

Desai's *The Inheritance of Loss* and Rhetoric: An Overview

Kiran Desai's *The Inheritance of Loss* is a novel about the migrant experiences carrying a memory of the culture back home as well as the repent for the lost identity. It is due to her Indian origin and her migration to west, Desai's memory, one of the canons of rhetoric, becomes the shaping force of the novel. While discussing as a memory of the writer, Desai had first moved to England, then to America with her mother. The experience of her life has given a realistic depiction of America as well as the vivid memory of India in the novel. It has been maintained with stylistic choices such as code-mixing between different languages, use of images, symbols and figure of speeches and so on. The language choice of Desai also turns out to be concise, metaphoric and poetic in the novel.

To give emphasis to the rhetorical studies in the novel, the stylistic implication of code mixing and cultural-switching between East and west has been given emphasis in this research. In other sense, the language use between anglicized and Indian people, colonizers and colonized, rich and poor itself gives a vivid sense of the then society and culture of the time. The unnamed characters like the Cook, the anglicized characters like Jemubhai and Sai and the marginalized characters Biju and Gyan are some examples of it.

Desai was still a creative writing student at Colombia University when her first novel, *Hullabaloo in the Guava Orchard* appeared. *The Inheritance of Loss* is her second novel that took her almost eight years to complete. Because of the time duration she has taken to write the novel, Desai is assumed to give meticulous revision and special attention to the diction and the metaphors she has employed in her novel. For the migrants of the Western world, the memory of India alone feels soothing and fresh. Desai has used the setting of less-polluted hilly region of

Kalimpong in the backdrop of Cho Oyu (Kanchenjunga) which is rhetorically fit setting. She feels the freshness of Cho Oyu and purity of the India of imagination in the urban and practical West.

There are few characters in the novel (though it has got a size) through which Desai succeeds to recreate the fresh and natural India. Though the nature of India is fresh, there is the dissatisfaction among the characters. The dissatisfaction among the characters has been expressed in the novel with the use of fog, an unclear image in the nature of Kalimpong. The image of fog turns out to be a significant point also to give emphasis on the social hierarchy of the time. The writer makes use of fog recurrently when Sai is exposed as waiting for Gyan, her boyfriend. Though the love affair among them recurs in naturally fresh and exotic area, there is a use of fog while she has to wait for him. By doing so, the writer gives emphasis on both of these characters as they bear an economic as well as social hierarchy. Gyan belongs to a poor Nepali family who is fighting for Gorkha movement against India whereas Sai belongs to a rich Indian anglicized family of her grandfather. The use of fog becomes significant also because the writer brings hilly Kalimpong as the setting of the novel instead of any other plain areas like Calcutta or so.

Sai is a teenage character living with her grandfather, a retired judge who had served during the colonial rule. The old man has been useless since the British colonial rule has left India. He is living his retired life in Kalimpong, a small town of West Bengal, north-eastern Indian state. The judge is juxtaposed as an ambivalent character. He tries to follow western lifestyle but fails to accept it completely. His dilemmatic condition between anglophile and Indianness brings him to loneliness. Due to his rejection of his typical Indian wife after returning from England, she ends

up living a humiliating life with her brother's family and Sai, his only grand-child, ends up living in a convent school before coming to her grandfather.

Sai learns English and Western values at the convent school and develops western tastes more than Indian even being Indian. She appreciates all the values that are English. She tries to act confidently but confused many times. It is due to her upbringing in to a convent school, she inherits anglicized values. At the same time, she cannot go against her boyfriend Gyan completely who is struggling to succeed Gorkha movement. She even tries to forgive him a lot of times. In the same way, she speaks to her grandfather and cook as if they are her equals. Yet, she underestimates the same cook while talking to her friends.

Sai also seems ambitious in a lot of times. Her ambition is a symbol of the new generation of Indians' ambition which is bound to inherit a loss because of its socio-economic factors that are neither completely followed by independent thoughts from colonial legacy nor bound to it. The way Sai tries to act like strong and ambitious, open-minded about the world around her, the new Indian society also expects for the change. Though, the way she feels that being a Westernized Indian is both difficult and dangerous and tries to find the way to leave Kalimpong, the youths of India of the time, are believed to be in an undecided condition due to political condition of the country.

Characters like Jemubhai Patel, are the examples of bitter experiences of the colonial regime. Not only had the colonizers left him with humiliated past, he is a victim of the western hatred as well as a student of, a well-renowned university of the world. Even getting an opportunity to join such a renowned university, he has to go through, hatred, mistrust and misbehavior of the so-called sophisticated and well-educated, well-developed country of England. The women, trying to keep distance

from him while travelling on a public bus and unwilling renters to give him rooms as few examples of it.

As a legacy of colonizers Jemubhai, even being a victim, treats his nameless Cook in a dominating way. At first, he is only named as cook, with no proper name as his owner doesn't even need to know his name. In the same way, since his childhood, the only thing the cook has done, is to serve his owner. He is only remnant of the old system in which there used to be number of man servants in a socially reputed person's house. Desai has used language when these old people of old values speak and how their speech is different to the new generation like Sai and the Cook's son, Biju is crucial for the study of the stylistic choice of the writer. Gyan, the mathematics teacher belongs to Gorkha while the cook is from lower caste. The difference in their ethnicity and national roots has affected their speech or not is also the point to discuss in this research. The overall organization of the novel is discussed at the final phase of the analysis section.

This research focuses on various stylistic features like the writer's use of certain words over others, her diction, her use of metaphor and other figures of speech, the sentence and paragraph structures and so on. It assesses how Desai is successful in handling these stylistic aspects of the language, how the novel has created logos, ethos, pathos with the use of certain kind of lexical choice is the shaping force of the novel. In the course of the research, relevant critics of rhetoric are drawn into the debate and the textual evidences are drawn as the proof. The research is textual and it does not consider how a particular word or sentence is spoken in the real society of the real people.

Desai's *The Inheritance of Loss* has become widely studied and much discussed novel after its publication in 2006. It became popular both in readers and

critics and received Man Booker Prize in 2006. Number of critics has analyzed the novel from different perspectives. Basically, the novel is hailed as the powerful depiction of the postcolonial problems. In this regard, Abraham Panavelil Abraham in his research paper argues the novel as the postcolonial one dealing with many of the postcolonial problems:

All immigrants are concerned about their safety and security in a foreign land. In the beginning, usually they depend upon their relations who are settled there long back. But in the case of Biju he has no relations to support him. He has to fight his battle on his own. His relation with Harish Hary shows an immigrant's concern for safety and security in a foreign land. He was punished for a mistake that he has not committed. Harish Hary threw him out into the streets of New York without money and safety. He broke his leg and Harish Hary wants him to back to India. He is a broken man both emotionally and materially. His return to India is equally very disturbing. (10)

Abraham has pointed to the postcolonial problem: lack of security is hard for an immigrant. Biju, the Cook's son, who has been to America, has no relatives to take care of him. He has to struggle alone. He has been punished in America for a mistake that he had not committed. He is thrown out of the window penniless and is materially and physically broken. Due such problems he becomes the representative immigrant character. Desai has depicted postcolonial problem of migration with the portrayal of the Biju pathetically.

Reena Sanasam, in her essay, "Human identities and Transculturalism in Kiran Desai's *Inheritance of Loss*" explores the issues regarding human identity:

Kiran Desai's *Inheritance of Loss* is replete with problems of human identities and the frustrations, associated with postcolonial impact and its aftermath. In the age of globalization, when the world is striving to work together hand in hand, there wander souls deprived of their labour and loyalty and suffering in the land where they had served and worked all throughout their lives. They are the Gorkhas, whose rights and bindings to the land where they had served since pre-independence have been denied and thwarted. (109)

Desai's novel has been analyzed as the novel dealing with the problems of human identity in the postcolonial circumstances. The theme of Sasanam's analysis remains postcolonial but she touches the issue of identity in the context of globalization. The Gorkhas are deprived of their rights even though they have served the Indian land is her chief concern. She further points to the conflict between old age and new age while analyzing the character of Sai:

Sai, the grand-daughter of the retired judge, represents a new age and the new dawn amidst these conflicting identities. She is the revival of a failed scientific endeavour of his father and mother; a harbinger of a new identity that subsumes the demands of her grandfather and her Nepali lover. She is a tender teenaged lover girl that understands her surroundings, and is also capable of suffering and facing the atrocities of life and its demands. She represents a new beginning which grows from the scrapes of destruction and injustice of an old age that will never come and heal the wounds of aching souls. A lover of the lost past glory, a lover of the extinct giant squid which she explores in an old national geographic, and an admirer of the immense and awful

manifestations of nature which always cast a spell on her with a shiver.

(110)

Sai is the hope for the new identity according to Sasanam. She represents the new age. She is very strong, she understands her circumstances well; she is the outcome of the destruction and the injustice of the past. She, unlike her grandfather, who reads old *National Geographic*, admires awful manifestations of nature that always cast a spell on her. The way the old and new generation function is the focus of Sasanam as she has pinned her hope to the new generation to come out of the identity crisis burdened to them by the past.

Adriana Elena Stoican has analyzed the novel as a resistance to Western hegemony in her essay “Competing Western Hegemonies in Kiran Desai’s *The Inheritance of Loss*”:

Jemubhai’s experience in Britain illustrates the discrepancy between his representation of the Empire and the actual perception of it. Racism is one of the features of the British society that undermines the character’s conception of colonial perfection. For example, when he arrives at Cambridge, Jemubhai faces a general British reluctance to rent rooms for Indians. The same hostile attitude is expressed by old ladies and young girls who avoid sitting next to Jemubhai on the bus, complaining of his bad smell. The character's acceptance into the Indian Civil Service is also presented as a humiliating experience. (7)

There is the huge gap between the representation of British Empire and its actual perception. It is presented well in the novel through the experiences of the old judge Jemubhai according to Stoican. There is European hegemony to the colonized people. Indian students are not given the rooms and the British women show hatred to

Jemubhai shunning him on a bus. His acceptance to Indian Civil service is also a humiliating experience. He is being yelled by his seniors and threatened of being not promoted for his wife's actions which has nothing to do with him. He has to maintain and follow colonizers orders and has no personal life. All these experiences point to the Western hegemony upon the Indians.

In "Kiran Desai's *The Inheritance of Loss*: Elements of American Dream and Globalization," Mr. Chandramani and G. Bala Krushna Reddy discuss the representation of American Dream and globalization in the novel:

Kiran Desai portrays a story which is thrillingly chaotic, pathetic and a life infused by the great American Dream and Globalization . . . She has attempted to present her heroic characters in a simplified way to achieve the basic goal of satiation. Their sufferings, pains, traumas and struggles in order to accomplish the desired facilities are worth appreciating . . . an insight into their sacrifices and dedication they render as to achieve their minimum wanting for a basic living . . . unravel the interior of the novel's characters as entwined with expectations and dreams to achieve the material zenith. The novel concludes by showing the major character Jemubhai, who was an embodiment and a puppet of rigid English ideals, realizing his false ideals for which he sacrificed so much. (79)

The novel has depicted the characters whose life has been miserable and they are taunted by the American Dream and globalization. The characters suffer to attain their goal that is praiseworthy facet of the novel. How the characters like Jemubhai realize and repent following the false ideals of globalization and American Dream can be taken as an instance. Chandramani and Reddy's analysis points to the failure of the

false ideals in the novel. It is clear that none of the above studies have focused on the rhetoric employed in the novel. This research attempts to shed light upon the rhetorical aspects of the novel introducing the term rhetoric and its developments.

