

## I. Introduction

This research is a critical discussion of Kiran Desai's novel *The Inheritance of Loss* from the light of narratology which marked a new stunning epoch in the history of the South Asian English writing, by bagging the prestigious Man Booker Prize 2006. The novel from the date of its publication has attracted many critics precisely because of her inventiveness in narrative technique. The technical experimentation of a wide range of narrative voices of different modes of condensation, elaboration and substitution was the outcome of her absolute knowledge and psychic tension. Some critics praised, interpreted, appreciated and criticized the novel either taking character study or theme as their main concern. However, the present study differs from these approaches in a sense that the present analysis is concentrated on the narrative technique which Desai has employed in *The Inheritance of Loss*.

The famous Diasporic critic and novelist Salman Rushdie terms it as "a novel of our busy grasping times that illuminates the consequences of colonialism and global conflicts of religion, race and nationalism" (24). Anyway, the novel *The Inheritance of Loss* documents the collapse of one kind of civility based nostalgically on English life and the emergence of rash, uncivil, chaotic and violent at large in India today. In the wake of 9/11 it is an attempt to grapple with the human dimensions of our current dilemmas by doing what the novel has done best, delineate the lives of a small cast of characters in reaction to the historic forces around them.

Hereby in novel, Desai wants to project the effects of Gorkha-Land insurgency, colonialism and globalization. She has portrayed the impacts on nationality, race, persons, locality and other forms of life.

She remarks:

How foolishly those rifles had been left mounted on the wall, retired artifacts relegated to history, seen too often to notice or think about. Gyan was the last one to take them down and examine them- boys liked things like that. Even the Dalai lama, Sai had read had a collection of war, games and toy soldiers. It hadn't occurred to her that they might be resurrected into use. Would there be crimes committed that would, when dot was linked to dot, be traced to their doorsteps?(224).

Desai also seems biased author but her authorship is not considered as bias because after the writing the author dies. So, here too, the blame goes to the focalizer whose prejudices are dropped down. The author Desai is dead like because she has done her job artistically. It is focalizer who has obliterated the author's role to show biasness towards the Nepalese Indians people.

The research work doesn't complete with the information of Kiran Desai and her work *The Inheritance of Loss*. Desai's wonderful novel *The Inheritance of Loss* is mostly set in the town of Kalimpong in Northeast India close to the Nepali border. It recounts the story of the relationship of Jemubhai Patel-retired Cambridge Educated Judge with the cook, dog-mutt, Gyan, Math tutor Sai-orphaned granddaughter, Budhoo-security guard, Biju-Cook's son, Lola and Noni. It relates inter and intrapersonal relationship on the basis of place, language, profession, performance, globalization, violence, multiculturalism, economic inequality, nationalistic movement, fundamentalism and other contemporary issues.

The Kathmandu Post remarks the novel as:

The racist stereotypes of Indians Nepalese are deeply embedded in the larger Indian unconscious. And Indian narratives, promoting the interests of the repressive bourgeois Indian establishment, often misrepresent the root causes of the Gorkha Land movement (29, June, 2008, The Kathmandu Post).

Similarly, New York Times states, “Kiran Desai’s new novel manages to explore, with intimacy and insight just about every contemporary international issue; globalization, economic inequality, violence. Despite being set in the mid 1980’s it seems the best kind of post 9/11 novel” (17).

To answer it, the novel discloses the reality that the narrators view with biasness and prejudices and the author Desai presents her self-attitudes. But we can’t blame them but it is due to the focalizer who has poured his biasness throughout the text.

In the novel, Desai concede the fragile yet complex nature of everyday living, deftly showing how the ties that bind a community can unravel instantly. When Nepalese insurgents take over the town, the consequence creates a chaos that pits lovers against each other. Desai’s portrayal of all the imaginary differences, humans extol is devastating and insightful. However, the western reader feels gleeful about the maelstrom. Desai offers a parallel story of Biju, an illegal immigrant whose bewildering and humiliating journey in the underbelly of New York’s kitchens gives an unflattering view of the first world.

Kiran Desai is one of the famous stylists and delectably sensuous satirists. She was influenced by the style of Phillip Lopate who explained that one can write freely and develop plot and character within the narrative, which allowed her to write

seriously. Her writing is simple, concrete as well as emphatic. Desai employs more emotional devices for the clarification of meaning. Desai has the same kind of stylistic distinction in writing that a man needs in other aspects to be successful in a fight or a game. When it is not successful it gives painful reading.

Furthermore, Desai present the Indian character exquisitely particular-funny but never quaint, full of foibles but never reduced by authorial condescension, bittersweet, entertaining and just shy of tragic and surprisingly wise for a young author. Indian-born though western educated, Ms Desai grasps that to leave your country is to lose and to stay put is to lose too. It is not an easy choice.

However in the novel, the stories radiate from each of these characters: from their parts, from their romances, from the adventures of the cook's son as an illegal immigrant in America and each of the threads leading toward a core of love, longing, futility and loss is Desai's true territory. Desai has a touch for alternating humor and impending tragedy that one associate with the greatest writers and her novel is uncannily beautiful, a perfect balance of lyricism and plain speech. Here is not a linear sensibility but a comprehensive one and she has a flawless ear for the different castes, the different generations, the world of Anglophillic sisters at tea and illegal immigrants arguing in a bakery in Harlem. Actually, novels have two aims, Flannery O' Connor once wrote, to reveal mystery and manners and Desai has mastered both.

To accomplish the research work, Narratology works as a supportive tool. As a theory, it is a systematic set of generalized statements about the particular set of reality i.e. narrative texts. The theory of narrative includes narrative techniques, narrator, narration and so on. In straight sense, narrative refers to the oral or written discourse dealing with a series of events. It implies the semiotic representation of a series of events. The traditional narratologists treat narrative a fictional representation

of life but modern structuralist does not agree with it. Traugott and Pratt define narrative by giving emphasis on “representation of past experience: essentially a way of linguistically representing past experience whether real or imagined”(6). Moreover, narrative technique is not only the mode of dramatic elimination but more particularly of thematic definition. Narrative technique is a means of a coherent and vivid presentation. Novel is a created world of values and attitudes by the controlling medium offered by the devices of narrative technique. Through these devices he is able to disentangle his own prejudices and predispositions from those of his characters and thereby to evaluate those of his characters dramatically in relation to one another within their own frame.

Furthermore, there are several narrative techniques such as: first person narrative technique, third person narrative technique, the eye witness and focalization. To talk about focalization, it is a point from which events in any text is observed. M. J. Toolan in his book *Narrative: A Critical Linguistic Structure* points out two distinct aspects of the narrative practice:

1. The orientation we infer to be that from which what gets told is told (who sees?).
2. The individual we judge to be the immediate source and authority for whatever words are used in the telling (who speaks?) (6-8).

There are two types of focalization –external and internal. External focalization means the focalization which is not related with the inside aspect of the narration while internal focalization is related with the inside aspect of the narration. It occurs within the story i.e. it is directly inside aspects such as event, setting and character. It involves a character, focalizer though some unpersonified position can be adopted. We also have two types of focalized: viewing from outside and within. In

outside focalized, literally visible aspects are reported while in within focalized, internal facts about character and event are reported.

Mieke Bal, one of the most famous narratologists, defines focalization in terms of the relation of focalizer and focalized or the subject and the object of the focalization.

Focalization is the relationship between the vision of the agent that sees and that which is seen [. . .]. It refers to a relationship each pole of that relationship the subject and the object of the focalization must be studied separately. The subject of focalization, the focalizer is the point from which the elements are viewed that point can lie with a character, that character has advantage over other character.(146)

Thus, focalization refers to the relation between the subject and the object of the focalization. Focalizer is the subject of the focalized and the focalized object is the subject of action.

However, the novel is written in third person narrative technique. In this type of narration, the author makes his narrator tell the story in the third person. The narration in the story can move from one place to another and make a shift from character to character. One of the most important features of this device is that the narration not only informs the reader of the ideas and emotion of characters but also reveals in varying degree his/her own views whether by direct intervention or by other means. In such a case, he is no other than an interfering narrator. In such narration, the narrator stands between the reader and the story is to clarify a point and to make confident interpretation. Under third person narrative technique, there is multiple focalizer who focalized the other characters. In this type of multiple focalizations, same event is seen through several focal characters and reader gets the different views

upon the same event. So, the reader should apply the counter focalization by analyzing the silences and gaps to omit the focalizer's ideology.

In the twentieth century the importance is given to how the novel or any work of art is written rather than what is written. Therefore, the study of this novel in the light of the precise use of focalizer under narrative technique will be very appropriate. My attempt in this novel is to dig out the focalizer's perspectives towards Nepalese Indians people by showing the parallel journey from the subjective view of the objective reality and third person perspective of the objective reality. These two journey, however, are in complete harmony.

