture naming is the first ritual in someone's life. It indicates that name becomes bearer of one's gender, culture, class and even national identity. That's why when Jemubhai goes to England he dislikes his name as Jemubhai Popaltal Patel and desires to be 'James Peter Peterson'. After getting job in civil service he writes his name: "Mr. J. P. Patel, SS Strathnaver." (44) "SS Strathnaver" is his identity marker as a western educated man.

Like that 'Bela' becomes 'Nimi Patel' after her marriage "when she married her name was changed into the one chosen by Jemubhai's family, and in a few hours Bela became Nimi Patel" (98). Thus, like Bela many persons change their names some by themselves and some by others because changing someone's name is entering into a new identity or to assimilate in a new culture.

As Richard D. Alford find in his ethnographic research that name changes are more than just linguistic markers of changes in identity. He states:

Name changes actually help to effect identity change. Assuming a new name encourages a person to regard himself or, herself as a new, or substantially changed, person, and others are encouraged to see this person as changed and to alter their expectations accordingly. (85)

That's why name changing is symbolic in our society. After changing her name Bela loses her former identity as beautiful dearest daughter of a rich father and becomes a pitiful wife of a cruel husband who even doesn't look at her with love "Listen I'm not

looking, I am not even looking at you. He returned the heavy fabric to her, bundled it back over her head, but she continued to sob” (98). That’s why name is identity marker and changing name indicates changing someone’s identity as well.

In addition to this to give marginalized position some of the names are distorting, mispronouncing and changing by our community. There are so many examples of distorting, mispronouncing and the politics around the naming in the novel *Inheritance of Loss*. In most of the cases working class of people are not called by their name. Mr. Panna Lal is the cook in judge’s house but the writer does not even give him her name till the end of the novel. Like that another character whose name is not mentioned in the novel is Lolita and Nonita’s watchman. He is called by his physical structure “Budhoo” which indicates physically weak, dull minded and stupid. Thus, these characters are not given their proper identity or depersonalized or institutionalized. Thus, characters in minority culture are named like Bhang, Chang, Owl and Donkey (172). Bhang and Chang are name of intoxicating drinks. After drinking people cannot control themselves lose their sense. Giving names like Bhang and Chang the writer gives their identity as similar to intoxicated drinks, who can do anything in excitement. Lolita and Nonita mentions neps. “I tell you, these neps cannot be trusted. And they don’t just rub. They think absolutely nothing of murdering as well” (51). Like that Owl and Donkey are pettish animal or fool. Donkey is foolish animal carries others load in its back without any objection. Owl sleeps all day and flies at night for its food. Comparing Nepalis with animals and things the writer shows their marginalized, subaltern and low status in the society to whom others use to fulfill their self-interest and led them remain in position of animal and intoxicator. That’s why names are not only representatives of language they are the real identity marker. Naming Nepalis as ‘Neps’ (52), Pakistanis as ‘Pakis’ (30),

Africans as 'Hubshis' (28), Indians as 'Desis' (29) the author shows the stereotype of third world countries. By receding the names of their nation the writer degrades their nationality. The writer displays the example of real representation of third world countries in western nations.

There is difference between naming others and self-naming. To show their hegemony upon minority class upper class give name to subaltern group by misrepresenting their identity like the characters Nimi, Budhoo, Cook, Owl, Donkey, Bhang, Chang in the novel. But there are other characters who change their name themselves like Jemubhai Popaltal Patel wishes to be "James Peter Peterson" and buys name board of 'JPP'. After returning from England he writes his name as 'JP. Patel SS. Stressvenger'. Like that Lolita and Nonita also love calling them as Lola and Nona. Lolas's daughter who is news reader in BBC hesitate to say her Bengali name 'Piayali Bannerji' and change her name as 'Pixie' as modern English name. In 'fastening and unfastening identities: negotiating identity in Hawai'i' Gay Garland Reed states, "As people shift from one geographic space to another they sometimes opt, of their own accord, borrow the identity of their new geographic spaces and adopt names that make them seem less foreign" (336). As Reed states it is urgency for adults to change their name after migration to assimilate themselves into a new culture that's why they can feel less alien.

In the novel *The Inheritance of Loss* characters are employed as their class and hegemony in the society. The hierarchy between the characters can be easily seen in the novel. The author has employed the three categories of the participants in the novel. English people are regarded as superior class as 'Lord', though, there is not direct presence of these people we can feel their presence in every pages of the novel like omniscient characters. The characters who are westernized Indians like Jemubhai

Patel or Sai are playing major roles and they are from higher class Indian family. Like that, 'Gurkhas' who are not even pronounced properly as 'Gorkhas' from Nepal but living in India are employing for minor and demeaned roles like tutor, cook, guard or, terrorists. In the opening paragraph of the novel the judge and his granddaughter Sai are sitting on the veranda in front part of the house reading newspaper and playing chess but cook is "Here at the back, inside the cavernous kitchen, was the cook, trying to light the damp wood" (8) when the revolutionary team comes to Chooyu for the weapons of the judge the cook was very much afraid and pleading for his life writer describes his condition. "His lines had been honed over centuries, passed down, through generations for poor people needed certain lines, the script were always the same and they had no option but to beg for mercy. The cook knew indistinctively how to cry" (13). The author does not even pronounce him with his name. Cook has devoted all his life for the service of judge in a low wage but the judge has no any respect for his feelings. He says that working class people does not know anything more than crying or pleading for mercy.

In the novel the characters of minority culture are imbued with proper names such as Budhoo, Bhang, Chhang, Owl and Donkey (72). They are animalized where as people from middle class Indian family are represented with the endearment naming like Jemubhai Popaltal Patel as (Jemu) (56), Nonita (Noni) (47), Lolita (Lola) (47), Biju (61), uncle potter and father Booty (210). They are given much more respect than the minority class Indian Nepalese. Whereas superior class of British, Americans or, Anglicized Indian are called as 'Lord' (31) 'Babu' (86), 'Sahib' (85) etc. They are honorified with these types of names.

Kiran Desai daughter of Anita Desai is one of the migrant writers who have chosen materials for her creation from the Indian socio- cultural contemporary issues.

These issues have become the issues of all the third world poor countries. In the novel Desai portrays the problems relating to colonization, globalization and immigration from east to west. Desai creates people from different socio-cultural circumstances to show the real situation of colonized nations. Modernization enforces her characters towards the frustration and frustrated characters behave cruelly towards the people they love, rejects traditional ways of life and values, desire to be part of modern society. The author refuses the faceless government of empire by this literary genre creating fragments in the novel. Dealing with the all level of society and different cultures Desai tries to capture all type of human emotions dismantled by the imperialism.

In the novel *Inheritance of Loss* most of the characters have attracted towards the west to promote their carrier, social position and to be a modern man. But after entering into the new world these characters get alienation, sense of loss, cultural confusion and become marginal. Their anglophilia does not let them to assimilate in their own culture and the desired culture does not accept them; that's why, their position remains in-between like the character Jemubhai Patel in the novel. In the novel marginalized have suffered and exploited not only in their own country but also in their dreamland like America.

Thus, in this research I have provided answers to these questions: Why the characters in the novel are attracted towards the west? How they are represented, exploited and marginalized in terms of race, class and culture in western countries? How anglophilia makes the character outsider and feels sense of loss inside their own country? How the characters are referred and represented linguistically? How imperialism affects the lives of general characters in the novel? And so on.

This thesis analyzes Desai's *The Inheritance of Loss* by using, specifically, the linguistic strategies of referencing, predication and perspectivization in order to demonstrate how the narrative genre is deployed for discriminatory purpose. The naming and identifying person or group with choice of words, phrases, clauses, sentences are discriminatory in terms of race, ethnicity, nationality, gender/sex, language and culture. This paper will demonstrate those strategies of discrimination by Ruth Wodak. And the representation of the characters through the Gyatri Spivak's "Can the Subaltern Speak?" in which she argues by speaking out and reclaiming a collective cultural identity, subalterns will in fact re- inscribe their subordinate position in society (4). Like that cultural ambiguities will analyze through Bhabha's concept of cultural hybridity. Bhabha believes that like traditions cultures are invented, they are not fixed but are forever changing. Cultures are result of hybridity or mixture of two unchanging culture which is an ongoing process where as hybrid emerges through "the third space" (7).

The dissertation is divided into four chapters. The first chapter of the research is general introduction to the writer and her novel *The Inheritance of Loss*, the characters, their anglophilia, transnational issues and the politics of naming in the novel. The second chapter will elaborate how the characters in the novel attract towards the west thinking to get rid of their social problems and get success in their lives or, west as superior model in their life. The third chapter will analyze the impacts of imperialism in the lives of characters. Second and third both chapters are based on textual analysis. At last, fourth chapter will sum up the whole explanations and will conclude this research.

Chapter II: West as a Superior Model in *The Inheritance of Loss*

The novel *Inheritance of Loss* by Indian American writer Kiran Desai points out the impacts of imperialism in the lives of her characters in the novel. The novel is set in the time of post-colonial era against the backdrop of the agitation for Gorkha land movement in the north eastern hills of Darjeeling, close to the borderland in Nepal. There are stories within the stories described in several ways. Set in 1980s, the novel gives a graphic account of a cross section of Indian society in characters like Jemubhai Patel, a former judge, his teenaged granddaughter Sai, her tutor Gyan, their cook Panna Lal, their neighbor Lolita and Nonita who live in North East Indian town Kalimpong and cook's son Biju his friends Saeed, Haresh-Harry who have migrated in America. Most of these figures are influenced by the imperial ideology as result they have alienated in terms of dislocation of place, wealth and in search of progress. They have lured towards the culture of west than their own culture to enhance their carrier like the character Jemubhai Patel. Jemubhai's role is constructed from his childhood, when the boy is sent to school on account of his being the family's single male inheritor, his father dreams to send him in England. While attending Bishop's College on a scholarship, the boy becomes attracted to the incomprehensible greatness of the British sovereignty. His admiration for the imperial rule is shaped under the auspices of Queen Victoria's portrait. "[. . .] he found her foggy expression compelling and felt deeply impressed that a woman so plain could also have been so powerful. The more he pondered this oddity, the more his respect for her and the English grew (58)".