Rhetoric is basically defined as an art of persuasion. In the public speeches/writings, it is very important because the speaker needs to address the public in such a way that they need to feel persuaded to his/her proposition over the other alternatives of persuasive argument.

Francis Cuthbert Doyle has differentiated between two terms: ‘faculty’ and ‘art’ and clarified how rhetoric needs to be considered either a faculty or an art. Art is not basically a natural power and it can be acquired while faculty is innately given to the human beings by God. Doyle has listed “Thought, imagination, memory” as faculties while art is “a power not born with the man, but acquired by the means of a system of well-approved precepts” (1). Doyle clarifies:

The power of persuasion may be regarded either as a faculty or as an art. As a faculty, it is called *Eloquence*, and is defined to be: "The power of moving others to act, by convincing their intelligence, by moving their hearts, and by bending their wills ". As an art, it is called Rhetoric, and is defined to be: "That body of rules or precepts by which the faculty of eloquence is guided so as more securely to obtain its end ". (1)

It is clear from Doyle’s observation that rhetoric is a power that helps a person persuade others, moving their heart and attain the desired result out of them. Thus, we can say, rhetoric is a result-oriented persuasive power that helps the speaker to perform desired action. It can be both: natural gift or a faculty or an art that can be

mastered and used for desired result. Rhetoric as an art did not emerge overnight. It is a discipline that has the history of more than two millennia.

The history of rhetoric dates back to the ancient Greek period as three distinct schools professed for it at that time. Those schools were the Sophist, Platonic and Aristotelian. Besides, the tyrant rulers of the time also found it very important so as to persuade people to take share of the property of the state when democracy prevailed in ancient Athens. Though the value of rhetoric became prominent and it is professed everywhere, it was beyond the reach of all the citizens of the state because all the citizens did not have the access to education due to financial difficulties and slavery. However, both democracy and rhetoric facilitated the growth of each other ultimately turning rhetoric a viable discipline.

Rhetoric means everything of a text the writer employs in it so as to achieve his/her purpose. The way the writer invents to the way writer arranges the materials and delivers it to the readers, writer's choice of phonological/morphological unit to the sentence and paragraph formation to achieve the purpose or the style the writer employs, all are the parts of rhetoric. Needless to say, it includes the figure of the speech and the pragmatic aspects of the text the writer employs so that the writer could generate desired meaning of the text in the mind of the readers.

Jim A. Kuypers and Andrew King talk about the multiple meanings of the rhetoric:

Rhetoric has many meanings, some old, some new. To get at the heart of the definition let us first consider how the term rhetoric is most commonly used. When a politician calls for 'action, not rhetoric,' the meaning seems clear; rhetoric denotes hollow words and flashy

language. It also connotes associations with deceit and tricks that mask truth and forthrightness. (1)

Kuypers and King have focus on action that is achieved by the politicians with any embellishment to the words. The very embellishment and their choice to deliver the action with the certain mode of delivery of the hollow words is rhetoric. It is the reason they call rhetoric as hollow words and flashy language. Even though the language employed is flashy it needs to ring as a truth masking the actual truth. So it is a trick played by the words so as to deceive the audience creating a virtual truth.

Rhetoric was first theorized by Aristotle in his famous book *The Rhetoric* as Kuypers and King highlight:

Rhetoric was codified by Aristotle in his famous treatise, *The Rhetoric*, written somewhere around 335 BC. He defined rhetoric as the “power of discovering the means of persuasion in any given situation,” a much more comprehensive and intellectually respectable meaning than today’s common attributions of bombast and deception. The Sophists, wandering teachers and exiles in the ancient world, often taught rhetoric as a popular course designed to prepare ambitious youths for fame and success. The Greeks believed in the power of the spoken word and delighted in hotly contested debate; they even held oratorical contests as part of the Olympics. On the other hand, philosophers such as Plato condemned rhetoric, finding it a serious rival to Philosophy in the ancient educational system. (2)

Aristotle has defined rhetoric as the power of persuasion in any given situation. This definition is the basis for all the other definitions that are given by different scholars over time. Sophists also taught rhetoric to the youth so as to help them become

famous and successful. The Greeks believed in the power of the words one speaks; they even organized the oratory contests and made it as a part of Olympics. But Plato condemned rhetoric as concealing the truth and reproducing a virtual truth by the means of rhetoric as misleading to the world that is already a faint emulation of the reality of the ideal world. Rhetoric inspired new ways to use the words that went against the traditional education system raising hot debate over its propriety in the ancient time. It became widely taught, exploited and contested discipline.

After St. Augustine, rhetoric became both the exploitative tool for Christianity and positive influence to the renaissance education as well. Kuypers and King elaborate:

Saint Augustine (AD 354-430) was largely responsible for early Christian uses of rhetoric, and his writings were used extensively by churchmen throughout the middle-ages. Augustine reasoned that since the Devil had full access to all of the available resources of rhetoric, others ought to study it if only for their own protection. (2)

The eloquence of Devil was his power that had been regarded as armed by all the rhetorical weapons according to Augustine. Common people were made to confirm to Holy Bible with the argument that they must be armed with God's words so as to protect themselves from the Devil's power. Rhetoric is seen in this instance as exploited by religion working on the behalf of Christians and St. Augustine. It shows it is employed everywhere and it has no specific territory of its own. It can be used to attain both the positive and negative results.

Wayne C. Booth in *The Rhetoric of RHETORIC* rightly argues that rhetoric is both the garbage and the tool to clean it:

Rhetoric has no specific territory or subject matter of its own, since it is found everywhere. But it is important to escape the reductions of rhetoric to the non-truth or even anti-truth kinds. The term must always include both the verbal and visual garbage flooding our lives and the tools for cleaning things up. (3)

Rhetoric is found everywhere. So, a student of rhetoric is suggested not to fall into the trap to reduce rhetoric into non-truth or something against the truth. It is both the verbal and visual garbage that floods our life. It is the tool for cleaning the garbage at the same time. It is necessary to be a bit specific about the territory where rhetoric is most used in the present day though it covers the wide range of activities.

Basically, criticism has been the territory for rhetoric in the modern times though it is found everywhere. Kuypers and King shed light on this:

Although rhetorical treatises had been written since before Aristotle's day, academic departments did not come into being until the early twentieth century. There, scholars recovered the full range of the classical tradition and greatly expanded the study of rhetoric. Criticism became the major thrust of study, and theory was developed to explain the vast changes wrought by mass media, modern propaganda, and the immense social movements and revolutions of the first half of the century. In the latter half of the century and into the early twenty-first century, students of rhetoric moved far beyond the classical tradition. Traditionally scholars have focused on how exemplar speakers—gifted and influential individuals—used rhetorical arts to shape their world and affect social change. More recently scholars have inverted this

relationship, and have begun to study the ways in which history and culture have shaped the practice of rhetoric itself. (3-4)

It is clear that rhetoric entered into academies quite recently as a discipline and its range has been far more widened since the days of Aristotle. Modern scholars of rhetoric have retained the classical tradition of the ancient times as well as they have expanded it immensely. Major thrust of the study of rhetoric became the criticism of the propaganda, mass media and the social movements that have come into the existence in modern times. Traditionally, rhetoric was limited to the gifted and influential individuals but it has become wider art to shape the world and effect the social change in the modern times.

Classical rhetoric gave currency to reason (*logos*), credibility (*ethos*), emotion (*pathos*), and style (*lexis*) while considering the rhetoric in any of the public speeches and literary texts. This emphasis of the classical rhetoric has been still the same but modern studies tend to focus on wider aspects of speaker or writer's choices of the words, the way they arrange them and deliver them. Invention, arrangement, style, memory and delivery are regarded as the five canons of rhetoric in the modern time and modern rhetoric minutely studies all the tenets of the delivery of public speech or a literary art to the audience. The style of the writer/speaker is the focus both in ancient and modern times but the study of style has been more developed in present due to the development of new theories and linguistic perspectives. All the aspects of the ancient rhetoric are studied in the modern analyses of rhetoric but it has been wider and more meticulous.

The style the writer/speaker uses in the speech/literary text itself has various dimensions. It begins from the writer's choice of particular phonological sounds and

encompasses the overall delivery of the composition. Geoffrey Leech and Mick Short in their book *Style in Fiction* shows the basic tenets of style:

We investigate different kinds of stylistic value more closely . . .
 ‘Language and the fictional world’, is the backdrop against which we consider . . . ‘mind style’ – the way in which language conceptualizes the fiction; then– the way in which language presents the fiction in linear, textual form; and finally . . . the ways in which language represents the fiction through the social dimension of language use: through the relation between author and reader, and more indirectly, through the participation in literary discourse of fictional speakers and hearers. (6)

The study of style is a study on the language use and the shaping of the writer’s mind in a literary text. The relation between the author and the reader is analyzed through the study of how the writer/speaker and the reader/hearer participates into the design the writer makes for him to act. Leech and Short clarify the domain of literary style further:

In practice, writers on style have differed a great deal in their understanding of the subject, and one source of disagreement has been the question ‘To what or whom do we attribute style?’ In the broadest sense, style can be applied to both spoken and written, both ‘literary’ and ‘everyday’ varieties of language; but by tradition, it is particularly associated with written literary texts, and this is the sense of the term which will concern us. (10)

The writers may differ in the understanding of a subject matter, so, they tend to address their readers, audiences in the different styles suitable to them. A

reader/audience should not be confused in the question where to study the style as it can be studied in both literary and everyday varieties of language. But, we discuss style in Kiran Desai's novel *The Inheritance of Loss* as we generally tend to examine the style in literary texts.

This research, after the analysis of the writer's style, her choice of the rhetorical devices and the canons, evaluates the political position of the writer from which she creates this discourse effectively. We study how the writer's discursive position is ambivalent and Desai has shown ambivalence in the novel that is "unwelcome aspect of colonial discourse for the colonizer" (*The Key Concepts* 13).

Desai novel has been analyzed, thus, from various perspectives by various critics and scholars but nobody has shed light upon the rhetorical devices handled by the writer to attain her goal. This research tries to fill the gap that has not got proper attention. Keeping all the criticisms in mind, this researcher studies the rhetoric employed by the writer so as to achieve her desired action from her readers.

This research has been divided into three sections: introduction, analysis and conclusion. Introduction section introduces the research stating its research questions; it includes the literature review and the introduction to the rhetorical analysis. This section gives the bird-eye view into the research. Second section is the analytical section that analyzes the canons of rhetoric engaged and the discourse formation of Desai through her novel. These sections divided in this research do not contain the sub-topics. The section is the core of this research. The final chapter concludes the findings that are found in the second section.