By the way, the novel *The Inheritance of Loss* is about true depiction of loss and true depiction of the society where focalizer has focalized the Nepalese Indian people by presenting several narrators. In the novel, the author uses a variety of narrative techniques in order to convey her own impressions of the society with local customs and prejudices in which she and her characters lived. So, it maintains the distance between author and narrator as well as character through a limited heterodigetic narrator and the focalizer misrepresents the Nepalese Indians people as the other or terrorist because of his/her prejudice against them.

Desai's novel credentials the collapse of one kind of civility based nostalgically on English life and emergence of another rash uncivil, chaotic and violent at large in India today. With rueful humor, she skewers the pretensions of Indian ladies who scorn Nepali people as temporary, bad, inferior or wanderer- who are given low status and the place Kathmandu as black market. The author narrativized each of the characters through these devices and disentangles her own prejudices and predisposition from those of her characters. However, *The Inheritance of Loss* takes its point of departure the Nepali insurgency of the 1980's, when

frustrated demands for a separate state of Gorkha land erupted into riots and terrorism, with the town of Kalimpong under siege and the Indian army called into restore-with savagery- a version of law and order.

Similarly, *The Inheritance of Loss* is written with scintillating assurance and moral rigour. The story moves constantly between the present and several past and many life stories ripple beneath the surface of this complex narrative. Desai is good at evoking wheeling seasons and states of mind. The book moves from exotic charm into darker territory, even into horror, as lives are invaded. The novel has been observed and analyzed from several angles by different critics and reviewers but none of them has touched the issue of narrative technique in *The Inheritance of Loss*. Thus, this research will be an attempt to fill this gap.

Hence, for the purpose of analyzing the research issue mentioned above, the research work is divided into four chapters. The first chapter is about introductory part which partially reflects the whole thesis and its issue. The second chapter is about the theoretical tool narratology and the third chapter is the analysis of the text in the light of ideas developed in the time of setting up theoretical tool. The fourth chapter concludes the thesis by restating the issue and what the researcher has discussed during the time of research.



## **II. Narratology: Focalization**

Narratology is a theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that tells a story; such a theory helps to understand, analyze and evaluate narratives. Narratology is a theory about narrative. As a theory, it is a systematic set of generalized statements about the particular set of reality i.e. narrative texts. It rests upon certain basic distinctions between what is narrated (e.g. events characters and settings of a story) and how it is narrated (kind of narrator, order, and time). Different narratological approaches pursue each of these questions.

The theory of narrative includes narrative techniques, narrator, narration and so on. In a common use narrative refers to the oral or written discourse dealing with a series of events. In other words, narrative implies the semiotic representation of a series of events. The traditional narratologists treat narrative as a fictional representation of life but modern structuralist does not agree with it. They have developed new ideas about the systematic formal constructions.

Narratology is a term used since 1969 for the formal analysis of narratives. Narrative has been derived from the French word 'narratif 'and refers to spoken or written account of connected sequential events. The requirement of narrative is a narrator, a story and events. When all these elements are put together, it becomes a narrative story. Narrative is the recounting of past happening which often seem to have been seen or heard before but those happenings maybe remote from the teller and his audience. That is why narrative is retrospective.

In the theory of narrative, some tellers are present and quite intrusive while others are enigmatic and distant. There must be a narrator though he seems to be invisible in the story. He is invisible in the sense that he does not present himself as an actor, though sometimes narrator participates in the action. The narrator narrates the

story in a chronological order. There is representation of all the primary and essential information about characters, events and setting without which the narrative would not be well formed. The reader sees the events of a novel to a greater degree through the eyes of the narrator. Therefore, it is obvious that the narrator is an extremely significant element in a novel. The story is the basic unshaped material and comprises events, character and setting. In order to discuss and describe a story, we have to adopt the medium of language.

In this regard, Plato gives different categories of narration: one is mimesis (imitation) and another is diegesis (narrative). When the poet speaks as somebody other than the self we may say that he assimilates his style to that person's manner of talking. This assimilation of the self for another either by the use of voice or of gesture is an imitation. On the other hand if the poet appears everywhere and doesn't conceal himself, then the imitation is dropped and his poetry becomes 'simple narration'. In book III of *The Republic* Socrates tells Adeimantus about different narrative techniques:

Enough the subject of poetry: Let us now seek of style [ . . . ] you are aware I suppose that all mythology and poetry is a narration of events either past, present or to come [ . . . ] narration may be either simple narration of incitation [ . . . ] As pure narration the poet speaks in his own person, he never even tries distract us by assuming other characters [ . . . ] (As incilative narration) the poet speaks in the person of another [ . . . ] he assimilates his style that of (another) person.

(Plato 26-27)

The most important Aristotelian idea in narrative is the arrangement of events. For him narrative might be the work with a plot (e.g. epic, poetry, tragedy, comedy). He

focuses on tragedy which has two important elements reversals and discoveries which are the parts of the plot. Aristotle opines that the author shouldn't interfere with the characters but rather he should let the characters reveal themselves: "The poet should speak as little as possible in his own person for it is not this that makes him an imitator" (63). It shows that Aristotle's preference of dramatic mode to narrative mode as poetic device is based on his preference to tragedy over epic.

In the theory of narrative Henry James offered the most influential notions of point of view, narrative voice action and character. His views about the narrative mark the transition from classical to modernism. Later on critics Percy Lubbock, and Joseph Warren Beach and others popularized James ideas, and they are called Jamesian school of narrators. These narratologist developed the idea about "showing versus telling" or in other words "Scene versus Summary" (Beach 62).

Henry James rarely uses the first person narrative. His novels are usually written in the third person, which is less intrusive and more dramatic. Rather than being simply told we are shown action and character as they develop through significant scenes. This kind of ideal way of showing in third person narration, is also dramatic and psychologically immediate. In this regard, Henry James further writes:

There is no economy of treatment with out an adopted or related point of view, and though I understand under certain degrees of pressure a represented community of vision between several parties of the action when it makes for concentrative, I understand no breaking up of the register no action of being recording consistency that doesn't rather scatter and weaken. (37-38)

“The plot of a novel is less tight and less guided by cause and effect than that of a play” for “the novelist uses description not used by playwright”(23). The follower of

Henry James, Percy Lubbock makes the distinction showing and telling the story.

However, his main focus is on the former than latter, "The art of fiction doesn't begin until the novelist think of a story as a matter to be shown to be exhibited that it will tell itself"(62).

The aim of the novelist is to create an impression to produce controlled effects upon the reader through the careful arrangement of a form and subject matter. E.M. Forster established the flat and round types of character in the novel. For him the point of view is the "vantage point from which the story is told" (185).

The theorists of Jamesian school focused on the writing and composition whereas classical novelists emphasis was upon the story, plot, setting and characters. Later new critics or structuralist revolutionized the classical ideas. Their main emphasis falls upon the language and image. In another word narrative is a communicative speech act a message transacted between sender and receiver.

New critics preferred the complex irony, and lyrical poetry. In this regard modern feminist critic Virginia Wolf claims, "Modern fiction would assume the quality of a poem and opposed fiction modeled on fact or report. Fiction must work through poetic suggestiveness rather than through narrativity" (185).

Critics from 1930 to 1950 paid attention to the modes of representation of inner life developed by the modernist. Free indirect style, stream of consciousness and interior monologue became the centre of critical stage. The critics after 1950s paid attention to the system. Their systematic study derives from linguistics, aesthetics, philosophy, as well as from comparative study of anthropology, religion and Myth. Another most significant critic in the field of narratology is Edith Wharton. She gives the problem of relation among the author, narrator and the subject matter:

It seems as though such a question must precede any study of the subject chosen since the subject is conditioned by the answer but no critic appears to have propounded it and if was left to Henry James to do so in one of those entangled prefaces to the distinctive edition from which the technical axioms ought some day to be piously detached.

(43)

Narrative technique is not only the mode of dramatic elimination but more particularly of thematic definition. Narrative technique is a means of a coherent and vivid presentation. Similarly, Michael J. Toolan in his book *Narrative: A critical Linguistic Introduction* gives some typical characteristics of narrative:

1. A degree of artificial fabrication or constructedness not usually apparent in spontaneous conversation. Narrative is worked upon . . .
2. A degree of prefabrication. In other words, narratives often seem to have bits we have seen or heard before . . . and the kind of things people do in narrative seem to repeat themselves over and over again . . .
3. Narrative typically seems to have a “trajectory.” They usually go somewhere, with some sort of development and even a resolution, or conclusion, provided . . .
4. Narratives have to have a teller and the teller no matter how back grounded or remote or invisible is always important. In this respect, despite its special characteristics, narrative is language communication like any other, requiring a speaker and some sort of addressee.

5. Narratives are richly exploitative of that design feature of language called displacement. (The ability of human language is to be used to refer to things or events that are removed, in space or time from either speaker or addressee). In this respect they contrast sharply with such modes as commentary or description. Narratives involve the recalling of happening that may be not merely spatially but more crucially, temporally remote from the teller and his audience . . . (4-5)

Different scholars have defined narrative differently. Robert Scholes and Kellogg in the book *The Nature of Narrative* define narrative thus, “By narrative we mean all those literary works which are distinguished by two characteristics; the presence of a story and a story teller” (4). But Traugott and Pratt define narrative by giving emphasis on representation of past experience, “essentially a way of linguistically representing past experience, whether real or imagined” (qtd. in Toolan 6).