The boy's reflection suggests that he comes to appreciate an ambivalent symbol of power. Hence, his simultaneous perceptions of royal ordinariness and authority enhance Jemubhai's esteem for the British supremacy. The impression reveals his

interest in British cultural values as such and a focus on the idea of imperial domination. As the David Spurr writes in his book *Rhetoric of Empire* the white colonizer makes the colonized see him as “his ruling man, rich, powerful and honored” (151). Whereas the common myth created about nonwestern is associate with debasement, filth and defilement----“dishonesty, suspicion, allocation, superstition, lack of self-discipline are reflected more generally in societies characterized by corruption, xenophobia tribalism and the inability to govern themselves” (Spurr 76). That’s why it is necessary to bring change and for that western education is must. And Spurr further writes “The ruled begins to imitate him and goes to mission school classes to read and write as soon as he read and write he turns into a clerk” (151). It is the reality how colonizers create myths about west and nonwest to colonize their feelings and sentimentality as their first step of intervention, after the direct colonization is over.

This clear distinction or rhetorical strategy between the colonizer and the colonized justifies the western domination or intervention to others, specially the third world countries and feel the non-westerners that they are inferior, subjugate and uncivilized. The following expression by the French colonial administrator Albert Sarraut clarifies why western intervention is obligatory:

Without us , Without our intervention [. . .] these indigenious populations would still be abandoned to misery and abjection, epidemics, massive, endemic diseases, and famine would continue to decimate them; infant mortality would still wipeout half their offspring; petty kings and corrupt chiefs would still sacrifice them to vicious caprice ; their mind would still be degraded by the practice of

base superstition and barbarous custom; and they would perish from misery in the midst of unexpected wealth. (qtd. in Spurr 77)

It is the rhetorical strategy of colonizers to lure colonized making themselves superior and more civilized that's why they can rule over them. Even after being free from colonization the people of colonized country try to imitate colonizer's culture thinking that it is more superior and civilized. It is the indirect rule over colonizers after imperial power failed to rule directly.

Same thing happened to the character Jemubhai Patel in the novel *The Inheritance of Loss*. His father sends him to England hoping his bright future and better career. Since he earns little money by procuring false witness in court, the father regards his son as the only hope for social ascension. Hence, Jemubhai's getting higher education in Britain is regarded as a unique opportunity for the father to become important at home: "His son might, *might, could!* Occupied the seat faced by the father, proud disrupter of the system, lowest in the hierarchy of the court. He might be a district commissioner or a high court judge [...] Father below, son above, they'd be in charge of justice, complete" (59). The parent's reasoning portrays Jemubhai holding a higher rank in the judiciary system and thus compensate for the father's marginal status within it.

Indeed, as Jemubhai returns as a member of the Indian Civil Service, the son's social triumph is also shared by his father. Consequently, the neighbors express their admiration in "envy-soaked voices" (118), while Mr. Patel feels like a "king holding court" (118). This distribution of power combines the father's status within the community, revealing a collective Indian equation of the British space with the idea of authority.

Similarly, Jumubhai's father in law was looking for a man marrying his daughter (Bella) to an Indian connected the west like Jemubhai. By marrying his daughter with western connected man he wanted to make his status high in the society which is considered a step forward on the social ladder, since the predicting marriage will turn Bella into the "wife of one of the most powerful men in India" (91). At the same time, his daughter's fate will transferred to the family, enabling her father to attain the highest degree of Hindu social supremacy: "Ambition still gnawed at him, and Brahmin cook he might have, but he knew that there was a wider world and only very rarely did history provide a chink allowing an acrobatic feat" (90). Considered from this perspective migration in the western metropolitan city creates local hierarchies in the society. Contact with the imperial power is regarded as symbol of modernity and superiority. Consequently, the possibility of having a westernized son-in-law out does hiring a Brahmin cook. The Brahmin category is assigned as highest social role in the Hindu social hierarchy and having Brahmin cook is regarded as dominant position in the society.

This fact proves that the social norms and values are affected by the imperialism even after the end of colonization. Western domination is still ruling the colonized countries not officially but practically. Colonial writer Mann's classification of empires into direct, indirect and informal empire proves the fact he writes:

Direct empires imply the conquering and the political incorporation of territories into the colonial core. Indirect empires maintain their sovereignty over the periphery through co-operation with local elites. The inclusion of the Indian citizens in the structures of the Indian civil

service in informal empires which have no colonies and employ forms of capitalist coercion to constrain the autonomy” (9-10)

Indirect empire allures the local elites by their power and position and even by capitalism to create hierarchies in the society that’s why they can interfere and maintain their sovereignty as they wish because they know that social hierarchy breaks down the social unity.

As Indian writer Baharati Mukharjee writes in her novel *Desirable Daughters*: “In my mother –language we call the powerful middle class “Bhadra Lok” the gentle folk, the “civilized folk” for whom the English fashioned the term “Babu” with its hint of fawning insincerity and slavishly acquired western attitudes” (7). In indirect empire these “Babus” are the colonial agents who dominate the society and rule as colonial power desires. To be a Babu, Sahib and as like as “English Lord” (91) people from third world countries migrate in the western countries. Thus, migration of a family member in empire exaggerates the power and position of whole family unit in colonized countries, to get that power and position third world characters attract towards the western countries like Jemubhai ‘s father.

When Jemubhai wins scholarship he boards the ship to Cambridge for western education. He stares the disappearing picture of his father far from the ship with complex emotion of love, pity and shame. He feels that “. . . never again would he know love for a human being that wasn’t adulterated by another, contradictory emotion” (38). After getting on the ship he leaves all emotion, love, Indianness behind. Even the food packed by his mother becomes “inappropriate”, “undignified” . . . stinking, unaesthetic love that he throws the food packed with Indian love to the monster of the ocean” (38). Thus, Jemubhai has only passion to learn the ways of British and be superior as white man for which he was ready to sacrifice everything

even the love of his father and mother. He knows that if he feels the emotion towards his family he cannot be success. Everyone have to lose something to gain other thing. He was the only son of his parents who left himself into the hand of colonizers like his food to sea monsters.

Biju, the son of Jemubhai's cook is another character of the novel who has migrated to the United States of America for expecting his better future. His father believes that working in America is the great achievement for Indians. The cook conceives America as the land of "water and electricity (24)" in that "country there is enough food for everybody" (84). That's why it is regarded as the best country in the world: (85). As well as Jemubhai's father and father-in-law's social status after Jemubhai's migration in UK, Biju's contact with the American space elevates the local community's respect for his father. While Biju is hardly surviving in America the cook proudly informs his neighbors that his son works for the Americans: "My son works in New York," the cook boasted to everyone he met. "He is the manager of a restaurant business." New York. Very big city," he explained. "The cars and buildings are nothing like here. . . . One day soon my son will take me" (91). Biju has got chance to go to America by applying for tourist visa but after the time is over he becomes an illegal immigrant in America. That's why he suffers a lot for a good job there but does not share his problem to his father, thinking he will worry for him. Ignorant father dreams for their future:

He was sure that since his son was cooking English food, he had a higher position than if he were cooking Indian. . . . "Excellent job," he told his acquaintances, "better even than the last." He imagined Sofa TV bank account. Eventually Biju would make enough and the cook

would retire. He would receive a daughter-in-law to serve him food, crick-crack his toes, grandchildren to swat like flies. (24)

Without knowing the reality cook dreams for their future, he is fully convinced that after entering into the America his son will get rid of all types of problems and they will have a happy and satisfied family.

Cook's improvement of social status consists in his receiving small material offers in exchange for promises to help other Indians emigrate. Thus, migration to America as well as migration to Britain creates local hierarchies even in socially different categories: "His son was there as well. He shared this with a doctor! The most distinguished personage in town" (85). Thus, migration to USA and UK of the family members and acquiring power at home is regarded as "invisible power" or, 'third face of power' the phrase used by a Marxist theorist Antonio Gramsci.

Nonita, Lolita and Mrs. Sen are the other characters whose daughters are in abroad. Lola thinks of migration to US as the ultimate escape from a disintegrating country and advises her daughter pixie to take her chance abroad not in India. She advises her daughter: "India is sinking ship. Don't want to be pushy darling, sweetie, thinking of your happiness only, but the door won't stay open forever" (47). Lola's words to her daughter expresses how urgency it is to establish in UK or USA for her career and it is not so easy to migrate in western countries for Indians or, South Asian peoples so she advises her daughter not to return in India but try to establish in western countries.

Lolita and Nonita's impression of United Kingdom can be seen through her habits of consumption in daily life like watching BBC and buying British products. Whenever Lola visits her daughter she returns equipped with various suppliers: "Her suitcase was stuffed with Marmite, oxobuillion cubes, Knorr soup packets, After

Eights, daffodil bulbs, and renewed supplies of Boots, cucumber lotion and Marks and Spencer under-wear- the essence, quintessence, of Englishness as understood it” (46-47). The preference of British products and the description of clothing Brand show her integration with British hegemony over the postcolonial countries which are also the attitude of impose domination to others. Thus, this is the indirect involvement of empire to rule the country by ruling the minds of colonized people by its products. Ashish Nandi remarks colonization of minds as:

This colonialism colonizes minds in addition to bodies and it releases forces within colonized societies to alter their cultural priorities once and for all. In the process, it helps to generalize the concept of the modern West from a geographical and temporal entity to psychological category. The West is now everywhere, within the West and outside; in structures and in minds. (11)

When empire fails to rule directly it started to rule indirectly by attracting third world characters by different strategy at first, it dominates them creating myths like orientalism and then by capitalism or, colonizing psychological category of the mind that western is superior in every perspectives .