Desai's *The Inheritance of Loss*: A Rhetorical Analysis

This section is devoted to the analysis of the rhetorical devices employed by Kiran Desai in *The Inheritance of Loss*. Simply put, rhetoric is an ability to use language to persuade others; what is there to persuade through her novel and how Desai becomes successful in her goal of the persuasion in the novel are the crucial questions this research attempts to answer. It is insightful to consider the defining nature of rhetoric for the analysis of the novel. Steven Lynn has given the wide scope to the 'rhetoric' in *Rhetoric and Composition*:

(1) "Rhetoric" refers to practical instruction in how to make an argument and persuade others more effectively. Such instruction, which goes back to ancient times, originally focused on oral arguments, but those apparently were often written down or composed in writing to be memorized, and the line between teaching oral and written rhetoric is a fuzzy one at best. (2) "Rhetoric" also refers to the strategies that people use in shaping discourse for particular purposes. These strategies might be the result of (1) above, or the product of observing people persuading, or trial and error. The strategies might be elegant or crude, motivated by noble and lofty aims or the most disgusting cowardice or greed. (3) "Rhetoric" also refers to the study of (1) and (2). (14)

Lynn's first point defines rhetoric from the perspective of its nature during its origin. Though rhetoric has an oral history dating back to ancient times and was primarily devised to bolster the oral arguments it has been recorded as writing so that it could be memorized. The second point broadens the definition to include the role of rhetoric as the strategy to shape the discourses to attain certain purposes. The third point includes

that even the study of both of the uses as rhetoric. Lynn's definition is notable for this research as it leads to the study on the discourse formation and its purpose in Desai's novel.

Desai's handling of rhetorical devices in her novel is crucial for formation of a discourse of Indian loss in the post-colonial era. The writer has demarcated the Indian and western with the emphasis of the values of two completely different worlds: Eastern and Western. The setting of the novel is suitable to her purpose of creating an argument and persuading the readers about the Indian situation as well as the western reality. The characters are presented as torn apart between the values of these two settings. This rhetorical technique of division of the setting and the psyche of the characters plays remarkable role to give the novel necessary tension and the formation of a discourse of the divided and illusioned post-colonial man.

Desai uses characters like the Judge, Sai and Biju who are essentially fragmented between East and West. The judge had attended Cambridge and has developed the English taste in his student life. He starts to see the Indian things as worthless and degraded and after his return to India, he feels himself like a foreigner. He is disgraced of his uneducated, innocent, typical Indian wife who was loving and beautiful to him before he left for Cambridge. It is due to his anglicized thoughts; she turns out to be unfit for him and sends her to her parents' home after his return from England because he does not like to be married to an Indian girl. His false western ideals and love of the western things are presented as the source of his remorse:

Jemubhai wondered if he had killed his wife for the sake of false ideals. Stolen her dignity, shamed his family, shamed hers, turned her into the embodiment of their humiliation. Even they couldn't accept her then, and her life could only be useless after that, and his daughter

could only be useless and absurd. He had condemned the girl to convent boarding schools, relieved when she reached a new height of uselessness and absurdity by eloping with a man who had grown up in an orphanage. (308)

Jemubhai's love of west results in his disinheriting his Indian wife that makes him repent in his old age and see his blind pursuing of western things, western notion of beauty to be elusive. He is culturally disgraced in India as he sends his wife to her parents' home and now, he considers himself as her murderer. He realizes how his mad pursuit of the English values could not make him English man as well as he could not remain an Indian following Indian culture to its core. His position is ambivalent and responsible for his fall from Indian values. At the same time, it also indicates the failure of western ideals in an Indian as they are based on imaginary construction of the western superiority rather than reality.

Even then, Jemubhai has number of experiences not being treated as a human being in Britain as he is an Indian. He is full of remorse looking back to a life that is torn between East and West. Sai, the granddaughter of the Judge, is another Westernized Indian. She has learnt the Western values while studying in a convent school and has developed the sense that she belongs to the upper class. She is an orphaned girl who comes to stay with her grandfather in Kalimpong. Biju, the son of the Judge's cook, is a migrant to America and his life is torn between East and West. He cherishes the memory of his home while he chases a dream of green card and prosperous life in America working illegally there.

With the depiction of the characters hung between the two worlds, Desai has presented the identity crisis the modern people tend to experience. The Indian characters have become the Anglicized-Indians and have suffered. The colonial rule

has been instrumental to such identity crisis and construction of the hybrid identities is the discursive thrust of Desai's novel.

Writer's use of the rhetorical device in the narrative perspective is crucial in the novel. The novel has been written in third-person, omniscient perspective. The narrator has got full access to the psyche of the characters. It means the narrator is familiar both to the Eastern and Western conditions. The writer has got the experience of both the worlds: India and America. So, she uses her experience and the rhetorical device of narrative perspective gives her the power to present the worlds she herself has minutely experienced. The writer herself is split between two worlds. She has shown sympathy to both the migrants (like Biju) to west as well as the Indians who suffer because of pursuing western values (like Judge, Sai, Lola and Noni) and has shown deep concern about the Indian culture (innocent like the cook, the romantic version of west prevails on them). Her position is ambivalent.

This research begins with raising various debates regarding the invention process of Kiran Desai while writing her novel *The Inheritance of Loss*. The topic of the novel itself is rhetorical device that argues the new generation is inheriting the loss everywhere. Topic is the foremost rhetorical device on the basis of which a writer tends to establish his/her argument. The *Encyclopedia of Rhetoric* clarifies the term 'topics' and its value in an argument:

The term *topics*, which derives from a Greek word meaning "having to do with commonplaces," was the title given to classical and medieval collections of generally accepted arguments or set pieces for use in a speech or composition. In the singular, a *topos* signifies either a familiar *place* in a text (and hence the sort of passage that occupies that

place) or, in the stricter Aristotelian sense, a kind of *argument* (which might generate a specific passage in a text). (807)

Desai's invention of topics is the crucial invention that helps her to argue about the loss that is pervasive to the new generation, culture and society. The writer has chosen the term 'loss' as the topic echoing the loss of paradise in Milton's *Paradise Lost* and the Eden of Indian values is being shattered in the modern time. This rhetoric constitutes the overall framework for her argument: the characters and the cultures are falling to ruptures only to be lost in the modern settings. There is no hope for gain of the Eden of Indian culture at all if the situation remains as grim as it is now.

The pervasive sense of loss and its inevitable inheritance as the writer argues as her topic creates the rhetorical situation on the basis of which the writer forms her discourse. Rhetorical discourse is a response to a rhetorical situation as per Lloyd Bitzer's seminal essay "Rhetorical Situation":

Bitzer argues that, just as an answer follows in response to a question; all rhetorical discourse emerges as a response to a rhetorical situation. He writes: "rhetorical discourse comes into existence as a response to a situation, in the same sense that an answer comes into existence in response to a question . . . a rhetorical situation must exist as a necessary condition of rhetorical discourse, just as a question must exist as a necessary condition of an answer." (*Encyclopedia* 719)

The migrant experience of the writer and her experience of the sense of loss that is going to be the only possible inheritance of the Indian people in the post-colonial context is the rhetorical situation. In response to the rhetorical situation she feels she is in, she writes her novel *The Inheritance of Loss*. Thus, her use of rhetorical devices and the creation of a rhetorical discourse are the results of the rhetorical situation she

wants her audience to understand and be persuaded. This research further discusses the invention process through which Desai has cruised through.

The *Encyclopedia of Rhetoric* discusses the invention, the widely held as the first canon of the rhetoric, in terms of Cicero:

Invention is the first and principal part of rhetoric, for the other four parts work upon what invention has invented. Invention (*inventio*) is the excogitation or thinking up of things either true or similar to the true that render the cause probable; arrangement (*dispositio*) is the distribution in order of the things invented; expression (*elocutio*) is the fitting of suitable words to the invention; memory (*memoria*) is the firm grasp by the mind of the things and words; delivery (*pronuntiatio* or *actio*) is the management of voice and body in accordance with the dignity of the things and words. (407)

Invention, in the Cicero's consideration, is the principal part of rhetoric that basically is thinking up things that can either be true, probable or fictional. When a writer thinks the things up, s/he has to arrange it in the order such a way that it attains the writer's goal of persuade the readers. This task is also called as disposition. Fitting the suitable words (the stylistic aspect of rhetorical devices) to the arranged things that come from invention is the next task of the writer. This task is called expression. The grasp of the writer about the written and arranged materials mentally is the use of memory. The use of memory is necessary task as it does not let the idea/word/notion once presented to the reader repeat and a discourse become redundant. Memory, thus, plays significant role for the effective discourse formation. The final task is delivery. It is the management of the writer/ speaker's voice as per the necessity of the words arranged in systematic way.

Basically, one encounters the sequential phases in Cicero's notion of rhetoric. Rhetoric is a whole process that undergoes the five phases: invention, arrangement, expression, memory and delivery in Cicero's conception of rhetoric. These five phases are influential till the present time as the modern rhetoricians like Steven Lynn regard them as the five canons of rhetoric. The names and sense of these canons are same in Lynn's book *Rhetoric and Composition* except for the term 'expression' has been replaced by 'style'. Both the terms have similar meaning: the writer's use of the language in such a way that s/he could be able to argue convincingly and persuade the readers/audience.

This section of the research devotes on the study of the invention process in Desai's *The Inheritance of Loss*. The crucial question talking about the invention is the question that is how Desai has thought up or conjured the setting and the characters of the novel and what does she want to attain rhetorically? The answer of this question does not lie solely on the textual reading of the novel rather we have to go to somewhat beyond the text itself, to the experience of the writer as a migrant to West and the cultural heritage she belongs to. In the process, we discuss the broader sense of invention. In the rhetorical use of the notion of invention, Aristotelian notion of invention appears to be broader as it does not limit the invention to the earliest part of writing like Cicero rather he conceives it as the part of the rhetoric that is pervasive to the speech or art as a whole.

Unlike Cicero's argument, Aristotle conceives the notion of invention not as the sequential phase but as the result of the cause of the persuasion. It is not the earliest part of a writing or speech rather it is the whole of the writing or speech because all the things need to be invented as per the necessity of the argument. It is clarified in *The Encyclopedia of Rhetoric*:

Rhetoric is an art, and, as an art, formulates causes on the basis of experience. The parts of rhetoric are for Aristotle not determined by the sequential phases in the making of a speech, but by the different causes of persuasion. Invention on this view is not a separate part of rhetoric, but the speech in all its aspects is an invented whole. We now consider the causes of persuasion conceived as the invention by the rhetor of the mind of the audience inventing itself. (409)

This definition on the basis of Aristotle's conception of rhetoric is remarkable in number of ways. First, rhetoric is an art and it formulates the cause of the whole speech/ discourse on the basis of experience. It helps this researcher to shed light on why Desai has portrayed Biju as an illegal migrant to America working in the unfair workplaces doing menial works. The writer is a migrant herself and she has seen the injustices and the unfair treatments perpetrated to the migrants. So, she has conceived the belief that a person's own social circumstances are better than the foreign countries as there is a dignity to be treated like at least a human being. The novel she writes uses this rhetoric of experience as the window to peep into the unjust world where one migrates chasing his/her lofty dreams. It is the cause, to speak about the injustice perpetrated upon the migrants in Western countries, which prompts Desai to write about them. Second, invention is not the separate and earliest part of the rhetoric rather the whole body of art/writing/speech is invented. Only the causes of persuasion necessitate the art/writing/speech to be formulated as such. This observation further gives impetus to our claim that Desai has invented the novel as a whole rhetorically so that she could shed light upon the difficulties one has to undergo in an alien culture where s/he does not belong.