After giving many definitions on narrative, M. J. Toolan defines narrative, “as a perceived sequence of non-randomly connected events”(7). M. H. Abrams defines narrative by giving importance to the events, characters and their activities. He says, “A narrative is a story whether in prose or in verse involving events, characters and what the characters say or do” (7).

While talking about the basic requirement of narrative, the early formalists (Propp, Thomashevsky etc.) spoke of *Fabula* and *Sijuzhet* roughly equivalent to the more recent French (Benveniste, Barthes) terms *histoire* and *discourse*. These are roughly equivalent to Chatman’s English terms *story* and *discourse*. It means narrative requires a basic description of the fundamental events of a story in their natural chronological order. For the literary critics, the technique is much more interesting .

Story seems to focus on the pre-artistic genre and character pattern of narratives where as discourse looks at the artistic and individualized working with and around genres, the convention, the story patterns, the distinctive styles, voices or manners of different authors.

The question of who narrates the story or through whose eyes the reader sees it is the important element that the literary critics seek. The art of telling a story can be differentiated in different ways.

### **First Person Narrative Technique**

In the first person narrative technique, the view is restricted to the first person. It is narrated as the first person knows experiences and finds out. While dealing with such type of narration we have to make distinction between the first person narrator-observer and the first person narrator participant. The first person observer has no access to the inner status of the character and he reports what he has seen or discovered. He may guess but is not allowed to make an entry into the character's mind. In the first person narrator participant, the narrator himself is involved in the action. The narrator is confined to his own thought, feeling and perception. The telling of the story in the first person supports all the desires and needs of the teller. The teller is involved in the events because he is here now, with us, telling us, making us believe. In the first person narrative, the voice of the speaker gives the tale verisimilitude but the first person voice also calls upon empathy and we identify with his hopes, fears, emotional and concerns.

The first person narrator attempts to equate the inner reality with external details. The writer's main intention in using the first person narration is to report his own experience and his view allows the reader to take part in the events of the

narrative directly, as if through his eyes and ears. He also chooses his details carefully. In such narration, the narrator gives clear information.

### **Third Person Narrative Technique**

In this type of narration, the author makes his narrator tell the story in the third person. The narration in the story can move from one place to another and make a shift from character to character. He has privileged access to the character's feelings motives, attitudes and thoughts. In this case, the narration is said to be omniscient. The omniscient narrator often tells the story about what has already happened. The narrator often appears as a commentator as well because he also has the power of assess and make judgments on characters.

One of the most important features of this device is that the narration not only informs the reader of the ideas and emotion of characters but also reveals in varying degrees his own views whether by direct intervention or by other means. In such a case, he is no other than an interfering narrator. In such narration, the narrator stands between the reader and the story to clarify a point and to make confident interpretations. The narrator has no access to the inner status of the characters involved and he only reports what he witnesses. In this way, he makes understanding of the fiction easier way and get the meaning without facing trouble. This is an objectified method in which the narrator's voice becomes neutral.

### **Stream of Consciousness Technique**

One of the distinctive features in twentieth century writing is the use of a new method of narration. Writers invented a new technique of narration so that they could describe the unbroken flow of perceptions, thoughts and feelings of the character in the waking mind without any interference from the author.



The term stream of consciousness was first coined by William James in *The principle of Psychology* in 1890. It gained popularity in literature. In the early twentieth century, this technique became a popular mode of narration in which many novels were written. It is the name for a special mode of narrative technique that undertakes to reproduce without the narrator's intervention, the full spectrum and the continuous flow of a character's mental process in which sense perceptions mingle with conscious and half conscious thoughts, memories, expectations and feelings which have random associations. Consciousness is like a flow and it can not be bound in the access of time. The stream is such that it can flow back and forth. The barriers of time are destroyed and unrelated thoughts and ideas come and close relationship.

In fiction, stream of consciousness is an expression of the unorganized flow of the mind where words, images and ideas take place. The artist in such fictions tries to establish an inner pictorial world by means of imagination and sensation.

In this technique, the past merges into the present and gets faded into the future. This method enables the character to hear himself in his mind's eye while nobody can hear what he is thinking all the time. As the writer presents the inner reality, he is less concerned with the grammaticality of the sentence structure and the chronology of events.

In the stream of consciousness technique, the most fascinating style is the free indirect discourse. The style of thought and speech representation is neither direct nor indirect but merges narratorial indirectness with chronological directness. The sentence structure is freed from systematic domination by reporting from a more important sense of mental domination.

### **The Eye-witness**

While narrating a story, the eye witness can be employed in a wide variety of ways. The narrator can turn his eyes inward so that the other characters or the social scene itself becomes more dominant. In the eye-witness form of narration, consideration of character is intimately related to the considerations of point of view. The author of a fictional eye-witness narrative, whether it is inwardly or outwardly directed, wants to acquire for his narrative some of the passion for actuality which motivates the reader of any document. In the eye-witness form of narration focus is given to outward reality but also has its factual and fictional polarity.

The eye-witness narrative can be telling on ostensibly actual tale or a plainly made up one. He can be the protagonist or the observer or both. He can be the inwardly-directed auto-biographer or the outwardly directed memoirist.

### **Focalization**

Focalization is point of view i.e. a point from which event in any text is observed. M. J. Toolan, in his book *Narrative: A Critical Linguistic Structure* points out two distinct aspects of narrative practice.

1. The orientation we infer to be that from which what gets told is told (who sees?).
2. The individual we judge to be the immediate source and authority for whatever words are used in the telling (who speaks?) (6-8).

There are two types of focalization –external and internal. External focalization means the focalization which is not related with the inside aspect of the narration while internal focalization is related with the inside aspect of the narration. It occurs within the story i.e. it directly touches the inside aspects such as event,

setting and character. It involves a character, focalizer though some unpersonified position can be adopted.

There are two types of focalized: viewing from outside and within. In outside focalized, literally visible aspects are reported while in within focalized, internal facts about character and event are reported.

Furthermore, the term focalization was first used in narrative discourse by Gerard Genette who developed the preceding theories of narrative points of view, by separating the functions of narrator and focalizer. In other words he distinguishes between who seems and who tells. Later on the same theory of focalization was refined by Mieke Bal, who emphasized upon the autonomous role of the focalizer.

The theory of narration aims at defining the narrative point of view, narrative structure, narrative perspective and narrative manner. Though these terms are employed in the theory of narrative they don't clarify the difference between the vision through which the elements of fabula are presented and the identity of voice that verbalize that vision. In other words they do not make the distinction between those *who see* and those *who speak*. So we can say the focalization is the terms which refers to the relation between vision, the vision which is seen or perceived.

In focalization vision means the agent that sees. This relationship is the component of the story part of a narrative text. X says that Y sees what Z is doing is an example of understanding the focalization. With the understanding of readers this relationship differs. In many contexts focalization belongs to the story or this relation is that of between linguistic text and fabula.

The relationship of focalization must be studied separately with the subject and the object of the focalization. The first one is the focalizer or it is the point from which the elements are viewed. One can easily identify the distinction between the

agent who speaks (narrator) and the agent who perceives or sees (focalizer). Gerard Genette one of the most influential French narratologists, in his *Narrative Discourse: An Essay in Method* gives the concept of focalization as: "The two instances of the focalizing and the narrating which remain distinct even in "First person" narrative i.e. even when the two instances are taken up by the same person" (194). For Genette, focalization, point of view, narrative perspective and narration, (storytelling) remain distinct not only in third person but also in first person narrative.

Narrator is the agent who narrates or speaks and focalizer is the agent who perceives within the fictional world. The narrator who is anonymous remains outside the fictional world and focalizer within the fictional world. The narrator can only tell the story but can not perceive or see because he/she is not the participant within the fictional world. Whereas the focalizer can only perceive the events or actions as the participant within the fictional world, but can not narrate the story. In the theory of narrative we have many types of narrators. Some of them are heterodiegetic and homodiegetic. The heterodiegetic narrator is the third person fictional narrator who remains outside the fictional world because he is not a character. To know the heterodiegetic narrator we can take the formula  $x$  narrates that  $y$  sees what  $z$  is doing. In this formula  $x$  is a narrator  $y$  is a focalizer or  $z$  one or several characters are actors.

According to Mieke Bal if the narrator is the focalizer, the narrative situation corresponds to homodiegetic (first person) fictional autobiography. But if the narrator does not take part in the action, the narrative situation is heterodiegetic or realist. The heterodiegetic narrator can be omniscient or limited. The narrator can tell the story from his own perspective and from the perspective of others. Limited heterodiegetic narrator is not the member of the fictional world. So s/he is not responsible for the image created in the fictional world. As Richard Walsh says, "Heterodiegetic narrator

is not affected by the issue of unreliability because unreliability always requires characterization" (502). However, the narrator must be separated (distinguished) from the focalizer who doesn't tell the story but through whose perspectives situation or events are filtered.