Lola and Mona’s real name was Lolita and Monita but they like to call them Lola and Mona which seems little bit modernized or, as Christian names. Their names, wearing British branded clothes, cosmetics from British product and even their interest in British literature shows the impact of Imperialism in the characters of the novel *Inheritance of Loss*. Except that they express their preferences for the manor house novels and English writer’s writing of England such as: “P.G. Wodehouse, Agatha, Christies, Anthony, Trollope etc.” (198). These Bengali sisters’ consumption habits as well as their cultural preferences indicate the elitist dimension of their

western practices. That's why Panitch and Gindin write: "Imperialism is perceived not as the outcome of economic crisis and monopoly formation but as the combination of competition opportunities and capacities of a developing capitalism" (40).

Like that Mrs. Sen is happy and proud upon her daughter when she is selected for CNN news reader:

Mrs. Sen, undefeated by the heat, started up the road to Mon Ami, propelled by the latest news from her daughter, Mun Mun, in America: she was to be hired by CNN. She reflected happily on how this would upset Lola. Hah, who did Lola Banerjee think *she* was? Putting on airs . . . always showing off about her daughter at the BBC. . . . (73)

Mrs. Sen rushes towards the houses of her neighbor Lolita to share the news that her daughter also got chance to establish herself in empirical world and it was great proud for her. Before it she always started to hear Lolita's boasting about her daughter in BBC.

Thus, most of the characters in the novel appreciate western countries and seems more interested to establish themselves or, their future generation in empires. Parents as well as children in the novel are allured towards the west to enhance their carrier as well as status in the society. To be superior and to learn the English ways characters are attracted towards the west because they think that their future is much more secure in western countries than their own countries.

Chapter 3: Impacts of Imperialism in the Lives of the Characters in the Novel

The Inheritance of Loss

In previous chapter the researcher analyzed the attraction of the characters towards the west to elevate their carriers and expose their social class. In this section I will analyze how this attraction creates hybrid identity, sense of loss, frustration, humiliation and ambivalence in foreign and even in their countries of origin. Before migration characters seem eager to grab the chance for abroad anyhow, not aware about the future result but once when they entered into the different culture they get alienation. Migration in west is taken as economic success, career opportunity and modernization which ensure anyone's future bright. Shifting of location creates displacement, cultural ambivalence and sense of loss to the characters that's why they never feel satisfaction even after getting success in western countries. Empire allures the people hegemonically by the mission schools, job opportunities, green cards and scholarship programs. To grab the opportunity and get rid from the economic crisis people migrate into western countries knowing or, unknowing its future results.

Occident has created the discourses by generalizing the east in which they describe Orientals and their culture inferior whereas their own cultures juxtapose it. Even after the colonization is over colonizers wanted their hegemony upon the colonized countries that's why it may be their strategy to regain their power as Edward Said writes in his book *Orientalism*:

With the end of World War 2nd, all the Europeans colonies were lost; and it was believed that there were no more Orientals and Occidents, but this was surely not the case. Western prejudice towards eastern countries was still very explicit, and often they managed to generalize most of the eastern countries because of it. For example, Arabs were

often represented as cruel and violent people. Japanese were always associated with karate whereas the Muslims were always considered to be terrorists. Thus, this goes on to show that even with increasing globalization and awareness, such bias was found in the people of the developed countries. (197)

That's why when somebody migrates into western countries he tries to imitate the western culture thinking western culture is superior to his native culture as the character Jemubhai Patel in the novel *The Inheritance of Loss*.

When Jemubhai goes to empire, his real perception was far different than what he experiences there. When he arrives at Cambridge, Jumubhai feels thrilled by its beauty at first, but when he finds room for him he experiences: "The England in which he searched for a room to rent was formed of tiny gray house in gray streets, stuck together and down as if on a glue trap. It took him big surprise because he'd expected only grandness, hadn't realized that there too people could be poor and live unaesthetic lives." (45) He becomes shocked when he sees the poverty, unaesthetic lives and not any grandness as his expectation. He wanders everywhere looking for a room and visits twenty or more homes but they answered his knock, when they opened door to his face. "Just let", "all full" (45) until he reached the house of Mrs. Rice who also didn't want him but she needed money and her house was situated far from the university. Where he couldn't get enough food and missed his family who may be thinking him as a worthy of a hot dinner as the Queen of England. When he asked for a proper evening meal, "we don't eat much of ourselves, James," she said, "too heavy on the stomach for father" (46). After that he starts to live in loneliness by devoting himself only on his study the only thing which he has carried with him from India. He feels the sense of loss without his family, his food, friends even the

environment where he lives, gives him the feeling of loneliness. After, same habit destroys his originality: “The solitude became a habit, the habit becomes the man and it crushed him into a shadow” (47). As Frantz Fanon claims: “Colonization is not satisfied merely with holding a people in its grip and emptying the native’s brain of all form and content. By a kind of perverted logic, it turns to the past of oppressed people, and distorts, disfigures and destroys it” (1). In this sense colonizer colonizes the mind by presenting the disease anglophilia to the western migrated characters from colonized nation and always reminds them that they are inferior to the white colonizers, this feeling distorts the life of the character like Jemubhai Patel in the novel.

Jemubhai does not only feel sense of loss but also feels humiliation because of different culture. Nobody speaks to him; people turn their head if he sits next to them in bus or any public places. He starts to hate himself because of his color, culture and identity as marginalized third world man: “The young and beautiful were no kinder; girls held their noses and giggled, “Phew, he stinks of curry.” (48). It was so difficult for Jemubhai to adjust in that solitariness. Thus, Jemubhai’s mind had begun to wrap: “he grew stranger to himself than he was to those around him, found his own skin odd-coloured, his own accent peculiar. He forget how to laugh, could barely manage to lift his lips in a smile, and forget if he ever did he held his hand over his mouth, because he couldn’t bear anyone to see his gums, his teeth” (52). As Uma Narayan writes: “The diasporic not only feels alienated from established norms of his past home because of his physical departure from it but also fails to fully assimilate with the ethos of his present home because of his cultural distance from it”. Jemubhai also tries to assimilate him in new culture after the alienation from his own culture.

After his humiliation by English for his accent, for his color, for his small body he becomes a ‘mimic man’ in Bhabha’s phrase. He starts to imitate English people to cover his Indian identity:

. . . he began to wash obsessively, concerned he would be accused of smelling, and each morning he scrubbed off the thick milky scent of sleep, the barnyard smell that wreathed him when he woke and impregnated the fabric of his Pajamas. To the end of his life, he would never be seen without his socks and shoes and would prefer shadow to light, faded days to sunny, for he was suspicious that sunlight might reveal him, in his hideousness, all too clearly. (44)

Thus, the judge remains in between two cultures in the ambivalent position. He couldn’t accept real presence of his own native culture and his desire to assimilate English culture leaves him in the liminal position. In Bhabha’s phrase the “partial presence” of desired culture entrapped him in a state of emotional violence with in a space of displacement and ambivalence. He further describes the ambivalent relation of colonizer and colonized:

When colonial discourse encourages the colonized subject to ‘mimic’ the colonizer, by adopting the colonizers’ cultural habits, assumptions, institutions and values, the result is never a simple reproduction of these traits. Rather, it results in a ‘blurred copy’ of the colonizer that can be quite threatening describe the ambivalent relationship between colonizer and colonized. (35)

As blurred copy of western man, Jemubhai neither remains a real Indian nor becomes an English man. This inbetweenness makes him inhuman as Sai his granddaughter sees him in their first sight. “There was more than a reptile in the slope of his face, the

wide hair less forehead, the introverted nose, the introverted chin, his lack of movement, his lack of lips, his fixed gaze. Like other elderly people, he seemed not to have travelled forward in time but far back (34). Spending all his life in the vicissitudes of colonial mimicry the judge loses his sense of himself because Sai reminds him all his past misdeeds in flashback techniques.

In the novel, protagonist Jemubhai Patel struggles to establish his new identity by the admixture of his own native culture and the alien culture which gives birth to a different identity a hybrid identity. He became a hybrid man so he bought his memory as a flash back brought on by his granddaughter Sai who comes to live her maternal grandfather after death of her parents from convent school. He bought house in Choyou from a Scotsman who told him, “It is very isolated but the land was potential” (28). He was not interested in agriculture but he could live here “with the solace of being foreigner” (28) in his own country which proves his sense of alienation. It makes him feeling stranger in his own country or, in Ketu Katrak’s term “unheimlich” or, the feeling of “unhomely”. She further writes: “The strangeness of having too many roots and culture indicates how this hyphenated identity forces both to belong and unbelong” (78). Thus, he was alienated on his home in which he belongs to and not belongs to. Neither could he totally forget his past nor could he totally assimilate in his desired culture.

After his retirement, his settling in Chooyu is the symbol of his shame and loneliness. The opening page of the novel presents the judge “with his chessboard playing against himself (1)” shows the Judge himself is his “intimate enemy” in Salman Rushdi’s phrase, caught into a liminal space which challenges his sense of loss as flashback as memory torturing him. In flashback he remembers how he was ridiculed for his accent, heritage, culture and color of skin. The judge becomes the

victim of “double consciousness” a term coined by W.E.B. Dubois and he used this term to describe an individual whose identity is divided into several facets: “He envied the English....He loathed Indians” (119). The Judge looks at English as more superior and hate Indians that put his identity in between which aggravates his ambivalent nature.