Desai has invented Biju's character so that she could persuade her audience about the condition of the Indian immigrants in the Western world. At the same time, she persuades her readers that in India, migration to America is regarded as the ultimate dream and the matter of pride. This naïve Indian conception of America is invented through his poor father, the cook who boasts in the society that his son is doing well in America. Whatever bad condition his son is facing, he is in America at all, at the peak of the wildest dream an Indian could possess. So, Biju writes his father to Kalimpong, back home that he is doing very well:

"Respected *Pitaji*, no need to worry. Everything is fine. The manager has offered me a fulltime waiter position. Uniform and food will be given by them. *Angrezi khana* only, no Indian food, and the owner is not from India. He is from America itself."

"He works for the Americans," the cook had reported the contents of the letter to everyone in the market. (14)

Desai presents Biju as a typical Indian migrant to America. Even though, he has to undergo the number of ordeals and inhuman treatment from the owners of the Indian restaurant owners and friends, he has to lie to his father. Desai intends to expose how false life a migrant is living and how naïve is the Indian conception of the Western world. The naivety of Indians regarding every Indian thing as backward and every Western is advanced has been exploited in Biju's letter where the meal, *Angrezi khana*, has been emphasized.

Adriana Elena Stoican has pointed out the historical context in which the novel is written; the writer's invention of the character, setting and theme are thus, can be claimed to be shaped by the historical context along with the social and cultural experience of the writer:

Historically . . . in the mid 60's . . . the British Conservative legislation restricted South Asian immigration to Britain. In 1965, America removed the ban on South Asian migration, given the country's need for highly skilled individuals. This change of legislation coincided with the empowerment of the American informal empire and its reliance on forms of economic coercion. The layer of successful Indian immigrants in the US has been paralleled by a category of urban workers (taxi drivers, hotel, restaurant, factory workers or clerks) who has not achieved the American dream. These individuals experience lack of security and receive low incomes. The novel presents contemporary illegal Indian emigration to America as a mass phenomenon, aided by an industry of fabricating fake identities. The procedures for obtaining an American visa entail a series of humiliations accepted by the Indian applicants. (4)

Stoican has shed light upon the historical causes of the Indian migration to America and has pointed that Desai's novel is informed of this historical context. Desai herself is a migrant to America and she has witnessed sufferings of the large number of illegal Indian migrant there. Thus, the cultural and historical factors play role for her invention of this novel.

The romanticized conception of the Indians regarding the West has been deeply rooted in Indian people. Desai herself has experienced this as she migrates to England and later to America with her mother. The understanding of the social and cultural psychology has played great role for her invention of the character and the execution of the characters' action in their appropriate settings. The cook has been presented as an uneducated and gullible person with only a romanticized conception

of the West. He believes that America is the land of “water and electricity” (24) and “the best country in the world” (85). He has the imagination of affluence when he brags about his son being there:

"My son works in New York," the cook boasted to everyone he met. "He is the manager of a restaurant business.

"New York. Very big city," he explained. "The cars and buildings are nothing like here. In that country, there is enough food for everybody."

"When are you going, Babaji?"

"One day," he laughed. "One day soon my son will take me."

(14)

The extreme of Indian naivety of the cook has been contrasted with Desai's characters of another extreme; the extreme form of humiliating reality of the West: Biju and the Judge. The cook has earned the social prestige because of the fact that his son works in America. America is such an affluent country that there is no existence of the poor people; there is sufficient food for everybody, albeit only in the cook's imaginary vision of America. But an Indian without any knowledge of the West has to believe such a romanticized vision. Merely a migration to America and Britain gives a poor Indian the higher social status. Such Indian social psychology has been presented in contrast to the bitter experiences of the inhuman treatment by a westerner to an Indian experienced by Biju and the Judge.

While talking about Desai's invention in her novel, this researcher claims that her invention is nothing new in comparison to the other Indian writers who are writing their migrant experiences in English literature from the countries that are alien to them. There can be the variations in their experiences and the settings but they mostly

invent their plots, settings and characters in the same subject matters: in the issues related to migration, their unpleasant experiences of the Western countries, their nostalgia of Indian past and longing for the Indian culture. The dread of the cultural loss and experiences of the identity crisis are also common in them. It is what Desai has done in the novel, in the exact manner like other Indian writers immigrated to the Western world in post-colonial context. The reason behind the similar invention process is simple: it is very hard to be original. One has to be informed by his/her cultural and linguistic experiences in the process of invention.

The teachers of the public speech or writing generally tend to coerce their students to invent their own, original ideas rather than producing a copy of the ideas of other people. But it is very hard for anybody to go for such a rigid notion of invention as professed by Cicero. Steven Lynn points:

It is . . . very hard to be original. It is in fact impossible to be entirely original and be understood, as we all depend on the resources of language and culture that we inherit. Even those students who appear to be most determined to reject the status quo and to express their individual difference so often seem to fall into entirely predictable imitation, whether we are talking body piercings or positions on nuclear disarmament. (38)

Lynn's argument on invention sharply challenges the writers who claim to be an original in their invention for particular literature. We all have to depend upon our inherited culture and language in the process of invention and the writers are not the exceptions. Even the students of creative writing who appear to be rejecting the conventional ways of writing and expressing their uniqueness have the chance to fall into the trap of predictable imitation. This simplifies the question of invention in

Kiran Desai's novel *The Inheritance of Loss*. Her subject matter, characters and settings are not invented as original. She has followed the footsteps of the other migrant Indian writers writing in English from the Western countries. She has chosen the common argument through her topic that the loss is pervasive to the generation of this era of migration to Western countries chasing their dreams and they are going to inherit nothing other than the very loss that is everywhere in their life spheres: identity, culture, taste, language, customs and so on.

Desai's arrangements of the chapters, the characters' actions and their experiences are roughly chronological. In some of the chapters, the imaginations, ruminations and the flashbacks of the characters are employed so as to give more insights upon the characters' present psychological condition. They also mark the emotional upheavals the characters have undergone and their maturity gained from them.

The novel is set in the political unrest of Darjeeling in the 1980s. The writer's arrangement of the novel veers around the political unrest as well as the psychological unrest of the characters. The political unrest is because of Gorkhas, the Indians having ethnic, linguistic and cultural roots in Nepal, who have led a movement demanding an autonomous state of their own. The Gorkhas have the sense of identity crisis and experiences of unfair treatment in number of Indian towns and they feel that they are being regarded as the second grade citizens in their own land. Their dissatisfaction leads them to fight for their rights but in contrast, Biju, the migrant character in America has no way to raise his voice even when he is treated unjustly. Repression and suppression have gone side by side in the novel: the characters repressing their painful reality and their inability to speak are arranged with open and violent protest of Gorkhas that is eventually suppressed by the military force.

The writer has used the setting of Gorkhaland movement and its violent side during the decade of 1980s; side by side with the psychological turbulence the characters are undergoing inside and outside the country. “It was February of 1986. Sai was seventeen, and her romance with Gyan the mathematics tutor was not even a year old” (8). It is the time setting of the novelist in which the year 1986 and the ongoing romance between Sai and her mathematic tutor Gyan is arranged along with a cold winter, February. The romance is cold like winter because of the social hierarchy and the movement that is believed to wipe out the social hierarchy is at its peak.

In his newspaper article “The Battles for Gorkhaland”, Satyabrat Sinha has provided the violent history of the Gorkhaland Movement in Darjeeling raised by ethnic Nepali-Indian called Gorkhas in the mid to late 1980s:

The earliest demand for a separate province is traced to 1907 but the first mass movement calling for a separate Gorkhaland state, led by the Subhas Ghising of the Gorkha National Liberation Front, took place in 1986-88. Around 1,500-2,000 people were killed in the violent agitation for the cause. The movement came to an end with a semi-autonomous governing body known as the Darjeeling Gorkha Hill Council being created in 1988. (n pag.)

The young, immature but spirited armed guerillas of Gorkhaland Movement break into the Judge’s house in this context. It appears that Desai has arranged her novel with full research on the violence and the effect the arm produces in the hilly society facing Cho Oyu. In the decade of ‘80s the movement demanding Gorkhaland reached to the peak in the leadership of Subhas Ghising. Many of the Gorkha youths carried arms. In this context, young guerillas of Gorkhaland Movement break into Judge’s

house because he occupies higher rank in the social hierarchy. The guerillas taunt the old man, Sai and the Cook instilling the fear of gun not only in the household but also in the villagers of the Kalimpong. Desai begins her novel with this major aspect of the conflict and its effects in the Judge's family: "They opened the cabinet and found bottles of Grand Marnier, amontillado sherry, and Talisker. Some of the bottles' contents had evaporated completely and some had turned to vinegar, but the boys put them in the trunk anyway" (7). The guerillas of the Gorkhaland break into the house of the Judge; they rummage the house at gunpoint as if the house is their own. They open the cabinet and find the bottles of old brewery items. They are angry when they do not find the cigarettes and taunt the household making them repeat their slogan and humiliating speeches:

"Cigarettes?"

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

"Say, '*Jai Gorkha*,'" they said to the judge. "Gorkhaland for Gorkhas."

"*Jai Gorkha*."

"Say, 'I am a fool.'"

"I am a fool."

"Loudly. Can't hear you, *huzoor*. Say it louder."

He said it in the same empty voice. (7)

The young guerillas abuse their power and humiliate the family making the venerable old man say 'I am a fool.' Their brazen manner and lack of decency is evident when they defecate in Judge's toilet and leave it without cleaning.

Arrangement is central to a rhetorical discourse. It has been given great value from the ancient times. *Encyclopedia of Rhetoric* has pointed that Cicero has given arrangement the biggest currency in the process of the formation of a discourse:

Cicero saw arrangement as central to rhetoric. Believing that invention is localized in rhetoric, he argued that ideas must be appropriate not only to the situation but also to the appropriate “place” within the discourse. For Cicero, invention occurs within a domain; arrangement provides a structure, an heuristic, for the creation of ideas. In this respect, Ciceronian patterns of arrangement, with highly defined and localized schēmata, are intended to stimulate effective and responsive rhetoric. (51-52)

Cicero sees invention as a localized process in within a domain but arrangement provides structure to the discourse and it has highly defined and localized schemata that intends to develop effective and responsive rhetoric. In the crucial aspect of the rhetoric, arrangement, the ideas must be arranged in such a way that they should be appropriate to the situation as well as the place within the discourse.

This notion of arrangement is clearly valued as the major rhetorical device in Desai’s novel. The novelist has arranged the scenes alternately between India and America and she has given the readers/audience alternate glimpses of illusion and reality in the novel. In these alternate sections of the novel, she has arranged dialogues of her characters accordance with their mood and circumstances. By her arrangement, the writer intends her reader to know the different planes of reality and be informed about the condition of the migrants, Indians as well as the hybrid characters affected due to their Westernized Indian life.

Desai's arrangement of the events going around the world is very effective. The instance of listing the events going around the modernized parts of India and the hilly region of Kalimpong untouched by modernity can serve as an example:

In Bombay a band named Hell No was going to perform at the Hyatt International.

In Delhi, a technology fair on cow dung gas stoves was being attended by delegates from all over the world.