In the first person narrative the narrator plays the role of major or minor character and observer. He has both the centre of narration and centre of perception. In such type of narrative there is gap between the focalizing and narrating. The focalizer has limitations of time and distance which is also known as restriction of field. For Genette restriction of field is "for the narrator" and "focalization through the hero" (194). It shows that the image and the information are determined by the means of focalization. There are various types of homodiegetic narrators, who are distinguished by their roles. For Genette homodiegetic narrator means the "narrator who has the status of character in the story"(248). The homodiegetic narrative assumes the agent who is the narrator and the focalizer. But in heterodiegetic narrative the narrator can express the vision of focalizer.

Mieke Bal, one of the most famous narratologists, defines focalization in term of the relation of focalizer and focalized or the subject and the object of the focalization:

Focalization is the relationship between the vision of the agent that sees and that which is seen [. . .]. It refers to a relationship each pole of that relationship the subject and the object of the focalization must be studied separately. The subject of focalization, the focalizer is the point from which the elements are viewed that point can lies with a character, that character has advantage over other character. (146)

Bal differentiates between the subject and object of focalization or focalizer and focalized. The readers see through the focalizer's eyes and will. They accept the vision presented by the focalizer. On the basis of race, gender, etc. he can provide the reliable and unreliable images of the focalized object. Focalization differentiates the narrator from the focalizer. Genette claims that the narrator is related to the "narrative Voice" i.e. "narrating" and the focalizer is related with the narrative mood i.e. "acts of perception." On the basis of the presented action and events Genette classified focalization under three types: Zero/non focalization, external focalization and internal focalization (189-90).

Zero focalization is exemplified in the classical narrative. In such narrative, one finds neither the focalized object nor any focalization. In internal focalization, one finds three types of focalization: Fixed focalization, variable focalization, and multiple focalizations. When the focalization lies with one character which participates in the fabula as an actor is internal focalization. It includes the character's feelings and thoughts. In the fixed internal focalization, the focalization goes with a single focal character. It is the fixed character bound focalization or mono focalization. This type includes only one person's thoughts and feelings. This type of focalization has the limited point of view of the single focal character. There remains more possibility for the fallibility of the narration i.e. focalization if the so called focalizer is ignorant or self justifying, biased or deceptive in the serious issues which are manipulated by the author to be maintained by him . This type of focalization is very close to interior monologue. This is the written representation of the characters' inner thoughts impression and memories or immediate speech as if directly overhead without the intention of summarizing and selecting (Genette173). In Genette's views, "such restriction of field is particularly dramatic because the very principle of this

narrative mode implies in all strictness that the focal character never be analyzed objectively by the narrator" (189-92).

The third type of internal focalization is the multiple-focalization. In this type of focalization same event is seen through several focal characters. In this type of focalization readers get the different views upon the same event. External focalization presents the agent being situated outside the story and functioning as the focalizer. This focalization is always heterodiegetic not homodiegetic. It is possible for the entire story to be focalized by external focalizer in the third person narrative. The protagonist "performs in front of us without our ever being allowed to know his thoughts and feelings as the narrator doesn't tell us immediately all that he knows" (Bal 190). In external focalization the character tells us the things which are observable or external what the characters say and do. In Bal's view the narrative in this mode can be objective because "the events are not presented from the point of view of the characters" (149). She says that external focalization is "non character bound focalization" (148).

Genette replaces the concept of "Who Sees?" with the broader sense "Who perceives"? "Who sees" is the traditional point of view of the conventional type of view reflector, window observer and son on "we must replace who sees? With the broader question of who perceives?" (64). The crucial evidence for deciding who is focalizing is the present or absence of verbs of experiencing such as looks, see, touch, smell, think, dream and others which are taken as perception in a broader sense. It is clear that the focalization is not limited with the narrow sense of creating but it has broad area. So, Jamesian term reflectors and others are only the metaphors. In Mieke Bal's views every of perception indicates the activity of focalization. She writes "Any act of perception represented or presented in whatever form (narrated reported, quoted

or scenically represented) counts as a case of focalization" (250). Further she distinguishes focalized into perceptible (P) and non perceptible (NP)

A famous Post Genettean narratologist Rimmon Keenan separates psychological variation from cognitive (internal focalizer's limited knowledge), to emotive (emotions and feelings). This is the only attempt upon Bal's "the facets of focalization the major ones being perceptible psychological and ideological" (82). As in the perceptual focalization when the same agent is narrator and focalizer, he can portray the large descriptive scene whereas if he is a character within the narrative he can give a limited view of that spatio-temporally limited observer.

In Kenan's emotive focalization "Scenes are represented in a noticeably idiosyncratic way" (79). The ideological focalization is related to explicit or implicit or implicit evaluation of different classes or gender. In such focalization there is only the role of focalizer for creating the image but no role for narrator and the authors for creating the picture in the novel? The image which the readers receive is fully colored by the focalizer. Jonathan Culler has the similar opinion about the focalizer's role. He says, "Narrative (unreliable) can result from the limitation of point of view, when we gain the sense that the consciousness through which focalizations occurs is unable or unwilling to understand the events" (90).

Mieke Bal, a post Genettean narratologist, who clarifies and systematizes narratology, the theory of narrative technique, talks about the use of narratological concepts like focalization in different other theories like cultural studies, feminism and other political or ideological and psychological studies. By deploying the concept of focalization, she tries to answer the question related to point of view: what kind of information do we get? How do we get it and how do the various elements and aspect function in relation to each other? As Bal defines focalization as the relationship



between the focalizer and focalized, the focalizer's perception may be colored by his ideology and psychology also.

The author may have special purpose in his/her choice of the focalizer. Likewise the focalizer's perception may not always be taken at face value when she/he produces the fallible narrative in the story. The fallible narrative has been created by the fixed internal focalization in homodiegetic or heterodiegetic novel whether the novelist create their protagonists ironically or not or should not always totally virtuous because she/he is not the writer's image.

The image we receive of the object or focalized is determined by the focalizer or observer, his/her ideologies concerning race, gender, and sexuality. The readers should try to analyze whether his evaluation or understanding of the focalized is biased or not. Bal further analyzes how the condition of the focalizer as well as that of focalized may remain enigmatic i.e. difficult to understand on surface level as she says:

The distinction [between focalizer and the focalized] is of importance for an insight into the power structure between the characters. When in a conflict [. . .] one character is allotted other CF-P and CF-NP, and the other exclusively CF-P, then the first character has the advantage [. . .]. It can give the reader insight into [his] feelings and thoughts while the others characters cannot communicate anything.

Moreover the other character will not have insight which the other which she/the doesn't know, cannot adapt himself to them or oppose them. Such an inequality in position between characters is obvious in the co-called 'first person novels' but other kinds this inequality is not always is clear to the reader. Yet the latter is manipulated by

[focalizer] informing an opinion about the various characters consequently the focalization has strongly manipulative efferent. (Ball 153)

It is clear how the focalization on a single character can cause more enigmatic condition in the fictional world than in the other narrative texts. In such situation the point is to keep sight of the difference between spoken and unspoken words of the characters. So even the words spoken by focalized but unheard by the focalizer, the suffering of them have to be studied and felt by the readers. "Ethnocentrism" of the focalizer may cause his "deceptive vision" (Bal 115). As a result, the reader can receive an image that is just as complete or incomplete, more complete or less complete than the image of the characters have of themselves. As the focalizer determines if he should not be ignorant or biased towards the focalization otherwise narrative turns into fallibility because of the lack of knowledge or ignorance of the focalizer.

Focalization is the most important, most penetrating and most subtle means of manipulation. Genette in his *Narrative Discourse* corrected preceding theories of narrative point of view, separating the function of focalizer-who sees, from the narrator-who tells. Bal refines Genette's theory of focalization by developing the differences between the subject and the object of focalization and assigning the autonomous role of the focalizer.

In a nutshell, we can say that focalization refers to the relations between the elements presented and the vision through which they are presented. In other words, focalization refers to the relation between the subject and object of focalization. Focalizer is the subject of focalization and the focalized object is the subject of action. Though focalization could be categorized into many other types, the researcher will

focus on focalization in terms of perspective of characters and the telling of the narrator.

### III. Focalization as a Basic narrative Device in *The Inheritance of Loss*

The narrative of *The Inheritance of Loss* introduces multiple characters as a focalizer and also keeps a distance between limited heterodiegetic narrators (Third person narrator). In other words, as the multiple focalizer in the novel, the story is presented through the perspective or point of view of focalizer and the story cracks in Kalimpong by showing all the rags and latters of the town and its inhabitants (Nepali), as crook, dupe, cheat and lesser humans inhalation accompanied by a perpetually looming poverty.