Jemubhai got chance to marry with a rich bride because of his intelligence. His father-in-law paves the way to fulfill his dream and give him ticket of England instead of marrying his daughter. Before he left for England he was one month married man have not seen his wife’s face properly. They have only memory of cycle riding but after when Jemubhai returns India as a man educated in the west, he was proud of his privileged superiority. For instance his relationship with his wife, Nimi, is full of contradictions and triggers an extreme emotions or hatred and violence towards the simple minded, uneducated, rural Indian girl. When he returns as an educated man with Cambridge degree to a wife who has not progressed from where he left her five years before:

She came toward him Mini with a garland. They didn’t look at each other as she lifted it overs his head. Up went his eyes, down went hers...”so shy, so shy” the delighted crowd was sure of having witnessed the terror of love. What would he do with her? He had forgotten he had a wife. (165)

Jemubhai’s eyes roll up with exasperation and disbelief as she welcomes him home in the traditional way by garlanding him with down casting eyes. It is the tradition of a bride to gesture of body language. She was shy, traditional but pure bride who has waited for her husband until five years only with the memory of “bicycle ride and her levitating heart” (165). But the groom Jemubhai Patel who is influenced by western

notions of enlightenment fails to recognize traditional Nimi's performance to attract him. Thus the western education becomes the problem between husband and wife. A marriage life also has infected by the imperialism in the novel *Inheritance of Loss*.

English anglophilia compels Jemubhai to hide his brown skin with, pink and white powder. But one day, Nimi Patel, his wife finds the powder puff and enthralled by her husband's powder puff she hides it in her blouse. While searching in vain for the object, he is asked so many questions by his relatives which reminds him he is different than them "He had thought they would have the good sense to be impressed and even a little awed by what he had become but instead they were laughing" (168). He feels humiliated before his relatives that he uses powder puff to hide his brown skin and his struggle for a model mimic man to keep his standard alive. This confrontation of two culture makes him aware of his hybridized culture what Bhabha calls in his essay 'Location of culture' the "two original moments from which the third emerges" (211) but also threatens to dissolve attempts at identity formation. But Jemubhai becomes unable to create a third type of space for him; he can express his power only through physical violence, when he discovers the real thief of the powder puff is his wife, Nimi rage combines with his sense of humiliation and avenges himself on her by sexual violence. In this incident, Jemubhai becomes victim of an inferiority complex feeling that is related to his acute awareness of his skin color and an irrational desire to be equal with the white man in order to escape his sense of inferiority.

Frantz fanon in his influential book *Black Skins, white masks* discusses this complex in terms of as "epidermal schema" (122) to which the subjugated races of the colonial world are subjected. Similarly, colonial contact makes Jumubhai ashamed of his epidermal difference from the white man and when he fails to conceals it beneath

the white and pink powder he loses his self-respect. His desire of being a white man makes him wife beater. The irony, is that he could join the Civil service only because Government's "attempts were being made to Indianise the service" (119) not by getting success himself. But Jemubhai takes his civil service position as symbol of superiority or 'whiteness'. Once, Nimi attends the welcoming programme of Neharu in request of politician's wife which becomes the black mark of his identity, because the protest was against the British rule in India. It was unbearable moment for Jemubhai because he takes it challenge by his ignorant and traditional wife. He couldn't endure the event because he has become a coveted white man and the challenge to position in his community. He reacts against this humiliation by physically assaulting his wife: "this hatred of its own accord and in her he sought only its justification, self-killing her" (305). Thus, his blindness being a mimic English man makes him much more inhuman than the civilized human as Sai sees him. In anger he feels to kill his wife which is symbol of a strategy of survival to mask the reality of his displacement as an Indian foreigner in India. It is a contradictory desire, "a metonymy of presence" (128) as Bhabha terms it in her essay 'Location of Culture'. Thus, he remains "not quite, not white" in an ambivalent position all over his life because of his desire to be a foreigner in his land in terms of culture, language and beliefs forgetting his own nativeness. Bhabha further remarks:

[. . .] to be Anglicized is emphatically not to be English. Mimic men are not slavish. They also have power to menace the colonizers. The use of English language on the part of the colonized is a threat to orientalist structure of knowledge in which oppositional distinction is made. The men in relation to the colonizers, "almost the same but not quite".(89)

Bhabha believes that mimic man lives in ambivalent position because their hybrid culture keeps them in liminal position. But these people are threat for colonizers because they look like colonizers but not in real. They know the English and their oriental culture that's why they can be threatening for colonizers.

Another major character of the novel Sai, the teenaged granddaughter of Jemubhai Patel is another example of anglophile. She loses her parents in the age of six. Her father, an air force officer who was about to become the first Indian to fly into space, was killed along with her mother in a road accident in Moscow. Her father belonged to Parsi community and was an orphan. Her mother had been disowned by her parents because she had eloped with a man outside her caste. Sai thus has inherited the sense of rootlessness from her parents. After sudden death of her parents she was compelled to live with her grandfather. Considering her future her parents had admitted her in convent school as result she learned English ways by the nuns in convent. Because of the westernized life and Anglicized education in convent school she has become "estranged Indian even living in India" (210). She has been extremely foreigner to her culture and language because she has been taught "English is better than Hindi, fork are better than knife" (32) in convent school. Even she has never been out of India she speaks only English. She knows only the English method of making tea and she cannot eat with her finger. Her convent education had lost her touch with the native tradition and culture. After her arrival in Chooyu, Sai finds that her grandfather is more in human and self-centered man she tries to establish her emotional ties with cook to whom she finds more loving and human. But unfortunately, Sai can never create a bond with the cook because of their class barrier. Both can't understand each other because she speaks only English and the cook cannot understand it neither she can understand Hindi:

Sai felt embarrassed. She was rarely in the cook's hut and when she did come searching for him and enter, he was ill at ease and so was she, something about their closeness being exposed in the end as fake, their friendship composed of shallow things conducted in a broken language, for she was an English speaker and he was a Hindi speaker. The brokenness made it easier never to go deep, never to enter into anything that required an intricate vocabulary. (126)

Because of imperial impact Sai remains alone in all her life, her parents left her in hand of strangers, she had not met her parents until three years and after their death her only relative maternal grandfather Jemubhai also remains stranger for her. That's why she wanted to close with cook but her language becomes the barrier between them.

Jemubhai, the judge does not happy when his granddaughter Sai comes to live with him in Kalimpong from convent school. He tells her: "One must not disturb one another. One's had to hire a tutor for you . . . can't send you to a government school; I suppose . . . you would come out speaking with the wrong accent and picking your nose" (41). Judge wants his granddaughter Sai to live in loneliness as him and denies the government school. Though, he does not reveal his affinity for his granddaughter openly he was inwardly happy because she has been brought up in western culture and learnt English manners. He feels proud: "There was something familiar about her; she had the same accent and manners. She was a westernized Indian brought up by English nuns, an estranged Indian living in India. The journey, he had started so long ago had continued in his descendants" (217). That's why the judge doesn't send his granddaughter to the government school because he fears losing Anglicized manner by the contact of Indian friends and Hindi language to which he internally feel proud.

So, he finds home tutor for her. When her first tutor Lolita fails to teach her he finds a new tutor Gyan, a marginalized Indian Nepalese. Gyan is a mathematics tutor and a frustrated ethnic Nepalese young man. Judge's indifference and cook's language difficulty creates loneliness upon Sai in Chooyu. She longs for a human love and care as an adolescent girl. She meets Gyan. Both Gyan and Sai are immature adolescent frustrated from their own rootlessness when they play childish game they feel more physical intimacy between them. But cook is not happy with Nepali tutor Gyan because he tells Sai: "It is strange the tutor is Nepali," the cook remarked to Sai when he had left, bit later he said, "I thought he would be Bengali" (80). But Sai is impressed with Gyan and she does not believe with the cook that Nepalis cannot be intelligent; she asks him why only coastal people are intelligent. He remarks:

"Everyone knows," said the cook. Coastal people eat fish and see how much cleverer they are, Bengalis, Malayalis, Tamils. Inland they eat too much grain, and it slows the digestion—especially millet—forms a big heavy ball. The blood goes to the stomach and not to the head. Nepalis make good soldiers, coolies, but they are not so bright at their studies. Not their fault, poor things. (80)

The cook creates stereotype towards Nepalis that they cannot be intelligent in their studies and only useful for carrying heavy loads or, fighting in the wars. This description of Nepalis proves that how the people in power create hierarchy and dominate the marginalized societies not only colonizers creates myth like orient to show the third world people inferior to them.

Sai and Gyan finds that they are in love but because of their class hierarchy and Gyan's joining in the political activities of the Gorkha national liberation front movement ends their love. The love between Sai and Gyan also seems in ambivalent

condition in the story. When Sai does not meet Gyan until long time she goes to look for him where she sees the reality Gyan. They have long conversation and she knows that theft of guns from Chooyu was because of Gyan. After their long quarrel Gyan sees Sai as contradictory figure: “Sai was not miraculous; she was an uninspiring person, a reflection of all the contradictions around her, a mirror that showed him himself far too clearly for comfort” (269). By reflecting upon Sai, Gyan sees his appearance clearly and he now easily can differentiate their differences. The love between Sai and Gyan is also affected by the imperialism. Gyan betrays Sai because of her Anglophilia, he tells with his friends:

She who could speak no language but English and pidgin Hindi, she who could not converse with anyone outside her tiny social stratum, She who could not eat with her hands; could not squat down on the ground on her haunches to wait for a bus; who had never been to a temple but for architectural interest; never chewed a paan and had not tried most sweets in the mithai shop. . . . she who thought it vulgar to put oil in your hair and used paper to clean her bottom; felt happier with so-called English vegetables, snap peas, French beans, spring onions, and feared—feared—loki, tinda, kathal, kaddu, patrel, and the local saag in the market. (183)

Eating together Sai and Gyan had always felt embarrassed because Sai does not like to eat with her hands but Gyan slurps with his hands feels ashamed before her. Gyan thinks that Sai is proud of her behavior because it shows her status in the society. Sai’s anglicised manner is main hindrance of their love. This example proves that how imperialism creates hierarchies between two people resembling superior and inferior by their anglicised manner and dismantles the lives of two lovers.