In Kalimpong, high in the northeastern Himalayas where they lived - the retired judge and his cook, Sai, and Mutt—there was a report of new dissatisfaction in the hills, gathering insurgency, men and guns. It was the Indian- Nepalese this time, fed up with being treated like the minority in a place where they were the majority. They wanted their own country, or at least their own state, in which to manage their own affairs. (8)

This quote is remarkable to examine Desai's arrangement in several ways. She has used the old name, Bombay, instead of Mumbai. Mumbai was already the popular name for the industrial town when Desai was writing this novel in first half of the first decade of twenty first century. At the time of the novel's setting, it used to be called Bombay. The writer has carefully opted for the old name of the city so that she could generate a belief in her audience that she is giving the faithful account of the proceedings during the time of novel's setting. She has listed the events going on the advanced cities of India as well as the condition of the people of Kalimpong together so that the readers could draw the stark contrast among them and see the imbalanced lifestyle of various people around India. The name of the band that is going to perform in Bombay is sardonic and there is the irony that the gas stove that runs with

cow dung gas is being exhibited in a fair in Delhi instead of the rural areas where people keep cows. Even the technology that is developed targeting the poor people of the village does not reach the target rather it becomes the major subject matter of talk around the world. This showy, pompous development of technology that never reaches to its target leaves the people of rural Kalimpong dissatisfied and irate. It is because of such indifference of the authorities to the hilly village has prompted the people of Gorkhaland to demand their autonomous state so that they could manage their own affair. Desai is successful to justify the demand of Gorkhaland with her arrangement of the events.

The way Desai arranges the actions has made the novel effective. The events and the characters are effectively grasped in their circumstances. Even the acts and experiences of the characters in different surroundings are listed in form of separate short paragraphs with gaps. The paragraphs are meticulous and provide a lot of details in few sentences:

Biju at the Baby Bistro.

Above, the restaurant was French, but below in the kitchen it was Mexican and Indian. And, when a Paki was hired, it was Mexican, Indian, Pakistani.

Biju at Le Colonial for the authentic colonial experience.

On top, rich colonial, and down below, poor native. Colombian, Tunisian, Ecuadorian, Gambian.

On to the Stars and Stripes Diner. All American flag on top, all Guatemalan flag below.

Plus one Indian flag when Biju arrived. (21)

Biju has been presented in different surroundings in America: different cafes named *Baby Bistro*, *Le Colonial* and *Star and Stripes Diner*. In contrast to the class and caste hierarchies in the Indian society, colonial and racial hierarchies of the Western world have been foregrounded in Desai's above listing of Biju's experiences at different locations. By doing so, Desai successfully generates the feeling in the readers that hierarchies do not only exist in India. Nowhere in the world, not even the largest democratic country America, is free from hierarchies and dominations. In the first of the paragraphs, Desai has presented the case how multiculturalism comes into practice in American context. There is already the presence of a Mexican and an Indian, then, a Pakistani has been hired. There is the gathering of three nationalities with their different cultures. How America is turning to be a multicultural hub is presented with the reference to the café called *Baby Bistro*. In the next paragraph that follows the first one, Desai lets the readers see how colonial prejudice is still in play with reference to the café *Le Colonial*. The top part of the *Le Colonial* is for the Whites, the Europeans and the lower part of the restaurant is for the natives. The hierarchies are still maintained and they are in practice in the Western mind is clearly hinted with this instance. The hierarchy of the past, colonial era still reigns the European mentality is highlighted in the second paragraph and the third paragraph gives readers the idea regarding the hierarchy of present times. American flag is at top and America is considered as unchallenged super power and thus occupies the highest rank in the hierarchy and the Guatemalan and Indian flags occupy the lower rank in the hierarchy. This situation of present hierarchy in the world has been presented in

reference to Star and Stripes Diner. It is clear that Desai's arrangement gives the audience an insight, a message, that it is not only India where the hierarchies and prejudices exist in terms of class and caste but no place in the world is free of hierarchies albeit the form of hierarchies is different. With this clarification, Desai appears to argue that the Gorkha or the villagers of the Kalimpong are not only the beings who are neglected and bearers of the sufferings rather the people in America are also suffering because of the different hierarchies that exist in the Western world. Thus, she counters the gullible Indian misconception that migrating to America is the ultimate goal of every Indian; it is like an attainment of the heaven, a place without sufferings. With her arrangement, the reality of the West has been, thus, brought before the audience and the novelist persuades them to think that America is not better than India in terms of the sufferings people have to undergo there.

In her arrangement, Desai has included each of the hatreds that infest the minds of the Indian characters. How miserable it is for a migrant, who is already struggling, to fight against the worker like him in the name of old adversity that is rooted in their mind from the very place they were born and the community in which they are raised. Man never gives up his hatred towards the things that s/he possesses from his/her very childhood that's why the belief on racial superiority, colonial hatred, beliefs on ethnicity, caste, gender and nationality are undying and thus, they do not let the world remain peaceful. This argument is forwarded by the novelist with the instance of enmity between Biju, an Indian worker and a Pakistani worker in *Baby Bistro*:

Desis against Pakis.

Ah, old war, best war —

Where else did the words flow with an ease that came from centuries of practice? How else would the spirit of your father, your grandfather, rise from the dead? Here in America, where every nationality confirmed its stereo-type — Biju felt he was entering a warm amniotic bath. (23)

Both the workers, Biju and a Pakistani, revive their age-old hatred they are used to since their childhood even in the alien land, America. The stereotype of an enemy is imprinted in their psychology that never gives way; they cannot remain indifferent to each other let alone start a friendship. Biju feels unsettled as soon as his enemy, an enemy on the ground of his nationality. At the same time, the Paki also shows agitation seeing an Indian. Their quarrel and separation ensues within minutes they face each other:

"Pigs pigs, sons of pigs, *sooar ka baccha*," Biju shouted.

"*Uloo ka patha*, son of an owl, low-down son-of-a-bitch Indian."

They drew the lines at crucial junctures. They threw cannonball cabbages at each other. (23)

As the Muslims never touch a pig as it is considered sinful in their culture, shout of Biju branding him a son of pig hurts the Paki. It is the worst possible hostility between the two nationalities and their cultures. Ironically, Desai has termed this cultural war an 'old war, best war' (23). She, thus, persuades the audience of the human folly fighting for every little hatred they possess and turning the world to a hell. Her arrangement of the Indian and Pakistani characters together in *Baby Bistro* is crucial to support her argument. Clarifying what an argument is, Steven Lynn has pointed:

An argument is marked by a persuasive aim; it might employ description and/or narration. Description and narration, on the other hand, are modes, not aims. Description and narration can be used for persuasion, but they can also be used for expressive, referential, and literary discourse. (125)

Desai has, by the use of description and narration, persuaded her readers how the existence of human enmity is everlasting through her arrangement. At the same time, she achieves other functions as well; the quarrel between Biju and the Paki worker in the restaurant where they both work is referential to the human nature. It is also expressive of the fact how the national and cultural things, even the hatred, outlast the human generations.

Desai's novel has been arranged in 53 chapters and the chapters contain the paragraphs constituted of single line to the multiple lines. The actions are arranged in those paragraphs in such a way that the characters are revolving around the loss. Loss is discovered by the characters sooner or later and they tend to realize their reality as the title of the novel suggests.

The Inheritance of Loss, the title, generates negative associations in the mind of the readers with the use of the word "loss". The title has been employed by the novelist rhetorically. It is an important aspect of the novel that tries to answer her question that is present in the very outset of the novel: "Could fulfillment ever be felt as deeply as loss?" (2). It is evident that there is the theme of loss throughout the novel; the loss is not physical rather it is an abstract loss – it is the loss of human dignity, human pride, human cultural root and identity. The title suggests what will follow - in the end of the novel, most of the characters are convinced that they have lost the crucial aspect of their life. The characters live their life in the illusion that

they are gaining certain things but loss is inevitable to the modern world that is fallen in the abyss of the hells constructed by human prejudices in the name of race, ethnicity, gender, nationality, class and caste over the time.

Style as the rhetorical device is an effective part of a construction of particular discourse in persuasive way. It is the way the writer puts forward his/her ideas in the words proper to the situations, action and place. Desai's style in *The Inheritance of Loss* remarkable in many ways that persuade her readers of the sufferings of the Indian migrants in the countries of their dream and they are on the verge of inheriting the loss: loss of culture, human dignity, identity and dreams in this postcolonial era. The loss is no less palpable inside India too: the Gorkhas are discriminated in their own country, Judge and Sai have lost their Indianness due to westernized education, Gyan has lost his self-respect to his caste, and the Cook has lost his wife as well as his son, Biju, to America and so on.

Steven Lynn has defined style in simplest possible terms. It sheds light on the rhetorical devices this research discusses in this section of the research:

Style is . . . simply “the way something is said.” From such a perspective, it makes sense to think of the writing process in linear terms, as ideas are invented, then arranged, then dressed up in style, committed to memory, and delivered. Students thus learn how to adorn pre-existing ideas appropriately for a particular audience in a given time and place. (142)

Style is the writer's rhetorical way of putting their ideas. The ideas that are invented are arranged and they are molded by the words appropriate to the writer's purpose. This rhetoric follows the writer's meticulous handling of memory and delivery of the text to his/her intended audience.

Style differs from one writer to another as their linguistic habits as well as their understandings on a subject matter differ. Geoffrey Leech has discussed how writer's personality is traditionally seen to stamp his/her style in his book *Style in Fiction*:

Traditionally, an intimate connection has been seen between style and an author's personality. This is urged by the Latin tag *Stilus virum arguit* ('The style proclaims the man') and by many later studies and definitions. For that matter, all of us are familiar with the experience of trying, and perhaps managing, to guess the author of a piece of writing simply on the evidence of his language. Sometimes the author's identity is given away by some small detail reflecting a habit of expression or thought, and this seems to confirm that each writer has a linguistic 'thumbprint', an individual combination of linguistic habits which somehow betrays him in all that he writes. (10)

Traditionally, the famous dictum 'The style proclaims the man' was the measuring rod and the style was regarded as connected to the writer's personality. It was believed that the evidence of writer's language is present in his arrangement and his/her habit of expression is more or less evident in his writing. The writing somehow retains the thumbprint of the writer whatever cautious the writer becomes not to leave any trace of his/her presence was the firm belief. The very trace of writer's thinking habits, linguistic habits and expressions are used to be regarded as his/her style. But if one overemphasizes the personal style, it may be misleading because the nature of the genre the writer is handling tends to make difference. Geoffrey Leech cautions:

But the distinctiveness of personal style can be overemphasized. Even with a writer like Samuel Johnson, who seems to stamp his personality on all that he writes, there is a vast difference between the didactic and expository prose of the essays in *The Rambler*, the simpler narrative prose of much of *Rasselas*, and the more informal discursiveness of his private letters. If it is difficult to generalize about the style of an author . . . (10)

Leech provides the example of Samuel Johnson's writing as Johnson is regarded as the writer whose distinct personal style is apparently observed in his writings and most of the readers are likely to distinguish his writings by the way he handles the language and thought. He may have stamped his personality in his writings but even then, we see the amount of personality in his writings hugely different in his didactic essays and the expository essays. His style ranges from formal to very informal in his writings. So, it is hard to generalize the style of a writer from his/her writing.