Similarly, the author presented all the characters through focalizer's point of view, as the focalized person because she has less access to her own representation. It recounts the story of the relationship of Jemubhai Patel –retired Cambridge Educated Judge with the cook, dog-Mutt, Gyan-Math tutor Sai-orphaned grand daughter, Budhoo-security guard Biju-Cook's son ,Lola and Noni.

The novel narrates inter and interpersonal relationship on the basis of place, language, profession, performance, globalization, violence, multiculturalism, economic inequality, nationalistic movements, fundamentalism and other contemporary issues through multiple focalizers' perceptions from whose perspective the characters and events of the story are focalized, witnessed or perceived. In the novel all the focalized characters are brought into light by the author and everything in the narrative are filtered through multiple focalizer's perception. The readers are known about both the focalizer and the focalized as they have been evaluated or understood by the focalizer. So, the narrator narrates his/her thoughts through the consciousness of the multiple focalizer like wise Jemubhai Patel, Sai, Lola, Noni, Biju, Cook, dog-Mutt, Budhoo and Gyan without his/her intervention.

Kiran Desai's literary inheritance of India's greats like R.K Narayan, Rohinton Mistry, Vikram Seth, Arundhati Roy and her own writer mom, Anita Desai-is unquestionable. She even leaps off the grand Indian English writing tradition in her creative feats to produce her own soundtrack. The novel tones about the focalizer's prejudice towards Nepalese Indian people, who are presented as the stereotypical image of terrorist. To reach the proposed goal, as proposed in the title, the study has taken the hypothesis that the focalizer's misrepresents the Nepalese Indian people as the other or terrorist because of his/her prejudice against them and thereby the readers should apply the counter focalization by analyzing the silences, gaps, ironic gesture as well as the ideology of the focalizer. It is the focalizer who has created gaps among mainstream Indians and Nepalese Indians. The Indian origin is Jemubhai Patel, views his concepts towards the Nepalese Indians as, "They (Nepalese) had come through the forest on foot, in leather jackets from the Kathmandu black market, khaki pants bandanas-universal guerilla fashion. One of the boys carried a gun"(4).

The above dialogue surfacely shows Jemubhai's symptomatic opinion towards the Nepalese Indians. His concept is full of prejudice but the blame goes to the focalizer because it is the focalizer who emphasized only the misrepresentation and focalization. Rather talking about harmony, he gives support to the misrepresentation and gaps. It is true that most of the Indians people keep Nepali in the low grade. They are given low status. They are given the position of Clerk, Watchman, Security guard, Porter and etc. Here, in the novel, Gyan and Budhoo are placed in the low status. They are not given good position. Gyan and Budhoo are marginalized and focalized time and again. Both characters are found in confusion to decide their position in the Indian society. There is social disapproval of personal characteristics or beliefs. They

are frequently inferiorized the Nepalese Indian people and Nepali nationality becomes the source of focalization and marginalization.

The narrative technique of an author in any novel is crucial to the reader's understanding of the narrative. The way in which a novel is written influences the way in which the reader interprets the event that occur throughout the novel and allows the author to convey the feeling of time, place and people in the society. To say Desai's *The Inheritance of Loss* is an account of Nepalese Indians problems and their suffering. We can't blame the Indian origin characters but it is due to the focalizer who has misrepresented them. There are many events which show the trouble of the Nepalese Indians due to the Indian origin characters but actually they shouldn't be blamed because that is the biasness of focalizer from whose perspective they are forcefully able to look, see, think the other Nepalese characters. Therefore, we are destined to see through focalizers' eyes which are widely used as metaphor in this novel. Through their treatment towards the Nepalese Indians character, we do find the focalizer's prejudice. Both Sai and Judge don't trust on Budhoo and Gyan because Budhoo and Gyan represent the Nepalese origin.

Similarly, Sai's remarks on Budhoo as, "Budhoo you Nepali-who can trust you now? It's always the watchman in a case of robbery" (43). In the above dialogue, Budhoo is stereotyped as watchman and is represented as untrustworthy character. He is supposed as other because he belongs to another culture. We can't blame on Sai because he is also a represented character and is focalized by the focalizer whose intention is to show the gaps and prejudices.

It is true that during late 80's Nepalese Indians have tried to find out their identity and space through nationalist movement. All the Nepalese involved in Gorkha Land insurgency movement. Gyan and Budhoo made their remarkable

contribution in nationalist movement. Everywhere, the people were shouting “Victory to the Gorkha Liberation Army” (156). Before the movement, Gyan was ignored by his friends but after liberation movement he renewed his friendship and didn't have any fear from Indians elites.

Though, the novel portrays several aspects of the life style, pain and suffering, misrepresentation and full of prejudices. There are several narrators in the novel and they belongs to the Indian origins who misrepresented the Nepalese Indians but the blame goes to the focalizer who has used his biasness through the focalization because while many interpretations are open to deal with different issues, this research will apply narrative technique which is the trend of the narratology, the study of narrative perspectives. Desai's narrative technique is characterized by concreteness, economy and speed. She is a naturalistic writer and in her pages juxtaposition is important. She rarely interprets her juxtaposition for us. She will tell us what her characters said or did, but she leaves our own resources in the matter of interpretation.

Moreover, Gyan is also inferiorized from the aspects of culture and customs. He has a habit of eating with hands but Sai has a habit of eating with a spoon. He is forced to change his culture and customs. Gyan celebrates Dashain festival as a major festival whereas Sai celebrates Christmas. Because of that difference, Gyan faces much more suffering. Judge J.B Patel and Sai both feel themselves superior whereas Gyan is considered as an inferior. Hereby the narrator points about Sai and Gyan as:

During the time they ate together at Goorup's. Gyan had used his hands without a thought and Sai ate with the only implement on the table-a tablespoon, rolling up her roti on the side and mudding the food

onto the spoon with it. Noticing this difference, they had become embarrassed and put the observation aside (140).

The above dialogue shows the typical differences of the two characters. They have their own tradition and culture, in which they feel comfortable to themselves. But it is the focalizer whose own prejudices are poured through the characters like J.B Patel and Sai. Furthermore, Gyan and Budhoo have faced much more discrimination and misbehaviors because of differences from other character in the novel. Nepali has been kept as the symbol of loss, confusion and complicated lives. With that mentality, both characters are suffered. Lola and Noni are also the characters who helped to create a gap between mainstream Indians and Nepalese Indians.

Narrative technique is the focal point of narratology. The term has been applied since 1969 to the formal analysis of narrative. Narratology gives the basic distinction between what is narrated (e.g. events, character, and setting of a story) and how it is narrated (e.g. by what kind of narrator in what order at what time). The present study is an attempt to apply one more critical approach to this novel. Many scholars, critics and novelists have specified this novel in their own ways focusing on the issues like globalization, economic inequality, fundamentalism and terrorist violence. In this regard, the magazine India Today argues it as, "a delightfully original book, triumph of the story teller's art, nuanced and even worthy of the most over worked term, luminous" (26).

As in other fictions by Desai, here too is no identifiable authorial voice which can tell us whether focalizer's voice is reliable or not. So, it is only focalizer's understanding which the readers are forced to agree within the novel. Images of self and other(s) are created in the novel through the focalizer. In other words, multiple internal focalizer and external focalizer are responsible for the reliability and



unreliability because of the absence of the authorial judgment so, the readers should apply the counter focalization by analyzing the silences, gaps, ironic gestures as well as the ideology of the focalizer.

The multiple focalizer has not only the physical and outward consciousness i.e. what they see through their eyes and what they hear but also dreams, thinks, feels, assumes, visualizes and remembers. Out of these actions they also focalized what other think, feels, believes as the representative of others. In such a situation when focalization becomes inward perception of character, it becomes very close to interior, monologue. The leading character Sai says, “Budhoo, you Nepali who can trust you now? It’s always the watchman in the case of robbery” (43). This aspect of focalization is very close to the interior monologue. This is what, that sort of focalization can be seen in the context of being stolen the Judge’s guns and the Sai remarks “Gyan had not arrived the day of robbery. This affection was Sunday or the ware . . .” (43). At the mean time Budhoo has been focalized by the focalizer, Sai and Judge. Budhoo has been solely blamed for the loss of guns. Both Sai and the Judge come with angry verbal bullets and term Budhoo as untrustworthy.

We can notice the presence of the verbs of perception such as look, see, touch, smell, think, feel and dream for the only focalizer of *The Inheritance of Loss*. Therefore, we are destined to see through their eyes which is widely used as metaphor in this novel. However, such verbs of perception are denied to the focalized. So, characters ‘see’ and ‘perceives’ them doing something.

The multiple character themselves are focalizer and focalized. It is neither the perception of the author nor of the narrator. Being the multiple internal focalizer, they give this idea of focalization about themselves in a limited way. The readers are forced to accept the ideas given by the focalizer about the other events and characters.