By tracing the family history of Gyan the novelist describes how the Indian Nepalese had been recruited in army by the imperial rule to fight for England in alien and unfamiliar places. The soldiers had lost their lives in unknown places for British rule by never seeing their family members, not single member of the family all male were recruited one by one fight for British Empire and killed:

They sent him to Mesopotamia where Turkish bullets made a sieve of his heart and he leaked to death on the battlefield. As a kindness to the family, that they might not lose their income, the army employed his eldest son, although the famous buffalo, by now, was dead, and the new recruit was spindly. Indian soldiers fought in Burma, in Gibraltar, in Egypt, in Italy. Two months short of his twenty-third birthday, in 1943, the spindly soldier was killed in Burma, shakily defending the British against the Japanese. His brother was offered a job and this boy died, too. (150)

Indian government had recruited Nepali soldiers to fight for Britishers. When they needed "Gorkhas" they appreciate them for their bravery to persuade them and use them. By coaxing them they admitted Young Nepalis in their Army and killed without any pity or condolence. After, when they have not needed them they changed the myth from brave to mercenaries. "No self-control, those people. Disgusting" (136), "I tell you, these Neps can't be trusted. And they don't just rob. They think absolutely nothing of murdering, as well." (52), "Budhoo? But he's Nepali. Who can trust him now? It's always the watchman in a case of robbery. They pass on the information and share the spoils" (50). These are some of the common myths created by upper class nowadays about the brave Nepali "Gorkhas". In the novel these subaltern

characters are not even pronounced correctly. They have changed their identity from “Gorkhas” to “Gurkhas”.

Thus, Gorkhas were silenced, marginalized and became subaltern in empirical world. They could not raise their voices against their false representation. At first they were used and praised but later humiliated by different myths. They couldn't speak and remain silence to which Gyatri Spivaks's term “the itinery silence”, and she further writes:

Postcolonial subaltern, in particular, enjoys agency, an issue which she characteristically explores in terms of whether subalterns can speak for themselves or whether they are condemned only to be known, represented, and spoken for in a distorted fashion by others, particularly by those who exploit them”. (31)

Gyatri Spivak remarks that people who are in power do not give chance to speak the marginal in the society or, even if they speak nobody concentrate upon their problem that's why they need agency. The agencies which speak for them never represent their voices because they speak in distorted voices not in real.

In her essay “can the Subaltern speak?” Spivak famously elaborates some contexts wherein contesting representational systems violently silences the figure of the ‘gendered subaltern’. She writes, “Between patriarchy and imperialism, subject constitution and object formation, the figure of the subaltern is the displaced figuration of the ‘third world characters’ caught between tradition and modernization” (306). Spivak first talks about the subaltern in general, and then the gendered subaltern. ‘Subaltern’ - to devote inferior rank-is a term adopted by Antonio Gramsci to refer those groups in societies who are subjected to hegemony of ruling class, that includes soldiers, peasants, workers, women or other dominated groups. Made famous

by Rajnit Guha's series of Subaltern studies, the term denotes "the general attribute subordination in South Asian society whether this is expressed in terms of class, caste, age, gender and office or in any way" (28). Thus, the concept of the subaltern is meant to resist the elite domination. Spivak makes the term famous by asking questions "Can the subaltern Speak?" Here, she criticizes the assumptions of subaltern studies group that the concept of autonomy of subaltern group in the diversity, heterogeneity, and overlapping nature of subaltern group is fundamentally an essential premise. She says: "[...] how can we touch the consciousness of the people, even as we investigate their politics? With what voice-consciousness can the subaltern speak?" (27) Thus, true representation of subaltern is ambivalent.

Even after the India got independence Gurkhas' condition seems marginalized and unknown. Indian government does not consider their problem as other native Indians. Many Gorkhas had lost their lives in independence movement of India to Indian defense service. But Indian government forget all of their help and indifferent about their problems. Nepalese Indian youth were unable to get proper jobs and education and they suffer miserably from the poverty and deprivation. When Sai does not meet Gyan she goes to find his house but finds heart rending poverty of Gurkha community:

The upper storey of the house was unfinished, presumably abandoned for lack of funds, and. While waiting to stockpile enough for resume building, it had fallen into disrepair, no walls and no roofs just a few posts with iron rods sprouting from the top to provide a basic sketch of what was to have followed. There were houses like this everywhere.

(262)

This description of Gyan's house is the real sketch of all of the Nepalese living in India. That's why Gyan along with other Nepalese youth in Kalimpong is politically active and tries to fight for a separate state to be ruled by GNLF. A poor man Gyan hates the bourgeois life style of the judge and Sai and he considers Chooyu as symbol of colonial hangover. To him Sai becomes "a reflection of all contradictions around him" (262). Sai was shocked when she knows that the information about the guns in her grandfather house has been leaked by Gyan, her lover. Thus, the love and intimacy between both lovers also entrapped between the circumstances which can't grow because of the imperial hangover of both Sai and Gyan and the effects which they have got from the impact of colonization.

Herself an expatriate Kiran Desai authentically portrays how the poor and jobless who immigrate in America for a better life suffer a lot due to social prejudice, social and cultural oppressions, exploitation, inequalities, alienation and disillusionment. Through the character Biju son of a cook Desai illustrates how the illegal immigrants undergo agonizing experiences in an alien environment. The novel analyses how even in the postcolonial era people from the colonized country face insurmountable misery and hardships in America which is known for its human rights and democracy. America is the dream land for a poor third world character Biju and his father PannaLal. To fulfill the long felt desire of his father by using fake documents and false recommendations; Biju manages tourist visa for America by joining a crowd of Indians scrambling to reach the Visa counter of US Embassy which is one of the distressing scenes in the novel. After managing visa difficultly he lands to his dream land. But after his Visa time is over he becomes an illegal immigrant in New York, does odd job to survive: "Biju changed jobs like a fugitive on the run" (3). Biju works in various restaurants such as Gandhi Café, The Stars and

Stripes Dinner, The Baby Bistro, Leo Colonial Restaurant, The Queen of Tarts and Freddy's Wok etc. as a fugitive laborer. Though he works long hours he has given little salary because he cannot claim for his rights being an illegal immigrant. Thus, he has to bear terrible insults and ill-treatments by the masters of the restaurants like Jemubhai, the judge is humiliated and marginalized by white peoples in England due to ethnic difference, skin color and racial prejudices. The owner's wife at Pinocchio Italian Restaurant complains to her husband that Biju is smelly. She tells him that she prefers Europeans to Indians or, Asians. The narrator observes, "She had hoped for men from the poorer parts of Europe, Bulgarians perhaps or, Zechokoslovakians. At least they might have something common with them like religion or skin color" (48).

But his father the cook in the judge's house is very happy thinking that his son is in America. "He works for the Americans; the cook had reported the content of the letter to everyone in the market" (14). But Biju feels frustration and hopeless in America. He was taken there as mechanic but he ends up waiter in a restaurant. Father thinks that his son is enjoying in America and urges him to help other immigrants. He writes him: "Dear beta, please see if you can help other metal box watchman's son" (87). And he next time also writes "you have been fortunate enough to get there, please do something for others" (102). But Biju has lost himself in hand of American capitalist society. His experience in Gandhi café shows that even Indian in America exploits their brothers, for example, Harish Harry's inhuman behavior with illegal workers. "The boss allows the workers to sleep in the basement of the café, sparing them the cost of the rent, but paying them only a quarter of the minimum wage" (160). Not only the poor immigrant Biju is used and physically exploited he even does not get proper treatment while he slips on some rotten Spinach in Harish Harry's

kitchen and gets his knee injured. When he asks his owner to take him to a doctor he simply refuses to treat him. He tells him:

You slip in the kitchen. If you slip on the road, then who would you ask, hm? He had given this boy the wrong impression. He had been too kind and Biju had misunderstood those nights of holding his boss's divided soul in his lap, gluing it together with Harish-Harry's favorite axioms. "I take you in. I hire you with no papers, treat you like my own son and now this is how you repay me! Living here rent-free. In India would they pay you? What right do you have? Is it my fault you don't even clean the floor? YOU should have to pay ME for not cleaning, living like a pig. Am I telling YOU to live like a pig? (195)

Biju becomes furious and his agony splits, he reminds him how he has exploited even not paying them their wages, "Without us living like pigs," said Biju, "what business would you have? This is how you make your money, paying us nothing because you know we

Can't do anything, making us work day and night because we are illegal" (195). After that Harish- Harry persuades him giving him few amount of money and some "Tika" from temple.

It is an example how illegal immigrants are treated in America and how their human right is abducted not only physically exploiting but also not getting proper treatment while they got injury while working. Even Indian after settling in America changed themselves in individualistic culture like Americans who only concern about the promotion of individual status by exploiting their fellow-Indians.

Like Biju, Saeed is another illegal immigrant and dishwasher and illegal immigrant who is a Muslim from Zanzibar and quite friendly. He has the same

agonies of an immigrant but has not been affected by those difficulties. On the contrary to Biju his life is care free because of his adoptable behavior. Biju's longing for home is continuous while Saeed never thinks leaving America:

Biju was so restless sometimes; he could barely stand to stay in his skin. After work, he crossed to the river, not to the part where the dogs played madly in hanky-sized squares, with their owners in the fracas picking up feces, but to where, after singles night at the synagogue, long-skirted-and-sleeved girls walked in an old-fashioned manner with old-fashioned-looking men wearing black suits and hats as if they had to keep their past with them at all times so as not to lose it. He walked to the far end where the homeless man often slept in a dense chamber of green that seemed to grow not so much from soil as from a fertile city crud. A homeless chicken also lived in the park. Every now and then Biju saw it scratching in a homey manner in the dirt and felt a pang for village life. (88)

When Biju becomes out of work he always remembers his own village. Even in his dream he always finds him in his village with his grandmother. He finds himself alone in alien land and lives with his sweet memories to get some solace from the uncared and unloved life in America. But his friend Saeed has a carefree life he never misses his house but has also been suffered from the same experiences as Biju. Saeed does not react to Biju with suspicion or hate, like the Pakistanis that Biju had worked with. America is a 'melting pot' for Saeed. He has not made his mind to leave America in any cost. But he is also in the confusion or a dilemma as there are conflicts in his mind about his identity. He explains why he does not eat pork, "First I am Muslim, then I am Zanzibari, then I will be American" (136). He is in fact, not a true Muslim.