Steven Lynn points to the fact how the stylistic choices of the writer do not only mark the style of the writer but are also likely to change the role of the audience and the context of writing always does not remain present to the writer:

The writer must imagine the audience in order to know what stylistic choices to make, but these stylistic choices can also shape the roles that the audience may assume, or reject, or adapt, or distort. Even when the audience is physically present and consists of only one person, it is ultimately unknowable, as the audience "addressed" is always to some extent also an audience "invoked." After Freud, after Saussure, after Derrida, it would be difficult to argue that the context of any utterance can be fully present to the writer. The audience is always more

complex and unbounded than the speaker can limit; and in writing (and recorded speech), the actual audience is potentially infinite. (144)

Since the writer cannot limit the audience as it is more complex and unbounded it is hard to look for a particular context the writer is present in his/her writing. The audience addressed is somewhat the audience invoked. There may be the different roles for the audience as soon as the writer makes a stylistic choice. So, the writer is less likely to be figured out in his/her role in her writing. The role of the writer has been even more uncertain and indefinite after the time of Freud, Saussure and Derrida.

This research argues that the style of Desai is not such obscure as Steven Lynn has pointed out. There are the numbers of reasons for this. Desai has targeted distinct culture as her audience: the Indians. It is marked by her familiarity of the audience. She is a migrant post-colonial writer writing in English, so her experiences as a migrant are also there. The Indian cultural traits are invoked by the writer with her stylistic choices. She has got a clear point to persuade her reader: it is because of the illusion of the West; people tend to think West as their ultimate goal but the reality is otherwise. Migrants tend to suffer in West; they fall into the abyss of cultural loss at the same time. So, writer's style is purposeful: it wants to capture the post-colonial scenario vividly. So, she makes many of the rhetorical choice that are linguistic as well as they concern with the form of the discourse.

Kiran Desai's choice of language in *The Inheritance of Loss* is remarkable in numerous ways. It does not only shed lights upon the writer's targeted audience but also the writer's reason for creating this discourse. She has use plethora of words from the multiple Indian languages in her novel. She has used Indian names for the Indian foods; she has used certain specific terms used in India to address elderly people, as

well as the affectionate words used in India for the younger ones. The way Desai handles her culturally charged words as the dress ups to her arrangement of the invented ideas, it is clear that Indian readers are her targeted audience. She generates the place for India replacing English language with Indian ones. She is adamant in conveying certain aspects of the Indian culture to the Western readers thereby declare that Indian cultural identity still exists despite the devilish English tries to swallow it during the colonial phase and its aftermaths, in the time of migration to West becomes a norm for the Indians. Thus, establishing Indian identity replacing English one is the reason for Desai to create the discourse.

Writer's use of Hindi words, songs and names of Indian actors provide the novel a realistic dimension. Desai uses the polite Hindi words like *Namaste*, *Dhanyawad*, *Shukria* etc. as well as vulgar words like *behenchoots*. They are Hindi colloquial terms and are the examples of the Hindi vernacular. Using this style is one of the prominent rhetorical strategies basically employed by the post-colonial and diasporic writers writing in English. Desai has Indianized English language and has brought up a fresh Indianness in her fiction through her handling of vernacular Indian languages.

In the novel, every chapter begins with an italicized topical line; then, the novelist goes on to elaborate the topic. This device is routinely used by the novelist. Chapter one begins with italicized "All day" (1), Chapter two with italicized "*The judge sent the cook*" (10), Chapter three with "*All the way in America*" (15) and so on. This technique marks the writer's equal emphasis upon the contents the writer goes on to deal with in each of the chapters.

Desai uses code mixing, the mixing of Indian vernacular words and expressions with English so as to enrich the communicative contexts of a

multicultural Indian society. The use of prevalent slangs, abusive words of various regions, and frequently used Indian expressions are: *nakhara, pakora, huzoor, chhang, mia-bibi, mithai, pitaji, Angrezi Khana, salwars, kamalahai, Baapre! ladoos, dhotis, jhora, pallu, Budhoo, choksee, Neps, Namaste, aiyiye, baethiye, khaiye, dhanayawad, shukuria, chapattis, jalebi, haveli, tika, chokra, murga-murgi, bania, dhobi, hubshi, haat, atta, srikhand, kundan, peepal, chholah, rasta rook, phata phat, Bilkul Bekar, Jai Gorkha, Saag, bhai, Goras, ghas phoos, goondas, sukhtara, susu fucking oil, ber, chooran, jamun, tatti, rotinamak, gadhas, murdabad, parathas, tamasha, chappals, desi*, etc. Among the regional varieties used by Desai, there are the words both for Hindi speaking Indians as well as Nepali speaking Gorkha. Instead of other writer falling into a fad of using the term ‘Gurkha’ instead of ‘Gorkha’ Desai has retained ‘Gorkha’ as it is used by Nepali speaking Indians. Desai uses vernaculars without making errors in the way the words are pronounced. Among the listed words *jhora, Namaste, dhanyawad* etc. are vernacular words belonging to Nepali speaking Indians while Hindi equivalents to the words like ‘*dhanyawad*’ like ‘*shukuria*’ are also used. It shows Desai’s apt knowledge of the particular language use according to the region they are used. ‘*Mia-bibi*’ is Urdu vernacular used respectfully to a Muslim couple.

In addition to these, characteristic features of language are also present in the novel in form of full length Hindi expressions in different contexts: “*Humara kya hoga, hai hai, humara kya hoga*”(8), “*Bar bar karta rahata hai*” (11), “*O! Yeh ladki zara deewani lagti hai . . .*” (51), “*Angrez ki tarah, Angrez Jaise,*”(105), “*rasta rook*”(107), “*Gas maar raha hai*” (217), “*Jai Gorkha*”(7), etc. In fact, a society attuned to internet communication feels quite at home with such expressions used in different ethnic societies.

The writer has also used abusive and vulgar expressions in the novel: “*Sooar ka bachha*”, “*uloo ka patha*” (23), “*sala*” (148), “*bepkuph*” (182), “*bhenchoot*” (287), “*sala machoot*” (289), and “*gadhas*” (297), etc. Such expressions are very effective to generate the intense emotional response and proper understanding of the gravity of the situation. The writer also use technical terms like “24 k” so as to describe the golden glint of the Kanchenjunga and other mountains (45). 24k stands for the pure gold measuring accurately 24 carets.

The writer has adopted number of methods so as to bring intensity in the speech: “A pair of saucy women hailed him from the windows: ‘Oooo BABY! Look at them l e g s! Oooooooooo weeee! You free tonight?’” (100). Numbers of techniques are used at the same time to bring intensity to the expression here. O has been echoed and made long adding the same letter many times. The term ‘legs’ has been extended using spaces between the letters so as to give the speech a length marking the slow and long speech of surprise; it ends with exclamation mark. Use of capital letters to emphasize the tone of the particular word is also frequent in the novel as seen in BABY. It is the technique often used by the writer: “But I don’t NEED to go.” “Oh, but you MUST” (154). ‘Need’ and ‘must’ have been emphasized here. Other instances of this technique are: “Except us. EXCEPT US. The Nepalis of India” (158). “BECAUSE I’M BORED TO DEATH BY YOU, THAT’S WHY” (163). The use of capitalization provides necessary impetus on the tone of the word in which the special focus of speech lies. Number and size of the letters go on increasing in many places in the novel too: “paaaaaawww!” (49), “*twet weeeee twhoo*” (50). The term “paaaaaawww!” has created topographic effect as the writer uses this with the letters in ascending size and the final letter ‘w’ as largest one in size in the ascending order.

The writer also makes use of Italics in English expressions as per her necessity so as to add emphasis upon them: “*Because of people like you!*” “. . . three Ts: *Tea! Timber! Tourism!*” (225), “*You are the one who is stupid*” (304), “Topham’s *Law of Property, Aristotle, Indian Criminal Procedure, the Penal Code and the Evidence Act*” (111). In the statements, only the things the writer feels need of emphasizing are italicized. Names of the theorists like ‘Topham’, ‘Aristotle’ etc. are not italicized.

Desai has also innovated the English language, keeping the terms that are likely to be spoken uninterrupted like a single word for a long time with the use of Hyperbaton: “Muttoncurrymuttonpulaovegetablecurryvegetablepulao . . .” (207). It is used in the novel as the speech of busy restaurant waiter. The waiter’s busy engagement to the work muttering his familiar words as fast as possible has been easily pointed in such a use of Hyperbaton. Similar to this, Desai has skipped the punctuation marks: “Cups plates beds chairs wiring light fixtures...” (43). Desai’s language is marked by apt and short witty sentences in many places:

Gyan and Sai. At subsequent pauses in the rain they measured ears, shoulders, and the span of their rib cages.

Collar bones, eyelashes, and chins.

Knees, heels, arch of the feet.

Flexibility of fingers and toes.

Cheekbones, necks, muscles of the upper arm, the small complexities of the hinge bones.

The green and purple of their veins. (124)

These kind of short sentences are used in many places that express many things in few words. The context is created merely with the mention of two names: Gyan and Sai. The last sentence tells the emotional condition of the two lovers and the middle part

their actions. This compact use of language has been the hallmark of Desai's linguistic choice in her novel.

Desai is fascinated onomatopoeia and she has used them considerably in her novel. They do not only entertain her readers but they also generate visual, or sensory perceptions to the actions she describes in her narration. On the streets where vehicles "Backed up and went whroom whroom whrooming! . . ." (316), the character also enjoys the sound of "a comical horn, PAWpumpPOM paw or TWEE-deee-deee DEE-TWEE-deee-deee (286)."

Desai's other rhetorical device in her novel is sarcasm. The novel is replete with sarcastic comments. This technique is one of the hallmarks of modern fictional narratology. The typical Indian attitude towards the overseas return is sarcastically presented by the novelist. For Instance, when Biju buys a ticket to India from Mr. Kakkar, he advises Biju in the typical Indian style:

"Going back?" he continued, "don't be completely crazy - all those relatives asking for money! Even strangers are asking for money - may be they just try, you know, maybe you shit and dollars come out. I'm telling you, my friend, they will get you; if they won't, the robbers will; if the robbers won't, some disease will; if not some disease, the heat will; if not the heat, those mad Sardarji's will bring down your plane before you even arrive". (269)

The sarcasm on the Indian thinking habits when they come to the terms as well as the sarcasm upon the migrant attitude to the Indians has been aptly handled in this instance. The migrants tend to think Indians as beggars and the Indians tend to regard migrants returning from abroad as the richest and most generous person who would throw their hard-earned money to everyone.

The language use of Desai in her novel is fashioned accordance with the need of the characters characteristic of their class and caste. The cook is a poor dependent to the judge living in a mud and bamboo hut within the judge's property. He has only one extra shirt and few other personal belongings. He started to work when he was ten years old, and was hired by the judge at the age of fourteen. From then, the judge and the cook have been living together. The judge has been the powerful master, and the cook the submissive all-around servant - doing his best to fulfill the demanding tasks of the judge with primitive facilities: "only a corner of the kitchen was being used, since it was meant originally for the slaving minions, not the one leftover servant" (7). The low position of the cook further observed how he sees himself: "He was a powerless man, barely enough learning to read and write, had worked like a donkey all his life, hoped only to avoid trouble, lived on only to see his son" (11). In a conversation with Noni, Sai describes the cook and his son as "the poorest family in the village" (67). The communication between the judge and the cook is limited to strictly necessary information and instructions.