The focalizer focalized them with his own intention and his own way though the question of focalizer and focalized remains enigmatic on the surface level. At the first glance Desai gives the rhetorical signal to the readers by presenting her characters. But at the same time, she gives another idea that the characters are focalized by the multiple internal focalizers (characters) and is involved in the story as heterodigetic narrator. So, we can say that the novel is really a heterodigetic narration of events. By presenting this kind of narrative style Desai gives a rhetorical signal of distancing the focalizer from author. As a result, implied meaning of the novel has to be just the opposite of the surface.

*The Inheritance of Loss* is an impressive gimmick rather than an effective novel. The novel is cast in the usual circular mould beginning and ending with the events which dramatizes the disillusionment of the Nepalese Indian people as the other or terrorist. The following extract elucidates that, how the Nepalese Indian people are misrepresented and focalized as the other or terrorist by the focalizer. In one conversation between Lola and Noni, she remarks:

Because on that basis they can start statehood demands. Separatist movement here, separatist movement there, terrorists, guerillas, insurgents, rebels, agitators, instigators, and they all learn from one another, of course-the Neps have been encouraged by the Sikhs and their Khalistan, by ULFA, NEFA, PLA; Jharkhand, Bodoland, Gorkhaland; Tripura, Mizoram, Manipur, Kashmir, Punjab, Assam . . . (128-129).

In the above line, we can find the focalizer's prejudice that focalizes many places, events, and actions of Nepalese Indian character very bitterly. *The Inheritance of Loss* opens with the mist moving like a water creature across the great flanks of mountain

Kanchanjungha. Sai's reading an article about giant Squid, the Judge comments about Gyan, a Nepali tutor, being late, Sai and Judge are talking about Nepali people. They have shown Nepali people as bad and the place Kathmandu as black market. They frequently point out Nepali people as inferior or wanderer. The Indian origin people have shown relationships with Nepali people as temporary. Here, Nepalese, Indians people are being focalized by the multiple focalizer. Mike Bal's in *Narratology: Introduction to the Theory of Narrative* says that "Any act of perception represented or presented in whatever form (narrated reported, quoted or sanically represented) count as a case of focalization" (250). Jemubhai Patel remarks, "They (Nepalese) had come through the forest on foot in leather jackets from the Kathmandu black market, khaki pants bandanas-universal guerilla fashion. One of the boys carried a gun" (4). The above sentence clarifies the relationship between focalizer and focalized where Jemubhai Patel as a character represents the focalizer and Nepalese Indians are focalized. But it is neither the perception of the author nor of the narrator but rather it is a prejudice of the focalizer to misrepresent the Nepalese Indian people as the other. The message given by the focalizer in this novel is the futility, emptiness, disillusionment and marginalization life of Nepalese Indian people.

In the novel, most of the Indian People keep Nepali in the low grade. They are given low status. They are given the position of clerk, watchman, security guard, porter and etc. Here, in the novel, Gyan and Budhoo are placed in the low status. They are not given good position. Gyan and Budhoo are focalized time and again because they represent the Nepalese character so both characters are found in confusion to decide their position in the Indian society. There is social disapproval of personal characteristics or beliefs. Gyan and Budhoo are marginalized. Nepali nationality

becomes the source of focalization. It becomes the cause of focalization in the Indian society for the Nepalese Indian people.

Gyan and Budhoo being Nepali nationality are focalized for the jobs and opportunities. He is bound to continue as math tutor even if he is insulted and humiliated by the retired Judge and Sai herself. He is forced to surrender with the time and situation because he doesn't find other options for leaving Sai, his student and Patel. Both have minimized the role of Gyan. Gyan is not given respect even by his own student. If he comes late or early sometimes he feels focalized. Gyan bends his head down. The government of India also ignores his qualification and his efficiency. He has neglected and focalized. Even Noni and Lola also argue on the trust for Budhoo. They question about Budhoo with Sai and the Judge and said, "They have trusted for no reason whatever. He might murder them in their nighties . . ." (45).

All the narrative of *The Inheritance of Loss* is the narrative of a multiple Focalizer because the focalized characters are brought into light by the author but everything in the narrative is filtered through multiple focalizers's perception from whose perspective the Nepalese-Indian character and events of the story are focalized, witnessed, perceived. The disillusionment and the focalization are presented through the heterodigetic narrator and their consciousness filter the whole narrative. The story rises from the focalizer's point of view who focalized many places, events and action of characters.

In *The Inheritance of Loss* Gyan and Budhoo are the focalized characters or in the other words they are presented to the readers only by Sai, Judge, Patel, Lola and Noni's eye. Here, Sai, Judge, Patel, Lola and Noni are the focalizer. Budhoo and Gyan have been focalized from the aspect of interpersonal relations because Sai, Judge, Lola, Noni have created certain demarcation between Indian elites and

Nepalese Character. The relation with Gyan and Budhoo has been taken as humiliation of Indian elites. Gyan and Budhoo have been kept in low status position. Gyan and Budhoo have been marginalized and focalized in regarding to relationship.

Gyan and Budhoo have been kept in the category of focalized in the aspect of tribe. There is the terrible focalization of race, religion and nation. They are victimized in the novel because of Nepali origin people. They have faced much more discrimination and misbehavior because of difference from other characters in the novel. Nepal has been kept as the symbol of loss, confusion and complicated lives. With that mentality, both characters are focalized perpetually. Once Lola terms Nepalese as “Illegal Immigration” (128). Nepalese are not given any space. They are behaved as low status creatures. Nepalese are focalized from the aspect off rights, duties and responsibilities, Gyan and Budhoo have been facing such humiliation by Sai, Judge, Lola and Noni.

The broken love affair between Sai and Gyan can be taken as an example of focalizer’s consciousness which made them frustrated. When Noni informed that she could no longer teach Physics. Then Gyan was hired to teach Physics /math to Sai. Being a tutor and a student, gradually Sai and Gyan fell in love. The love affairs grew. They started being close. But their relation started to become thin because of feeling of inferiority complex and such kind of inferiority complex is generated by focalizer’s prejudice towards Sai and Gyan and presents their love as the medium to assimilate between Indian elites and Nepalese but later their relation is failed because of difference in religion, customs, nationalistic mentality, race as well as focalizer’s biasness. Gyan tried to bring Sai in his own space but he become unsuccessful. He could not do any thing as Sai ignored all the appeals made by Gyan. He was not able to change her religion. Customs and other but he faced much more humiliation. Sai

terms Gyan as “idiot” (230) and the Judge remarks Gyan as “weak and unbelievable” (28). Almost of the time Gyan has been focalized by focalizer like Sai and the Judge. Gyan has not been given his space and identity. Finally their relation was broken when Gyan could not bear his own focalization. Genette says restriction of field is “for the narrator is focalization through the hero” (194). It shows that the stereotypical image and the information are determined by the means of focalization.

In the novel, focalizer focalized in the multiple forms. Gyan could not continue his love with Sai because of focalizer’s prejudice and focalization problems. His thought and feelings are almost ignored. He was forced to change his mind because he is from Nepalese origin. Focalization and focalizer’s biasness becomes the cause for their end of love affair. But perhaps Gyan, the young tutor, says it best when he glimpses after failing to find a sense of purpose in history and politics that “happiness has a smaller location” (198). In this sense of focalization and marginalization and the need for an identity in modern India that makes Gyan and other youths like him to join the homegrown ethnic liberation movement under the Gorkha Liberation Front. They feel this political movement would give them a thrust in creating a distinct ethnic identity.

In this study of love and its absence, Focalizer reveals an impressive familiarity with local customs and prejudices, with rueful humor, focalizer skewers the pretension of Indian ladies who scorn Nepali youths that agitate for independence. One of these young men is Maths tutor Gyan who abandons their budding romance in order to join the demonstration. Desai’s novel *The Inheritance of Loss* documents the collapse of one kind of civility based nostalgically on English life, the emergence of another rash uncivil, chaotic and violent at large in India today. In the wake of 9/11 it is an attempt to grapple with the human dimension of our current dilemmas by doing

what novels have always done best, delineate the lives of small cast of characters in reaction to the historic forces around them.

Moving swiftly between New York, Europe, and India during the Indian-Nepali insurgency of twenty-five years ago the novel is alive and luminous compelling and gorgeously written the ideological shrillness of our times. Desai has created quirky and privately motivated character and she wants to project the effects of Gorkha Land insurgency, colonialism and globalization but Focalizer has created inferiority complex towards Nepalese-Indian people and that very inferiority complex impact in nationality, race, persons, locality and other forms of life then Desai says:

How Foolishly those rifles had been left mounted on the wall, retrieved artifacts relegated to history, seen to often to notice or think about Gyan was the last one to taken them boys killed thinks like that even the Dalai Lama, Sai had a collection of war, guns and toy soldiers. It hadn't occurred to her that they might be resurrected into use. Would there be crimes committed that would, when dot was linked to dot, be traced to their doorsteps?(224).