He marries a woman just to get a green card. He then tells Biju that he has met another woman, visiting from Zanzibar, whom he intends to marry. “. . . in four years I get my green card and . . . out there. . . I get divorced and I marry for real” (318). Every immigrant have same agony like Biju, who needs green card to leave America and return in his country but Saeed marries lots of girls to lengthen his staying period in America expecting he will be citizen of America one day.

By approaching the topic of contemporary Indian illegal immigration to the USA, Kiran Desai unmasks the country's complicity with ideologies of informal imperialism. The strategy of US neo-colonial dominants to obtain profits by exploiting the economic dependence of the peripheral countries:

The objective of the imperialist system of today as in the past is to open peripheral economies to investment from the core of capitalist countries, then ensuring both a continual supply of raw materials at low prices, and a net outflow of economical surplus from periphery to Centre of the world system.(87)

In most of the restaurants where Biju works as a cook he finds his utter shock and dismays that workers from the third world countries especially from the East have accorded only the lowest positions. He experiences the pangs of alienation and loneliness in America.

As a rootless person and illegal intruder he has to move from one restaurant to another in search of better job and salary. He finds that even legal immigrants who have come to America with proper documents have to suffer from alienation and dispossessions and cultural trauma. To his surprise and shock he finds out the Indian students have simply forgotten their long cherished tradition and culture in America and following hybridized habits. The illegal immigrants have to run from police. By

taking advantages of their situation the owner of the restaurant usurp a lot of work in low wages because they know that they have no legal right to claim better salary. Biju now realizes that his dream of America was quite different than the place where he had worked and stayed. In restaurant after his hard work he has to sleep in unhygienic basements during night time. The workers are allotted space to sleep in the restaurants according to their racial origins:

At Baby Bistro restaurant the French are asked to sleep above. Below in the kitchen it was Mexican and Indian. (74)

At colonial restaurant on the top rich colonial and down below poor, native, Columbian, Tunisian etc. (54)

At the Star and Stripes Dinner Restaurant all Americans flag top and others below. (21)

Thus, in America also people have to bear social hierarchies discrimination and exploitation, In Most of the restaurants where Biju works gets perception of being marginalized because of his nationality. But not knowing the conditions in which Biju is leading his gruesome life in America his father writes him to stay there as long as he can. "Don't come back" (191).

The cook Pannalal is much more realized and loving character. He becomes the responsible guardian and good friend of Sai. Although he is poor, illiterate, superstitious he entertains Sai telling stories of past lives. He is not happy to serving the judge because he works in low salary which has not been raised from so many years. Because of colonialism and feudalism he has lost his house in Utter Pradesh losing his property in a court case to his brother. His wife was died when Biju, his son was small and Biju has gone to America for expecting better future. That's why cook is also another rootless character living in his ambivalent conditions in Chooyu

assuming that in his future he will get a respectable status in society because of his son in America. He served all his life to his master the judge in a low wages, “The cook had been disappointed to be working for Jemubhai. A severe comedown, he thought, from his father, who had served white men only” (70). He had got that job from the white man as award because white man an ICS officer was very happy with cook’s father and recruit his son in his place. Being happy with judge’s father he even gave him the English name. This appreciation of white man and attraction towards white man’s name indicates cook’s psyche towards white superiority. Until long time when the judge does not increase his salary he requests him to increase because of his son’s welfare:

"But sahib," he had begged, "how can I live on this?"

"All your expenses are paid for—housing, clothing, food, medicines.

This is extra," growled the judge.

"What about Biju?"

"What about Biju?"

Biju must make his own way. What’s wrong with him?" (61)

When the judge refuses to increase his salary the cook starts to make “Chhang” one type of local intoxicating drinks and sell it to earn some extra money and help his son. He was fully convinced with his son that he will earn a lot money in America and keep him happy in his old age but he also wants to contribute for his desire towards modernity. The narrator observes:

This the cook had done for Biju, but also for himself, since the cook’s desire was for modernity: toaster ovens, electric shavers, watches, cameras, cartoon colors. He dreamed at night not in the Freudian symbols that still enmeshed others but in modern codes, the digits of a

telephone flying away before he could dial them, a garbled television.

(62)

Cook was proud that his son has gone to America and he cooks for Americans

“English food” not as Indian food for Indians (26). But the stereotype in America was more than in India. Biju tells:

He was entering a warm amniotic bath. But then it grew cold. This war was not after all, satisfying, it could never go deep enough, the crick was never cracked, the itch was never scratched; the irritation built on itself, and the combatants itched all the more”. (30)

This example clarifies that poor and subaltern people who goes to capitalist country like America even cannot get opportunity. They have to suffer the same problem as their country even in abroad. American dream for Biju was different than the reality of freedom, happiness and equality. Gayatri Spivak writes:

I seem to be moving towards some notion of universal humanity, and this has surprised them. I am expected to “emphasize difference”. Her desire, however, is “to bring humanism and difference together.

Contrary to received assumption it seems me that the non-foundationalist thinkers are suggesting that you can’t have any kind of emancipatory project without some notion of the ways in which human beings are similar. She further argues that “the principles of a universal humanism the place where indeed all human beings are similar is . . .

lodged in their being different”. (228)

Gyatri Spivak explains universal humanism or equality is only limited in theories. In practicality these theories doesn’t help. People in third world countries have not got emancipation even in the age of globalization and universal humanism as Biju other

illegal immigrant from third world countries are suffering from job opportunity, Green card, stability and economic crisis even in their dream land America.

In Desai's novel, the various characters are entrapped by the ambivalence that surrounds Global, local and post-colonial politics because the promise of opportunities is invariably conditioned by issues of class and ethnicity. Homi k Bhabha's essay "Dissemination: Time, Narrative and the margins of the Modern Nation" explores this issue at length. Bhabha emphasizes how the ambivalence between the pedagogy and performance of the narrative of nation problematizes formation of social authority as it pertains to a "people" who represent the cutting edge between the "totalizing power of the social and the forces that signify the more specific address to contentious, unequal interest and identities within population" (297).

This example also illustrates the representation of the third world characters in America. Biju and his friend serve the customer but when they visit the Dominican women after their work to whom they behaved as lower to the animal: "He covered his timidity with manufactured disgust. "How can you? Those women are dirty," he said primly. "Stinking bitches", sounding awkward. "Fucking bitches, fucking cheap women you will get someone disease.....small bad...hubshi.....all black and ugly....they make me sick" (23). Thus, the representation of black women is compared with the bitch. Her existence is compared with animal that's why they are not only double marginalized but also triple marginalized because of gender, race and culture. Not only African representation of Pakistani also seems they are the quarrelsome people when Biju meets with a Pakistani mate: "Pigs pigs, sons of pigs, *soarka baccha*," Biju shouted. "*Ulooka patha*, son of an owl, low-down son-of-a-bitch Indian". They drew the lines at crucial junctures. They threw cannonball cabbages at

each other” (30). And uses offensive words like “bhenchoots” to the Pakis. These lines illustrate how colonizers look upon third world characters.

Two Bengali sisters Lolita and Monita Baneerjee have been living in Kalimpong after Lolita’s husband’s death. They have owned some land and a house in Kalimpong but one day they find that their property has been encroached by the member of GNLF. Lola goes and makes complain to the head of Kalimpong wing of the Gorkha National Liberation Front called Pradhan. On hearing the French name of her quips, he says: “I know we live in France. Do we? Tell me, why don’t I speak in French? (256), then without even looking the document of Lola’s property he indifferently tells her that he and his men should be accommodate there. When Lolita tries to convince him about the impracticality of such an idea the leader becomes angry. In fact, he said by making gesture towards her: “I am the Raja of Kalimpong. A raja must have many queens. I have four but would you, he looked Lola up and down tipped his chair back, head at conical angle a coy caught expression catching his face, dear aunty would you be my fifth?”(257). Lola is terribly humiliated and deeply hurt by the words of Pradhan. The humiliation was more than death for her. She was from higher social background but it could not save her from humiliation and security which is liked her exile from the land or pre status.

Like Lolita and Nonita another person who has become victim of insurgency is Father Booty, the Swiss Christian has been living in kalimpong for nearly forty-five years. He has been running a milk dairy for the people of Kalimpong. Sai described he has done much more development than the any locals: “Father Booty, lovable Father Booty who, frankly, had done much more for development in the hills than any of the locals, and without screaming or waving kukris, Father Booty was to be sacrificed” (227). He has been living in India illegally since he had no plan to go back

to his native country he did not bother about renewing his residence permit. "He knew that he was a foreigner but had lost the notion that he was anything but an Indian foreigner" (200). Because the Gorkhas do not want outsiders to continue to live in Kalimpong the local administration takes steps to deport the priest to his native country. Father Booty feels as if his heart is failing when "he thinks of his cows being turned out in favor of army tanks; looked about at his craggy bit of mountain side. Such wilderness could not incite a gentle love -- he loved it fiercely, intensely" (222). When the news of Father Booty being asked to go back to his country spreads, a Nepalese doctor comes to the house of Father Booty and asks him to sell his land for a paltry sum of money. He even tells Father that the latter will not get any other offer. He threatens him by saying I have arranged it and you have no choice. You are lucky to get what I am giving you. You are residing in this country unlawfully and "you must sell or lose everything" (222). The doctor, in fact, wants to construct a hospital for rich people in the area. Being treated as an illegal resident Father Booty has to lose his property and existence at Kalimpong. These examples prove how the lives of general people were affected by the imperialism. In surface level we can see that Gurkhas have created the troublesome environment to the general people because they are characterized as rebellious, uncontrolled and murders in the novel. But in deeper level it is the consequences of imperialism. Empire used Gurkhas and praised them when they needed them but after they created false myth about them and created stereotypes marginalized people who have no sense control. Because of that impression Indian government also does not consider their problem that's they are obliged to revolt for their rights. As result lives of general people are also dismantled by Gurkha insurgents.