Desai has also handled code switching: the speaker's immediate switching between the languages in multilingual communicative situation. When the police arrive to investigate the robbery, the cook tries to be a part of the conversation. This annoys the judge, and he says: "Go sit in the kitchen. *Bar bar karta rehta hai*" (11). There is code-switching between English and Hindi vernacular language. As a person faithful to the Western colonial values, the judge speaks English but he also speaks Hindi at the same time to define the power relation between him and his poor servant, the cook. This code switching accordance with the need of the communicative situation has been one of the powerful rhetorical devices as it affirms India as a multicultural and multilingual country.

The multilingual situation and its justification in the hilly Indian society has been presented by Desai with the use of the character of multicultural flavor in her novel. The nearest neighbour of Cho Oyu, the judge's residence, is Uncle Potty who is from England, and his friend Father Booty from Switzerland. Hence, Sai's world consists of people with a multicultural background, influenced by features from the West. The exception is the cook at Cho Oyu who is Indian like herself. The cook and Sai grow very close, and he teaches her about India and Indian ways of life. However, despite their closeness at the surface, they are both able to sense the difference between them deeper down:

Sai felt embarrassed. She was rarely in the cook's hut, and when she did come searching for him and enter, he was ill at ease and so was she, something about their closeness being exposed in the end as fake, their friendship composed of shallow things conducted in a broken language, for she was an English-speaker and he was a Hindi-speaker.

(19)

Desai has aptly presented how the language use becomes the marker of the power relation. There is the superficial friendship between Sai and Cook but the inability of Cook to speak English has been both as the mark of his being lower-class person as well as the affirmation of Sai's superiority over him.

In *The Inheritance of Loss*, Desai uses number of images, thus, has presented many things in figurative use of language. In an instance, when Sai goes to Gyan's home she sees chickens being hurt and raped by the rooster. This image figuratively refers to the colonial situation, where the rooster represents the English and the chickens the Indians: "The birds had never revealed themselves to her so clearly; a grotesque bunch, rape and violence being enacted, hens being hammered and pecked

as they screamed and flapped, attempting escape from the rapist rooster” (256). This scene illustrates the helplessness and vulnerability of the Indians in a colonial situation.

The style of the novelist in *The Inheritance of Loss* is remarkable in many ways. The appeal to the senses, figurative language and the use of animals and scenery to describe character and themes are some of the features which characterize the style of *The Inheritance of Loss*. Desai tends to use the senses of the characters to promote moods and thoughts. Biju can smell “home” when he is longing for it. From the reader’s point of view this technique makes the language vivid and it emphasizes and supports the various themes and characterizations.

Desai uses many examples of figurative language in her novels. The judge is described as a lizard: “There was more than a hint of reptile in the slope of his face, the wide hairless forehead, the introverted nose, the introverted chin, his lack of movement, his lack of lips, his fixed gaze” (33). In this comparison between the judge and a reptile, the introverted physical features of the judge reflect his inwardly directed, selfish feelings.

The use of scenery, in particular the repetitive visualization of Kanchenjunga, frames important aspects of Desai’s novel. The mountains are solid, permanent and beautiful and represent something fundamental and positive - even when the riots and violence start. Furthermore, Kanchenjunga is mentioned both on the first and the last page, and thereby frames the plot.

Metaphor handled by the writer is very important rhetorical device that makes readers’ experience more vivid as well as induces the contextual meaning in the text. In his book *Metaphors: Figures of the Mind*, Zdravko Radman clarifies:

Meanings mutate in metaphors. In their capacity to make experience “bitter”, argument a “war”, mind a “computer”, language a “picture of the World”, art a mirror of “nature” and so on, metaphors induce semantic shifts which pattern ways of seeing and comprehending and thereby fulfill a cognitive function. (xiv)

Metaphors, according to Radman, possess the capacity to make experiences bitter, arguments are made powerful and the debate becomes as intense as war, mind functions to its fullest of the capacity, language paints the world and art becomes the reflection of nature. Besides, it also fulfills the cognitive function changing the way the readers tend to see according to its context. The writers tend to use the metaphors for the achievement of such purposes so that their text becomes stronger.

Simile and metaphors play remarkable role in Desai’s novel. Desai uses them significantly from the very beginning of the novel. She begins her novel in a setting of murky day that has the color of dusk; Sun is not visible in the particular day and the “mist moving like a water creature across the great flanks of mountains possessed of ocean shadows and depths” (1). Mist moving like a water creature is powerful handling of a simile; it signifies the Indian condition that is aimlessly moving by the outside forces and illusion rather than having its own mettle and shape. The sense of cultural loss in Indian society has been thus, evoked from the very outset of the novel. She also uses the metaphor of India in ‘ocean shadows and depth’ signifying the rampant presence of the confusions even though the concrete and inspiring mountain of Indian cultural values is there. Desai has handled metaphors like “India is a sinking ship” (47), “a perturbed harem of sulphurous hens being chased by a randy rooster” (255), and “a messy map” (9). There is clear connection between these metaphors. The ocean shadows of the opening of the novel, the nation as a sinking ship and a

messy map generates the sense of doom India is approaching. A randy rooster of the West is chasing the powerless hens that are the dreams of the Indian people. Desai has the choice of typical Indian imagery and metaphors too: “*cheeks like two Simla apples*” (262). With all of this discussion on the stylistic devices Desai chooses to use in her novel, we can conclude that Desai’s style in the novel is crucial to form this powerful narrative discourse so as to make her Indian audience aware of the ground they stand.

This research briefly discusses Desai’s handling of memory and her delivery of the discourse in her novel *The Inheritance of Loss*. Memory and delivery are widely held as the fourth and fifth canons of rhetoric and this research is the study of the canons in Desai’s novel. Basically, memory is employed by the writer/speaker as a formative aspect of any of his/her speech/writing from the very beginning. In the ancient times, the orator required to memorize large chunks of his/her speech, poetry or prose or even the orations by their great masters. Encyclopedia of Rhetoric notes:

Greek and Latin students were required to memorize a large amount of poetry and prose, even whole orations by the great masters; they had to rely on memory to a greater extent than is true in the modern world and, as a result, many individuals acquired what would seem today a remarkable ability to remember material. Natural memory skills were complemented by an artificial mnemonic system that involved imagining physical images suggestive of words or thoughts in a sequence against a familiar evolving background. (122)

In the ancient times, the Greek and Roman students were required to memorize the large amount of their poetry or prose, orations of the great masters and so on because there was no facility of recording technology alternative to memory. It is because of

their compulsion to use the memory; the act of remembering became material to many of the students. Their natural memory is also aided by an artificial system that constituted of the ways physical images could be memorized in sequence.

Lynn has seen memory from wider perspective. It is, in narrow sense, to memorize the sequence of the invented ideas but in wider sense, it includes the speaker/writer's ability to remember the great deal of the historical conventions to use the details while the ideas are presented. He points:

Memory in the largest sense of the fourth canon of rhetoric refers to the capacity not only to remember a speech verbatim, or to remember the ideas one wants to present, but also the capacity to retrieve ideas and facts and use them. In other words, "Memory" is intimately bound up with every other aspect of rhetoric. There is no invention, arrangement, style, or delivery without memory. Everything starts, really, in a sense, with memory. (193)

Lynn has pointed to the writer/ speaker's power to retrieve the ideas from any earlier sources, let them be the invention or history. Memory has close relation to all the other aspects of the rhetoric. Memory is so crucial for the speaker that we cannot imagine the existence of the other canons of rhetoric as well as the possibility of the text /speech itself.

The canon that is regarded as the final phase of the writing/speech process is delivery. The writer, after working out with the other phases: beginning with invention, going through meticulous arrangement of the invented ideas, choice of the style suitable to the invented and arranged ideas, apt handling of memory in the process, the writer/speaker finally reaches delivery. It can be termed as the technical gestures the writer/speaker makes so as to convey the discourse/speech before the

targeted audience. This act is clarified as “How an ancient orator delivered a speech, including use of the voice, body movements, props, and gestures . . .” in *Encyclopedia of Rhetoric* (122). They are concerned with the physical gestures in the speaker/writing. The writer has to deliver the discourse to the targeted audience through good publisher and the marketing.

Desai’s novel has gone through the final two canons very effectively. She is committed to her Indian memory and has treated the history in effective way in her novel that establishes her gesture as a speaker trying to persuade the Indian audience about their impending loss. The history of judge is the history of humiliation by the colonizer and the history of the Cook is the history of servant-like mentality. Migration constitutes the humiliating history of the new generation. These are handled by Desai in her novel very well.

Abraham Panavelil Abraham has pointed to the guilty Indian history Desai portrays in her novel by the depiction of the history of the judge:

After independence, he found himself on the wrong side of history. The judge’s marriage to Nimi was a complete failure. He never had any soft feelings for his wife though her parents had paid for his education in England. He felt guilty after her death. “Now Jemubhai wondered if he had killed his wife for the sake of false ideals” (210).

Memory of all those past incidents brings a lot of guilt feelings in him.

(8)

The novel treats the memories of the colonial history and the guilt the specific historical proceeding has given to the Indian characters who served the colonial rule in the past. Jemubhai, a powerful man during colonial rule, an outcome of the Western education fascinated by the Western values is illusioned and guilty as soon as

the colonial power is over. He is deceived by history and the very history of colonial power robbed him of his humane feelings resulting in his indifference and lack of love. He feels guilty in his old age and regards himself as the killer of his own wife. This history of guilt through the memory Westernized ex-colonial officers is brilliantly handled in Desai's novel.

Desai presents the ruins the colonial history has caused in the Indian habit. She has used number of characters whose Indian values and tastes are virtually destroyed. Lola and her sister Noni are such the characters. Their consumerism and English taste in terms of using the products has pointed to the historical phase during which colonial values became successful to corrupt the Indian habits and tastes. Judge's using the English biscuits at home has also pointed to that terrible phase of colonial history in which the Indianness has been destroyed by the interference of the Europeans. This painful memory of the loss of Indian from India has been presented in Desai through the historical situatedness of her characters. The love of Europeans in the two sisters, Lola and Noni, are expressed through their attachment to particular habits of consumption: watching BBC sitcoms and buying British products. For example, whenever Lola visits her daughter, she returns equipped with various supplies: "Her suitcases were stuffed with Marmite, Oxo bouillon cubes, Knorr soup packets, After Eights, daffodil bulbs, and renewed supplies of Boots cucumber lotion and Marks and Spencer underwear-the essence, quintessence, of Englishness as she understood it (46- 47). Desai has, thus, treated the history through her memory of the Westernized Indian characters and their sufferings because of their lack of the Indianness living in India. The sense of loss has heightened with Desai's use of the cultural memory of the colonialism and the history that has given Indians a loss.

Adriana Elena Stoican has pointed to the humiliation that has to be borne by an Indian in any phase of the history due to his/her misleading perception of West:

Jemubhai's experience in Britain illustrates the discrepancy between his representation of the Empire and the actual perception of it. Racism is one of the features of the British society that undermines the character's conception of colonial perfection. For example, when he arrives at Cambridge, Jemubhai faces a general British reluctance to rent rooms for Indians. (7)

Like the humiliation Jemubhai has to face in the past in West because of his lack of understanding of the Western treatment to the foreigners, Biju, the new generation is bearing similar humiliation at present time. The passage of the Western history through the cultural memory and the personal memory of Desai herself has become formative aspect of her novel. Jemubhai and Biju are similar in their imaginary (mis)understanding of West and both of them are the sufferers of this illusion. The humiliation of the Indians is the apt exposure of the reality of the West that is appropriate for Desai's purpose to disillusion the Indians from their imagination of West heavenly land of abundance.