In a very simple but highly effective way the narration focuses on the mind of the characters too. The growth of the Focalizer from total ineffectuality and negation to effectuality and affirmation, which is against the earth which abides former the Gulf Stream, which engulfs everything on it and remains unaffected, runs like a thread through Desai's fiction. Similarly, Gyan and Budhoo are totally ineffectual. They are important not because they represent Nepalese characters but because they involved in the nationalist movement forgetting all the difficulties for their own identity. They have forgotten their own physical status and defect; it takes all their moral and mental strength to get reconciled to their condition. All the Nepalese are ignoring obstacles to

be involved in the movement. The nationalist movement has brought strike, closure, pollution, bitterness among nationals, electricity cut, shortage of food, water and basic needs but the desire of unleashing focalization encouraged all to be devoted in the movement very utmost manner. The novelist compels the Nepalese to seek their identity and space.

The focalizer's perception is running with the contrapuntal theme. At one level, the theme leads to fear, despair, disillusionment, marginalization, domination, all of which are closely linked and form part of gloom on one side and on the other side a self imposed discipline and code of conduct are portrayed. The focalizer misrepresents the Nepalese Indian people as the other and presented as the stereotypical image of terrorist and many Nepalese are focalized found in khaki and became like gorillas. The tag of liberation could be heard in many parts Gorkha Land. They created fear to Indian origin nationals. The flags of GNLFF could be seen everywhere. Sai, Noni, Lola and Patel like people were in confusion for their activities. Then the narrator says:

six month after Sai, Lola and Noni., uncle potty and father Booty made a library trip to the Gymkhana club it was taken over by the Gorkha National Liberation front, who camped out in the hall room and the skating rink, ridiculing even further whatever pretensions the club might still harbor despite having already been low by the staff.(211)

A narrator is always presented as a source guarantor and organizer of the narrative, as analyst and commentator, as stylist and particularly-as the one who produces the metaphors. On the deeper level, the focalizer's focalization towards Nepalese Indians people is coloured by his own ideology based on his emotion rather than any truth. He satirizes their nationalist zeal as, "money and guns in their pockets. They were living



the movies. By the time they were done, they would defeat their fictions and the new films would be based on them . . .” (295). One leader says, “In our own country, the country we fight for, we are treated like slaves” (159). The poor young unemployed men loved the movement and joined it enraged by the persistence of colonial rooted prejudice.

*The Inheritance of Loss* becomes the limelight for focalization aspect. Both Gyan and Budhoo are focalized time and again by the focalizer and they have involved in nationalistic movement to overcome focalization. They haven't found other alternative except their involvement in nationalist movement. All the Nepalese were compelled to participate in that movement. All the Nepalese involved in Gorkha Land insurgency movement. Gyan and Budhoo made their remarkable contribution in nationalistic movement. Gyan and Budhoo are able to establish their identity and space through movement.

In this regard, Gyan is fed up being treated like a minority in the place where they were a majority. He redefines his Nepalese heritage and joins the liberation movement because he feels that he has no political rights in India. The Gorkha National Liberation Front (GNLF) agitates for rights and justice for the majority Nepalese, the search for an identity in a nation that considered them illegal.

In the novel, the action of the narrative can be seen till the climax. All the narrative is in the hand of focalizer like Sai, Judge, Patel, Noni and Lola. The novel maintains the distance between author and narrator as well as characters through limited heterodiegetic narrators. Being the multiple focalizer, we readers are forced to accept with the help of focalizer's expression and he has the advantage of making a favorable impressions on the readers and of winning their sympathy, sometimes at the expense of the other characters. When one becomes focalizer then another represent

the focalization. So, the novel reflects the dialectic tension between focalizer and focalized. Whatever focalizer tells the reader about focalized gets mixed up with his own prejudice. On his own admission the focalizer displayed his focalization towards Nepalese Indian people. So, we should apply the counter focalization by analyzing the silences, gaps, ironic gestures as well as the ideology of the focalizer.

All the Nepalese are focalized and compelled to participate in nationalist movement and involved in Gorkha Land Insurgency movement. Gyan and Budhoo made their remarkable contribution in nationalistic movement. Gyan and Budhoo were not able to establish their identity and space through movement. All Nepali origin people were forced to repeat Jai Gorkha. It is said that if any Nepali is reluctant to join it, it will be bad. The GNLFF boys had burned down the government rest house by the river, beyond the bridge where Father Booty had photographed the Polka-dotted butterfly. Forest Inspection bungalows all over the district were burning upon whose verandas generations of ICS men had stood and admired the serenity, the hovering angelic peace of dawn and dusk in the mountains.

The nationalist movement brought strength in Nepali nationality. Other Nepali origin people found themselves powerful after nationalist movement. Kalimpong Pradhan ignored the request of Lola, he said, “but I have to accommodate my men” (243). The nationalist movement not only brought change in focalized periphery but also created troubles in the people’s life. There was no electricity because the electricity department had been burned to protest arrests made at the road blocks. Every where, they were shouting, “Victory to the Gorkha Liberation Army” (156). Gyan used to be focalized and ignored by his friends but after liberation movement he renewed his friendship and he didn’t have any fear from Indian elites. That movement

reminded British-leave mass-movement from that why all the Indian got freedom from British colony.

At every stage, Gyan and Budhoo are forced to negotiate with a stratified society and struggle with their own identity. Similarly the cook and the Biju belonged to the lower status of society who are struggled to make an illicit life in the cellars and basement of the city. So, the following extract describes their helpless condition.

How the other cooks and maids, watchman and gardeners on the hillside laughed, boasting meanwhile how well they were treated by their employers-money, comfort, even pensions in special bank accounts. In fact, so beloved were some of these servants that they were actually begged not to work; their employers pleaded with them to eat cream and ghee, to look after their chilblains and sun themselves like monitor lizards on winter afternoons.(55)

Despite facing various obstacles and hurdles, Nepalese Indian people of *The Inheritance of Loss* are focalized and compelled to involve in Nationalist movement to overcome their inferiority and focalization which they have been facing for long years because of being Nepali nationals, race, tribe and having different religion, culture, customs and much more. The nationalist movement becomes the passage for the Nepalese to create their identity, space and to overcome the focalization.

The novel has open end with the focus on multiple focalizers and intricately weaves the fragmented stories of different characters in the shifting cultural worlds between Kalimpong, a small town of India and New York, a capitalistic hub of the United States. The racist stereotypes of Indian Nepalese are deeply embedded in the dominant, political, historical, and literary and media discourses. As always, these Indians narratives promoting the interests of the repressive bourgeois Indian

establishment often misrepresent the root cause of Gorkha Land movement. By passing those genuine causes, internal focalizer deliberately put blinders on the socio-historical, political and cultural realities behind the movement.

Interestingly, embedded within the fractured and unrequited love story of Sai and Gyan are the fragmented narratives of the Gorkhas, who struggle for their liberation and reclamation of their cultural identity. The title itself suggests the loss of cultural inheritance. The two worlds and cultures are spatially and temporally positioned in the novel. Gyan and the agitating Gorkhas in Kalimpong represents the voice of the marginalized and oppressed group, who are treated like aliens in their own homeland. But what is more intriguing is focalizer's usage of negative stereotypes to describe Gyan and the Nepali Community, thereby creating binaries between we /us and they/them, insiders and outsiders, and mainstream Indians and Subaltern Nepalese.

It is prejudice politics that Gyan is fighting for. His ancestors "swore allegiance to the crown" and served for, "over a hundred years of family commitments to the wars of the English" (142). Ethnic Nepalese Indian People were known for their valor and bravery. That is why the cook is surprised and tells Sai, "It is strange the tutor is Nepali" (136). Gyan had stood up to erase this stereotypical identity of the Nepalese Indian people. Nationalism, migration, varieties of belonging gives these grand themes an entirely new spin, unearthing their sources in earlier decades.

Consider, for example, judge's cook, who is himself oppressed and he is a precarious economic position, ironically looks down upon Gyan saying "it is strange the tutor is Nepali." The cook considers himself an insider Indian, who hardly believes in outsider Gyan's ability to teach Indian girl Sai from aristocratic family. Understandably, focalizer's perception of character cook is overtly a natural

outgrowth of Indianness, a superiority complex, no matter how poor and oppressed he is. Considering Nepalese, the inferior others only suitable for menial jobs, the cook says, “Nepalese make good soldiers, coolies, but they are not so bright at their studies. Not their fault, poor things” (73).