The novelist also presents an authentic picture of the evil consequences of insurgency. Besides being assaulted both physically and mentally by the insurgents, people at Kalimpong are brutally attacked by the police at the time of insurgency. A common rally has been arranged by GNLF to march to the police station and set the documents on fire as a protest against the government's lethargic attitude towards Gorkhas' problems. When the procession turns violent in the midway, the police open fire which results in terrible human loss. The narrator comments:

In a fast - forward blur, thirteen local boys were dead. This was how history moved, the show build, the quick burn, and in an incoherence, the leaping both backward and forward, swallowing the young into old hate. The space between life and death, in the end, too small to measure. (276)

By involving Gorkhas in revolution and creating unhygienic environment to the lives of general people the author generates another stereotype about the Nepali people. To draw the concentration of government towards their problems they revolt but because of the interference of Indian police the locals of Kalimpong suffered lot killed by their gun firing but Gorkhas were accused for infecting the environment.

Stereotype can be seen also through the naming of the countries and characters as well in the novel. *Desis'* for Indians, *Pakis'* for Pakistanis, *Guam* for Guatemalans etc. They are not even properly called by their names. When Biju and one *Pakis* met each other they start fighting saying '*Bhenchoot'*, "*pigs, pigs, son of pigs, Sooarka bachha, Ulloka patha, son of an owl, low down son of a bitch Indian*" (30) by creating the scene between them the writer tries to prove the cruel and unfriendly manner between India and Pakistan. Even after in their alien land they start fight and humiliate each other when they met.

The novelist Kiran Desai has portrayed the clear hierarchies in role of her characters. The minority group works as house keeper, cook, guard, tutor etc. A Nepali old retired army known as Gorkha works as watchman at Mon Amy at Lola or Mona's house but they don't believe upon him: "Budhoo? But he is Nepali who can trust him now? It's always the watchman in case of robbery. They pass on information and share the spoils" (50). Even they have employed him as their caretaker they don't trust him. "I tell you these Neps can't be trusted. And they don't just rob. They think absolutely nothing of murdering as well" (52). By creating the stereotype of Nepali Gurkhas for her readers as David Spurr writes in his travel writing; "The writer is the original and ultimate colonizer, conquering the space of consciousness with the exclusionary and divisive structures of representations" (37). David Spurr in his *The Rhetoric of Empire* subtitled 'colonial discourse in Journalism, travel writing and imperial administration' discusses that not only occidentals create the myth about 3rd world countries the same discursive forms recurred over more than a century in the diverse genres of writing that western traveler, officials, and others produced about profound varied peoples across the globe with whom they came in contact.

Thus, representation in literature significantly contributes to create the hierarchies in community. Without knowing the reality people read these type of literature and create new myths about the peoples like 'Gurkhas' 'Muslims' and 'Hubshi'. Muslims and Neps are described semantically in the novel which can be clearly seen in the following dialogue by Lolita and Mrs Sen: Lola: "it's an issue of a porous border is what. You cannot tell one from the other, Indian Nepali from Nepali. And then, baba, these Neps multiply". Mrs. Sen: Like Muslims" (144).

Like that Desai categorizes Gurkhas as:

These people are not good people. Gorkhas are mercenaries that are what they are. Pay them and they are loyal to whatever. (56)

Nepalis make good soldiers. Coolies, but they are not so bright in their studies. Not their fault poor things. (271)

“Budhoo? But he is Nepali, Who can trust him now? It’s always the watchman in case of robbery (49)

But they had trusted Budhoo for no reason what so ever. He might murder them in their nighties. (51)

This description of Gorkhas in literature misrepresents Nepali’s identity. It adds its readers one more stereotype about Nepali Soldiers. The Gorkha soldiers are thought to be less intelligent and have no command over their emotion, do not hesitate even murder. Like that Muslims are also demeaned by using the derogating words like “*Machoot, Bhenchoot, son of a whore, son of a bitch, Ulluke Pathe, Soorke Bachhe*” etc.

Discrimination against women is also can be seen everywhere in the novel who are semantically derogated through over lexicalization and frequenting the words like “whore, bitch, bitch-witch, crone, prostitute are used. Men are not derogated in terms of whoring and witching. Discrimination against women is also evident through the process of juxtaposition when words denoting women are collocated with the terms like: stinking bitches (18), fucking bitches (18), fucking cheap women (18), mother fucker (208), women hubsi (18), female flesh (43), bitch, whore, cunt, Sali (199) are provident in the novel.

By associating Nepalis with the words like Budhoo, watchman, murderer, robbery, angry, soldiers, coolies and mercenaries the narrator is portraying very

negative picture of these people. Thus writer has given discriminatory roles to the characters creating different classes in the novel.

Words and sentences are created used to create “patterns” which indicates social identities and social activities in the novel. Paul Gee in his genre *How to Discourse Analysis* writes: “As speakers\ writers, we design our utterances with patterns in them by means of which interpreters can attribute situated identities to us and our utterances (158). I think the pattern of experience are not neutral these patterns resembles the social realities, but it depends upon the users or speakers. Because of different hierarchies in the society perspectives may be suitable for one society and discomfort for another which are represented stereotypically. As Van Leeuwen observes: “Patterns are patterned the way they are to suit the needs and interests of those who use them and different choices embody different patterns of experience (180). This formation of discourse depends upon power, thus who is in power creates myth or discourse on its own behalf to control the society. Thus socio-political views of the author are encoded through different vocabularies in their writing like Kiran Desai has coded and encoded in her novel *Inheritance of Loss*.

In another side the author has given voice to an orphaned girl Sai and the cook’s son Biju. Though these characters feel sense of loss sufficiently in their lives they learn to fight with the obstacles in their lives. In the end of the novel Sai completely learns what the life is:

Crying, enough for all the sadness in the world was only for herself.

Life wasn’t single in its purpose . . . or even in its direction. . . . The simplicity of what she’d been taught wouldn’t hold. Never again could she think there was but one narrative and that this narrative belonged

only to herself, that she might create her own tiny happiness and live safely within it. (329)

Reunion of the son with his father is also significant at the end of the novel. The cook unites with his son without any American pride and prejudices because GNLFF has looted Biju in the jungle of Kalimpong he has left his American dream far behind. There was only hope and glory for future in their own country and the true love between father and son. Sai sees: "The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly, that truth was apparent. All you needed to do was to reach out and pluck it" (132). Thus the author has succeeded to give the hopeful ending to the novel.

When Sai and her visiting nun were passing through Deharadun to Delhi they viewed a panorama of village life women walked with firewood on their heads, too poor for blouses under their saris: "Shame Shame, I know your name", said the nun felling Jolly. "Dirty people" "poverty is no excuse, no it is not, no don't try and tell me that. Why must they do such things here?" In the morning people were on the row defecating onto the track and rinsing their bottoms with can water. (37)

It is one example how western people see orient as uncivilized fool and by the education of convent school they try to civilize them. They think that local people themselves create uncomfortable environment by defecating it and cause of their own inferiority towards white people. It is one cause how they generalize all colonized people.

Colonialism is defended as a project of civilizing the under developed world. Gauri Viswanathan in her *masks of conquest* unmasks the British educational mission as:

They tried to 'mask' or disguise their real interest by representing colonial rule as an educational mission and popularize the human aspect of English culture. In contrast to the violence of European colonization the English literary text becomes the mask for economic exploitation...successfully camouflaging the material activities of the colonizer. (20)

Thus, the project of mission school or, English studies becomes a medium to strengthen the colonial rule and presence of these convents or, mission schools or, educational institutes are the presence of colonizer in post-colonial spaces.

The writer has given hegemonic rule to the new emerging colonial country like America or, Britain. These spaces are the spaces of dream land for third world peoples. Hegemony of western countries can be seen everywhere in the novel. In the train the platform are leveled for "Indians only" or, "Europeans only". In America in every restaurant priority is given to white people or, the hierarchy can be easily seen through beds. "Colonizers above others below" (28). English people are civilized, educated, routined and well mannered. After getting job in civil service, Jemubhai also changed himself as superior and civilized English. Everything was routined for him when he goes for remote areas as travelling officer. The writer describes:

The tight calendar had calmed him, as did the constant exertion of authority. How he relished his power over the classes that had kept his family pinned under their heels for centuries-Like the stenographer, for example, who was a Brahmin. There he was, crawling into a tiny tent to the side, and there was Jemubhai reclining like a king in a bed carved out of tea, hung with mosquito netting. (126)

With the contact of empire brown colored Indian Jemubhai becomes civilized, civil service holder and regarded himself as a king in remote areas of India. His fooding habit, living style and clothing everything is like a colonizer and even he conceals his brown face with the help of white and pink powder that's why he was in a superior position in India. Although his good command in Hindi and Urdu language he translates the witness into English language.