Desai has treated the present history at its juncture where it is reaching a new dawn. The migrants are being disenchanted of their illusion of the West like Biju and are returning to India. Reena Sanasam has aptly pointed that the illusion regarding the West cannot last for long; it has already lasted for generations: from the generation of the old judge to the newer generation of Biju:

Biju's frustration on his experience in America is almost similar to the judge's first experience in Britain. He realizes the emptiness and meaninglessness of himself and his likes who are struggling to eke out

a living, leaving their loving families. People change their jobs, shift to new place and change their names to survive. (114)

There is the sense of humiliation, lack of human dignity and meaninglessness of one's existence in the fantasized land of West. This bitter antidote to the faulty Indian perception regarding West is presented in Desai's novel with her treatment of the history and Indian frustration over the West. Just a question of survival is leading the migrant characters in huge amount of sufferings. It should come to end and new and independent Indianness should be borne as it is on the verge of loss. It is Desai's point that she tries to persuade her Indian audience in her novel. Her humiliating cultural memory and the chunk of history in which Indian are losing everything due to their capitulation to the Western values are treated well by the writer in the formation of her discourse.

By the treatment of Indian language as well as the history along with the history and habit of colonial rule, Desai has been able to spit venom on the colonizers. Her ambivalent condition disrupts the colonial authority; she has been sarcastic to the way the English language gives superiority and higher social rank in Indian society and the way the migrants experience the treatment from the White people in the West now; at the present of the novel. Bill Ashcroft, Gareth Griffiths and Helen Tiffin have clarified the term ambivalence that is "adapted into colonial discourse theory by Homi Bhabha" (13) and discussed the nature of ambivalent position in *Postcolonial Studies: The Key Concepts*. According to them, ambivalence:

Describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer. Rather than assuming

that some colonized subjects are 'complicit' and some 'resistant', ambivalence suggests that complicity and resistance exist in a fluctuating relation within the colonial subject. (13)

The fluctuating attitude of the colonized people to the colonizers between being complicit to them as well as resistant is regarded as ambivalence. It is a simultaneous mix of attraction and repulsion to the values of the colonizers that defines the relation between the colonizer and colonized. In Desai's novel, the characters like Jemubhai, Sai, Lola and Noni have been presented as the characters that are complicit to the values of the West or the colonizers. Desai presents them together with the migrant characters that are resistant to the values colonizers and are full of repulsion to the White people:

"These white people!" said Achootan, a fellow dishwasher, to Biju in the kitchen. "Shit! But at least this country is better than England," he said. "At least they have some hypocrisy here. They believe they are good people and you get some relief. There they shout at you openly on the street, 'Go back to where you came from.'" He had spent eight years in Canterbury, and he had responded by shouting a line Biju was to hear many times over, for he repeated it several times a week: "Your father came to *my* country and took *my* bread and now I have come to *your* country to get *my* bread back." (134-35)

Biju's fellow dishwasher in a hotel in America, Achootan, has been presented as the character who is resistant to the value of the colonizers. He is critical of the white people, the way the Indians are treated in England where he had lived before coming to America. The British whites are likely to humiliate an Indian shouting on the street ordering them to leave their country. Achootan had experienced such British hatred

while he spent eight years in Canterbury, England and he had to resist such humiliation by justifying his presence in white men's world to get the bread, taken away by the whites back. The Indian characters in the Western world have got no other weapon other than being resistant to the values of the colonizers. This ambivalent psychology of the Indians has been strongly presented in Desai's novel as it "disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized" (*The Key Concepts* 13). Desai has, thus, delivered her novel from the political position that is ambivalent. This position is clear from her use of the code mixing, replacing English with Indian and creating space for the Indianness in colonizer's language as well as presenting the characters that are ambivalent to the colonial humiliation displayed by the whites. It is clear that Desai is handling her rhetorical devices to create her ambivalent political position that is crucial for her to deliver her novel to the Indian audience with credible Indian gesture.

As far as Desai's delivery is concerned, this researcher claims that the writer has made the typical Indian gesture to her Indian audience. She has eloquently put the problems an Indian migrant is facing in the modern times. She creates her sense of intimacy through the handling of Indian language, images and Eastern cultural values in her novel. By doing so, she has been successful to build rapport with her audience. Her cultural root belonging to India and her cultural memories of Indian things are also very effective for her successful delivery of the novel. Wayne C, Booth argues in his book *Rhetoric of Fiction* that true novels must show the reality instead of just telling something rhetorically: "Much of our scholarly and critical work of the highest seriousness has, in fact, employed this same dialectical opposition between artful showing and inartistic, merely rhetorical, telling" (27). Instead of just telling a

harrowing tale of the sufferings of an Indian migrant to the West, Desai is adamant in showing the consequences of the sufferings of the Indians in the expense of their culture and human dignity. She just does not preach an a migrant to return to India breaking out of the shackles of the Western hegemonic circumstances rather she puts her character Biju in action. He is disillusioned of the West with all the sufferings and humiliation he has borne in America that results in his action to return to India instead of bearing the sufferings in the West. This act is Desai's act of showing that helps the novelist to deliver the novel effectively. It also marks the rhetorical achievement made by the novelist in *The Inheritance of Loss* as an artistic novel in terms of Booth.

Desai delivers her novel from third person, omniscient point of view letting her reader/audience access into even the thought process and his/her psychological condition. She has employed large number of rhetorical devices to attain the purpose of the proper delivery of her novel. Booth has pointed how a writer cannot ignore the rhetoric at all:

We have seen that the author cannot choose to avoid rhetoric; he can choose only the kind of rhetoric he will employ. He cannot choose whether or not to affect his readers' evaluations by his choice of narrative manner; he can only choose whether to do it well or poorly.

(149)

Booth precisely claims that there will be no writer without rhetoric. Writers and avoidance of rhetoric are antipodes. The writer cannot avoid the rhetoric but s/he can choose among the rhetorical devices appropriate to his/her purpose. Desai is no exception to this. She has narrated the novel using large numbers of rhetorical devices we have discussed so far.

Only the readers have got the power to evaluate the rhetoric used by a writer. This research is only a part of the study of the large numbers of rhetorical devices. So far as Desai is concerned, she appears to handle many of the rhetorical devices effectively in her novel; she has also observed the canons of rhetoric very well.

Desai's Persuasion: Come out of Illusion of West and Loss

This research has studied Kiran Desai's novel *The Inheritance of Loss* from the examination of the writer's pursuing of the canons of rhetoric and her discourse formation through the handling of rhetorical devices. Beginning from the first canon, invention this research has gone to evaluate the other canons continually: Desai's arrangement, Style, handling of memory and her delivery.

In the course of the discussion on invention, this research has pointed out the fact that the speaker or the writer needs to rely upon his various cultural experiences during invention process. Creating totally original is not possible in most of the cases. So, the writer has to invent the characters and the subject matters like her Indian predecessors writing in English, drawing on her cultural and linguistic experiences. Desai's invention appears nothing new but it relies upon the cultural sources the migrant writers generally tend to rely upon. It is not surprising, looking from this angle, that Desai has drawn the characters and their experiences from Indian cultural heritage ranging from the colonial to post-colonial era.

Desai has arranged her characters and their actions in roughly chronological order. She has uses the flashbacks and the characters' past as a retreat from the otherwise linear narrative. The flashbacks of the characters brooding over their past and their experiences provide the reader with the insight upon the characters' psychological situation at the present of the novel. The history has played crucial role for the arrangement of the novel; the Nepali speaking Indians are demanding their separate, autonomous state in Darjeeling as they have the bitter experiences of humiliation in the various towns of India, their own motherland. The actions of the characters revolve round the violent guerilla protest of Gorkhas in 1986. The guerillas of Gorkhas enter the house of Judge at the beginning of the novel and Biju, returns

from America empty-handed as the Gorkhas take all of his properties away at the end of the novel.

Through her arrangement, Desai persuades the readers that there is no place in the world that is free of humiliation; there is no place in the world where the human being lives without domination. The arrangement of plot between India and America simultaneously lets the readers see through the humiliation that are faced by the migrants in the world that is regarded as the land of abundance by gullible Indians like cook. Writer has presented the remnants of colonial and racial prejudices that are still there in West affecting the lives of the Indian migrants. At the same time, there are the cultural prejudices in the people like Indians and Pakistanis and they tend to fight wherever they go. By the arrangement of the encounter between the Indian worker, Biju and a Pakistani worker, Desai ironizes the human folly that man can never leave his/her prejudices wherever s/he goes.

In the section that devotes on Desai's style, this research has studied the linguistic choices of the writer, her use of code-mixing, use of Hindi vernacular in multilingual speech situation, her handling of the imageries and metaphors. In this section, the readers find that the Indian readers are the targeted audience of the writer. The hierarchy between English speakers and the Hindi speakers is seen in the novel. The writer wants to create Indianness with the use of local Hindi dialects and code switching to the local language from English. She wants to persuade her readers that one has to replace English with the Indian as she does with the choice of Indian words instead of the English words. It is her discourse; it is his point to persuade that the loss that is generated by Indians falling to the trap of Western values could be repaired if we start to replace the Western values with the Indian ones. She urges her readers to come out of the loss and the illusion of West.

In the final section, this research has focused on writer's use of memory and Indian history and presents the proofs that the Indians are humiliated by the West for generations. Biju, disillusioned from the imaginary, ideal image of the West and returns to India and there is the possibility of redefinition of the history. Writer's handling of the cultural memory and history of domination from the West and the urgent need to come out of the West and Western to avoid the impending loss constitute the formative part of the discourse. The writer's delivery of the novel comes as an Indian gesture; her cultural root to India and her own humiliating experiences as the West establish author's credibility and the novel is delivered as a realistic novel that underscore the need of the revival of Indian values from the ruin of loss.

As we discuss Desai's discourse formation in *The Inheritance of Loss*, it is observed that she has created an ambivalent political position from which the discourse becomes more credible and persuasive to her audience. She has used the characters that are complicit to the values of the West, at the same time; they are resistant to the western values. The Judge's instance of repentance serves as the proper example for this position. The Judge despises Indian culture and Indian notion of beauty and disinherits his illiterate Indian wife but he repents of his act in his old age regarding himself as the murderer of his wife. He finds it absurd to chase the false ideals of the western culture as the English treatment to the Indians do not correlate with the illusion of the English civilized values the west promotes.

In the same way, by representing Lola and Noni as pathetic characters, being tortured and humiliated by Gorkhas, the writer seems to be showing sympathy over anglicized Indians. However, by explaining how these two sisters have possessed the land and lived their luxurious, hypocritical life in comparison to the commoners with

no food and home, the writer gets success in supporting the idea of her Nationality and Indianness. Due such innumerable examples, the discursive position of the novelist, the ambivalent political position, makes the delivery of the novel more effective as it disrupts the colonial authority, the authority of the English over the Indian.

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