Another vivid example is the cosmopolitanism of two Anglophile sisters Lola and Noni (Nonita). Lola boasts her egotistical sense of being superior. Indian citizen, and she views Indian Nepalese as outsiders dismissing their genuine case for struggle non other than a case of “Illegal immigration” (128). Similar racist views come from Indian Newsagent Mr. Iype:

Nepalese making trouble . . . They should kick the bastards back to Nepal....Bangladeshis to Bangladesh, Afghans to Afghanistan, all Muslims to Pakistan, Tibetans, and Bhutanese, why are they sitting in our country?. (228)

Although Desai’s novel *The Inheritance of Loss* significantly draws one of themes of Gorkhas local struggles for collective identity in the modernizing space of India in mid- 1980s, the representation of Gorkhas identity in multicultural democratic India is clearly biased and that very biased representation is not the prejudice of author but rather it is the prejudice of the focalizer. [No wonder Indian Nepalese expressed their strong resentment and protested against the novel when it was first appeared, in public in 2006.] Because instead of making the truthful representation of the Gorkha Land movement, focalizer describes it, as an ethnic Insurgency promoted by Nepalese from across the Nepal India border for the larger interests of Nepalese putting the movements into the ambit of mere ethnic enclosure, focalizer blatantly distorts the historical truth for shadowing the genuine case of Gorkhas. As the victims of centuries-world oppression inequality and injustice, the Gorkhas struggle for

recognition, freedom, dignity and justice. They do not want to be treated like the minority when they have the majority populations.

The multiple focalizer throughout their spills and black anger over everything Nepali through their fictionalized focalization. No, the book cannot be passed of as fiction, as it is said in real Kalimpong town and it is based on real history (highly exaggerated) amply close resemblance to its inhabitation and real names and description of the places. This is a travelogue in every respect.

Focalizer needs a better lens to see the GNLF agitation. Yes, it did rock the whole regions, but never bothered to hurt a non Nepali, as purported by focalizer. Most of the victims are Nepalese. The dreams of Gorkha Land nevertheless will continue to thrive and survive.

Focalizer's total collapse of human sensibility drives him towards Nepalese Indian focalization to see lord Bhairab as a demon with barring hungry fangs, brandishing an angry penis (44). Buddha and Christ were beggars for him (200) and the formed died of greed for pork (196). Furthermore, how could focalizer perceive the "Kanchanjunga glowing a last brazen pornographic pink" (223). When it is a natural monument of majestic beauty and consecrated symbol for the rest? This is focalizer's illness of fully grown syndrome of schizophrenia.

In *Inheritance of Loss*, the focalization goes on to several characters. It shifts from one character to another. The readers are forced to agree with the image given by many characters. They give their feeling and thought turn by turn. This kind of mode is supposed to be more reliable. The internal focalization is the multiple-focalization through which same event is seen from different characters; therefore, readers get the different views upon the same event. In one event focalizer unleashes his/her purple rage through the version of the cook (a Nepali): "He (retired Indian

Judge in the story) smacked the cook over the head with his slippers” (320). And the cook begins to confess:

I have been bad . . . I have been drinking, I ate the same rice as you not the servants rice but Dehradun rice, I ate the meat out of the same pot . . . I did the accounts differently for years I have cheated you . . .

(320).

In the above dialogue, focalizer presents cook in an ironic way. Whatever he tells the reader about cook get mixed up with his own prejudice and the later events unfavorably show cook in an unfavorable light. But the cruel irony in the novel is that the pattern repeats itself. The events in the book shuttle from Kalimpong to New York and the U.K and India and back to Kalimpong through all the characters from whose dialogs, Focalizer spews venom, tribal happenings.

However, the Focalizer misrepresents the Nepalese-Indian people. This sort of focalization and misrepresentation creates world of values and attitudes of focalizer that is assisted in his search for his definition of these values and attitudes by controlling discourse in narration. Through these devices he is able to disentangle his own prejudices and predispositions from those of his characters and thereby to evaluate those of his characters dramatically in relation to one another with in their own frame. The novelist separates the subject from the object in the act of narrative.

*The Inheritance of Loss* is the result of living a bastardized life inside and out of India that focalizer seems unable to acclimatize himself/herself either in the western milieu or of his home. The outcome is the discernable evolution of cynicism, apathy and misanthropic tendencies. In *The Inheritance of Loss*, the focalizer perceives the story either by reporting or passing judgment on the character's thoughts feelings, attitudes and actions. When he reports or comments he may not be narrating

the events. So we are to base our belief in him. The judgment and the interpretation he infers may not go with the beliefs and values which the author holds. Such a narrator is unreliable. To say unreliable narrator is to say that the narrator tells something on the surface level but the meaning can be different at a deeper level.



#### IV. Conclusion

The popularity of the novel *The Inheritance of Loss* lies in the technical craftsmanship of the writer. This research is an experimentation of the narrative technique of Kiran Desai's. Her method of narrative is dramatic in that sense she "shows" rather than "tells" the story. It is Desai's narrative skill which has earned for her the Man Booker Prize in 2006 and a permanent place among the great writers of the world. It has invited different modes of criticism from the date of its publication. This novel has never failed to provide critics with adequate raw materials for their reading. The present study arrives at the following conclusion which is drawn in the light of the critical context reached in the preceding chapters.

Kiran Desai is the finest flower of the Non-Western literature or the fictional tradition. Her style reveals a deep awareness of the contemporary problems where she makes sincere efforts to cut out the unnecessary details and sentiments, clouding the essentials that made the emotion. It was a drive towards a masculinity and simplicity unknown in literary writing and has sharply divided the contemporary critical world into admirers and detractors.

The apparently different views in the theory of narrative discussed in the second chapter are suggestive of the complexities and problems involved in finding a single definition of narrative. The second chapter has worked out a set of definition and characteristics given by different scholars. These definitions could be treated as a common feature of narrative. Traugott's and Pratt's definition of narrative, "as essentially a way of linguistically representing past experience" deserves an important place because the reader grasps the events of the story that have already happened. *The Inheritance of Loss* gives a ground to work on the narrative technique precisely because the way the writer makes the narrator tell the story is very important. Kiran

Desai is storyteller in the sense that she makes the character tell the story by employing different narrative perspectives that reshape and reflect events that have already happened.

The narrative of *The Inheritance of Loss* is presented through the perspective of multiple focalizer. Being the multiple focalizer of the novel, every event and character are filtered through their consciousness. Therefore, it is neither the author Desai nor the third person narrator but rather it is the focalizer's ideology that is responsible for the stereotypical images created in the novel.

The focalizer's prejudice towards Nepalese Indians people is a key theme in Desai's *The Inheritance of Loss*. The actions and will of the Indian origin characters clarify it. Hereby, actually the focalizer misrepresents the Nepalese-Indian people as the other because of his/her prejudice against them and Nepalese Indians are focalized by the focalizer and thereby the readers should apply the counter focalization by analyzing the silences, gaps, ironic gesture as well as the ideology of the focalizer.

In the novel, the characters are Jemubhai Patel, Cook, Dog-Mutt, Gyan, Sai, Budhoo, Biju, Lola and Noni. The narratology discloses the reality of the Indian origin people through the narrators who are the characters also. But we can't blame those narrators (characters) who have misrepresented the Nepalese Indians but rather it is the focalizer who have focalized them by thinking them others. The focalizer has always picked out such issues which are not real and hurt the Nepalese Indians such as Jemubhai Patel's dialogue. He expresses his bias attitudes towards Nepalese Indians which is very negative and blameful. He has mocked the life style of the Nepalese Indians and has considered Kathmandu as black market.

In the novel, it is the focalizer who has omitted the role of narrator as well as character and compelled them to speak according to his perspectives and perception

as such. Hereby, the focalizer has made them focalized. Therefore, focalization based on focalizer's thinking and understanding that presents a reliable narrator whereas the focalized persons and events are presented as selfless and helpful. However, there is equal possibility for the focalizer to be reliable and unreliable. So, the image of both focalizer and focalized remain difficult to understand. One can talk about whether the focalizer and the focalized are as they are understood by the focalizer or not, but we can't claim whether it is the understanding of only the focalizer or it is the understanding of focalized and the writer Desai. It is because there is the absence of authorial or narratorial evaluation on the focalizer's understanding and portrayal of the focalized.

Likewise, Sai is another character who is a math tutor and engages with Gyan, Nepalese origin girl but he thinks himself superior and other as inferior. Similarly, he thinks Budhoo as inhuman and makes him untrustworthy. Here too, the focalizer seems guilty. Because focalizer presents and focuses on those characters who are negative towards the Nepalese Indian people. It is neither the mistake of author nor the Indian origin people's but rather it is the fault of the focalizer's ideology who focalized them. We do find such theme of focalizer's prejudice towards Nepalese Indians throughout the thoroughly reading of the text as well as during the research work. The focalizer's ideology even presents in Lola and Noni, belonged to Indian origin and they also pour their negative attitudes but also we can't blame on them. The whole blame goes to the focalizer.

Desai's narrative technique is a type where the mind of the narrator is taken as stage. She seeks to render more coherent and reasonable series of dramatic situations that are intended not as realistic images of society but as devices for exploring and analyzing the minds of her character. Each narrative stance fits into the other as

different blocks that lay greater emphasis on compactness and unity of effect in a work of art than in characterization. It is the creation of a world of living people that is important rather than artificially made characters which are no better than caricatures. Thus, in this study, attention is directed to the powerful and unique way through which Desai has depicted a whole series of conflicting narrative voices which is her experiment in narrative technique.

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