Language is one of the central concerns of this novel. Like other postcolonial writers, Desai also plays with the language, using local Hindi dialects and the so-called English. The writer uses the multi leveled meanings of metaphors to capture the essentials of her characters in new thoughts and feelings. She often uses clichés and Indian stereotypes that have also been promoted by the Hindi cinema. Her use of Hindi language and songs and mention of Indian actors give a touch of authenticity to the characters. She uses both gentle “*Namaste*”, “*Dhanyawad*”, “*Shukria*” (57), *Aayiye*, “*baethiye*,” “*khayiye*” (57) etc. and sometimes vulgar “*bhenchoots*” (24), “*machoots*” (208) “*bepkhuph*” (189) colloquial, vernacular expressions in Hindi. Like that the writer has intermixed Hindi language with English language to make the Hindi words well known to its English readers. She has used so many words which Hindi speakers use in their general conversation. The words like “*kakas-kakis, masas-masis, phois-phois* (65) *pitaji-mataji, beta, chokra, babiji* (65), *miya –bibi* (22)” indicates the Hindi words for their relatives. The name of the foods like: “*parathas, chapatis, jilebis* (58), *mithai, churbi, pakoras* (13), *aata, choolah* (110), *pallu* (45) and vegetables like “*loki, tinda, kaddu, saag*” (110) are also used in the novel. The author has used the word like “*Kamal hai* (31), *Bap re* (32), *Nakhara*” (12) and other so many vernacular languages in the novel. By mingling the Hindi words with English words the writer gives priority to Hindi language and threatens the colonizer's

language by using colloquial Hindi words instead of English words. The writer has used this type of words by her migrated characters which also show the characters' love towards their language and their sense of loss in foreign land.

Postcolonial writers often take this liberty to have the flexibility of using the English language according to the situations where their characters are put in. Rushdie comments on how working in new English can be a therapeutic act of resistance, remaking a colonial language to reflect the postcolonial experience. In the essay, "Imaginary Homelands", he explains that, far from being something that can simply be ignored or disposed of, the English language is the place where writers can and must work out the problems that confront emerging recently independent colonies:

One of the changes (in the location of Anglophone writers of Indian descent) has to do with attitudes towards the use of English. Many have referred to the argument about the appropriateness of this language to Indian themes. And I hope all of us share the opinion that we can't simply use the language the way British did; that it needs remaking for our own purposes... To conquer English may be to complete the process of making ourselves free. (17)

As Rushdie remarks by using the native language with colonizer's language many of the writers try to free themselves from the colonial experiences and challenge the English language replacing it by their own native language.

In the novel when Sai tells Lola that she has been friend with their cook. They share their information on problems one another Noni doesn't think this was the suitable information for cook to share:

It was important to draw the lines properly between classes or, it harmed everyone on both sides of the great divide. Servants got all

sorts of ideas, and then when they realized the world was not going to give them and their children what it gave to others, they got angry and resentful. (74)

Lola thinks that poor and lower class people can't be trusted. Trust can be only there in same position and class which degrades the loyalty and honesty of the servant class people. Thus, in the novel there are lots of hierarchies and class division because of the western superiority and peoples' belief towards myth created by them.

Kiran Desai's second novel *The Inheritance of Loss* tackles all the lingering effects of colonialism on two categories of south Asian people. One is that who attempt to leave India and another is who remain in India. Both categories are suffered by colonialism directly or, indirectly. In her narrative Desai clearly shuttles between first and third worlds eliminating the pain of exile, the ambiguities of post colonialism and blinding desire for better life where one person's wealth means another's poverty. Class hierarchy because of colonialism divides the society in different categories. Through her characters Desai muses about her conceptualized status of India in the present postcolonial and globalized world which has been compressed with the insurgence of migration, diaspora and transnationalism. Through the representation of variety of characters from different cultural background and tracing their mental makeup different social levels in India and western nations like Britain and America, Desai throws light on the colliding interest in the globalized world. Desai has portrait the state of homelessness, displacement, exile, marginalization and lack of belongingness being experienced by the legal and illegal diaspora communities, individuals in British and America(transnational land) as well as people from other state, regions and communities from India residing in Kalimpong (national land).

In the background of colonial hang-up and multiculturalism Kiran Desai explores the impact of imperialism expressed in term of financial security in align lands, racial discrimination, bitterness of immigration, complexity of high tech society and disillusionment born out of the luxury of the west. Inherited from her personal experiences Desai handles socio-political consequences, identity loss, exile, immigration, alienation, nostalgic experiences and disillusionment in the empires like Britain and America. Kiran Desai observes two ways of sufferer in marginalized society one type who desire to be part of modern society and another type who are alienated from their own cultural identity. Through these remarks uttered by one of her character Desai makes an important point in her narrating. Saeed advices Biju, “still a world my friend where one side travels to be a servant and the other travels to be treated like a king. You want your son on this side or that side” (292). The author expresses her distress on the fact that binaries exist within the boundaries of home cultures which provides more facilities for foreigners than to Indians. We ourselves prioritize western culture than our own and try to be mimic man mimicking hegemonic culture. It is a projection of the inferiority imbibed through years of colonization as well as within the psyche of migrants of our own country. She admits “treating people from a rich country and people from poor country badly. Its disgrace what these dual sided policy against your own people” (210).

The Inheritance of Loss depicts in its many details the tragedies of the third world countries just liberated from colonialism. It also illustrates the influence of the European power in India and how Indians are hounded by the colonization policies. These influences have oppressed and degraded India. The European power had entrapped the minds of Indian people and their attraction towards the west demeaning their own culture and society.

Chapter IV: Deconstruction of Western Myth in Kiran Desai's *Inheritance of Loss*

This research has examined imperial impacts starting with an analysis of the idealized representation of the two western empires Britain and America. This thesis has subsequently discussed their subversion as illustrated by the experiences of the immigrant Indian characters before and after colonization in the novel *The Inheritance of Loss* by young writer Kiran Desai. The British value that mostly appeals to the colonized Indians is the ideal of high status conversed by ones association with the imperial power. In independent India local loyalties to Britain characterized in elite group that nurtures nostalgia for the British grandeur, royal refinement, high quality goods and cultural products. The American values that attract the Indian characters are prosperity, economic accumulation, freedom which all are associated with the idea of status improvement. The immigrants' experiences in two countries reveal the common gaps in this discourse like racism, exclusion, arrogance and so on. Both America and Britain are well known empires which desires to control the whole world indirectly by the western education, its superiority and by western products.

This research demonstrates the consequences of British colonialism and global network of migration that send young man like Biju into an underworld of New York an emerging empire America. It is observed that through her narrative the writer is critical of the politics of liberalization. Even after the end of colonization people are not get rid of its hangover. Colonization has left its deep impacts upon the people of colonized countries that they are always superior to them. There is collision of the eastern and western values the orient versus occident and the seemingly desperate characters are bound together by a shared historical legacy and common experiences

of impotence and humiliation. Kiran Desai's comment referring to centuries of subjugation by the economic and cultural powers of the west "certain moves made long ago had produced all of them" sums it all. It is also observed that this so called labeled filled of global economy only manages to scratch the wounds rather than heal them. In the novel the characters who have migrated to the west have experienced different racial prejudices and humiliation because of their minority culture. Even if they have migrated to the west for economically capable they are not satisfy in their life instead of this they have lost their identity and living in-between two worlds.

My exploration in this narrative deconstructs the western myth or American dream of third world people who migrate in western countries for life, liberty and happiness but gets different experiences like humiliation, sense of loss, dilemma and dual identity. In the novel the character Jemubhai Patel has migrated in Britain for his status elevation his experience in Britain illustrates the difference between his representation of the Empire and the actual perception of it. Racism is one of the features of the British society that undermines the character's conception of colonial perfection. For example, when he arrives at Cambridge, Jemubhai faces a general British reluctance to rent rooms for Indians (38). The same hostile attitude is expressed by old ladies and young girls who avoid sitting next to Jemubhai on the bus, complaining of his bad smell. The character's acceptance into the Indian Civil Service is also presented as a humiliating experience. Jemubhai fails his oral examination given his inability to speak proper English along with the examiners' irrelevant questions. Jemubhai's degradation is emphasized by the discrepancy between his desire for acceptance and the British indifference to his enthusiasm: "Looking neither right nor left, the newest member, practically un-welcome of the heaven-born, ran home with his arms folded and got immediately into bed [. . .] and

soaked his pillow with his weeping” (117). Jemubhai's inclusion into the colonial administrative system is portrayed as a random consequence of the British policies of supplementing the numbers of Indians admitted into the Civil Service. After he obtains the lowest grade and fails the exam, Jemubhai is accepted as a member of the ICS only because the British authorities decide to “Indianize the service” (131. British children disseminate racists’ jokes: “Why is the Indian brown? He shits upside, down, HA HA HA”) as well as the scene presenting an Indian boy being beaten and urinated on by his aggressors” (209). All of these examples in the novel deconstructs the western myth that westerners as well as their culture is superior and non-westerners are inferior to them. After reading this exploration people’s belief towards the western myth will be blurred by its reality described in this thesis.

As well as Jemubhai, Biju is exposed to hostile reactions while in the US. For example, several of his employers express their discontent with respect to Biju’s bad smell. By stressing the American hostility to the Indian immigrants, the novel hints at the consequences of the late 1980’s American restrictions with respect to the entry of occupational South Asian immigrants. Thus, Biju experiences the challenges of acceptance given his origins and lack of qualifications. Hence, unlike his friend from Zanzibar, Biju is not eligible for the green card: “Saeed applied for immigration lottery each year, but Indians were not allowed to apply” (81). Biju’s difficulty in obtaining a green card illustrates the Indians’ limited acceptance in the American space despite their eagerness to belong to it. Biju’s working experience at the Gandhi Café reveals the downsides of the American capitalist society. The behavior of the Indian owner Harish Harry illustrates an inhuman strategy of capital accumulation. For example, the boss allows the workers to sleep in the basement of the café, sparing them the costs of the rent, but paying them only a quarter of the minimum wage.

These examples in the novel illustrates the hidden reality of imperialism to rule the colonized and third world countries indirectly even after the postcolonial period.

Thus, this thesis explores the impacts of imperialism in the lives of characters in the novel which has destroyed humanity and created selfish and revolutionary characters in postcolonial period. Characters' belief towards imperial countries and empire's behavior towards third world characters has analyzed with illustrations in the novel *The Inheritance of Loss* by a young writer Kiran Desai. I hope it will insight the readers about the western myth about third world and their desire to rule indirectly not by territory but by colonizing the minds of third world people about its superiority .

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