

EXPLORE THE THEME OF ALIENATION IN KIRAN DESAI'S THE INHERITANCE OF LOSS.

Amit Dhawan

Guru Kashi University, Talwandi Sabo

Abstract

*There has been a noticeable shift in English writing's focus to new compositions from previously colonised countries. The new scholars had to elevate their variegated interactions, which transcended race and diaspora, to a level that emphasised the acceptance of standard writing based on the human encounters documented in it. As a result, diasporic writing had the ring of authors who needed to establish their public character while also communicating their perspective on colonization's effects. The compositions, among other things, moved, rebuilt, rethought, and restored cultural shapes. This focus looks at cultural traits and the possibilities of transculturalism as depicted in Kiran Desai's work *The Inheritance of Loss*. The novel depicts the elation of globalization and the cultural issues looked by Indian workers in the West. Through her primary characters - Jemubhai, Biju, and Sai - Desai suggests actually transculturalism for her. The characters' excursion through the post-provincial period in various cultural settings offers bits of knowledge into how the characters arrange the distinctions among societies and settings. This concentrate on fundamentally investigated the characters' mentalities from the hybridity hypothesis viewpoint to unwind the creator's voice regarding transculturalism. The three examination stages performed were to decide key story components related to the transcultural subject, to arrange the proof supporting the topic arose, and to decipher the discoveries utilizing the new historicism approach and considering the hybridity hypothesis. In light of the two inquiries raised on what cultural qualities deduced from the characters' view and what thought of transculturalism passed on through the creator's voice, this investigation discovered that the characters offered varying viewpoints on cultural pervasion and mixing. The creator recommended the outcomes of protection from cultural variety.*

Keywords: *transculturalism, Alienation, Diaspora, cultural conflict, ethnicity, westernization, globalised scenario.*

1. Introduction

Diaspora can be characterized collectively of assorted populace who have a place with various identities, dialects and faiths Across public boundaries, they share social, cultural, semantic, and strict customs. Diaspora, as a cultural minority from an undeveloped nation, has a number of socio-political concerns with the underdeveloped nations, such as destitution, ethnic conflict, illegal intimidation, communalism, and even fanaticism. The hearty vernacular artistic practise of Mulk Raj Anand, R. K. Narayan, and Raja Rao is something the South Asian academic diaspora can brag on. Circumstances have changed, and South Asian writing in English has progressed, with Salman Rushdie, Arundhati Roy, Kiran Desai, Arvind Adiga, and others going global. There appeared to be a lull in the research of South Asian textual works in the past. However, with the September 11, 2001 terrorist attacks in the United States, the term South Asia became a language vulnerable to criticism, and its significance was questioned for a variety of grounds. Regardless of the change, diasporic essayists from India, Pakistan, Bangladesh, Sri Lanka, and Nepal have flooded western countries such as the United States, Canada, and the United Kingdom with their work. Colonial and Postcolonial Literature: Migrants, by Elleke Boehmer All things considered, metaphor and remarks regarding diasporic essayists: Scholars from a number of once colonial countries have taken an interest in the late twentieth century state of migrancy for a variety of reasons, ranging from professional decision to political exile. ... In the twenty-first century, the traditional postcolonial essayist is more likely to be a cultural explorer, or a 'extra-regional,' than a public figure. Excolonial by birth, culturally interested in the 'Third World,' cosmopolitan in pretty much every alternate way, the person works inside the regions of the Western city while simultaneously holding topical as well as political associations with a public, ethnic or provincial foundation.

1.1. Transculturalism

Transculturalism is a term initially utilized by Fernando Ortiz Fernandez to indicate the idea of meeting societies (Jaidka, 2012). Transculturalism becomes inescapable as globalization permits cultural communication which brings about cultural variety. The possibility that globalization includes cultural connection is additionally upheld by the investigation of UNESCO (2009) which infers that globalization is firmly connected with cultural variety. In accordance with Welsch (2009) who proposes that the possibility of particular culture is presently not significant, this study raises the subject of transculturalism as conveyed in writing. Desai's *The Inheritance of Loss* affirms the contention of Jaidka (2012) that transculturalism can fill in as a way to deal with writing and that writing gives a lot of degree to transcultural investigations.

1.2. Alienation

Alienation is an old peculiarity however it has expected disturbing extents in the current age. A few variables have achieved this condition of mindfulness. The sensation of alienation is intrinsic in man as he is inclined to practically every one of the physical and mental assaults of society and its regulators. The pessimistic impacts of alienation lead man either to end it all or to view himself as not in excess of a robotization denied of any private positioning or singularity.

In the current day, scholars like Anita Desai, Bharthi Mukherjee, Kiran Desai and Arundhati Roy expound on the topic of alienation in their books. Kiran Desai in her books is continually worried about alienation of the heroes from themselves, from society and from others. She portrays the problem of current man. She is certainly not a social pragmatist in the traditional feeling of the term. She is more keen on depicting the reactions of a touchy brain to her general surroundings/him. Alienation is a situation characterised by a low level of incorporation or typical traits, as well as a significant gap or detachment between people or between a person and a local or workplace gathering. Alienation is derived from the Latin *alienus*, which meant 'from somewhere else or a person,' and hence came from *alius*, which meant 'other' or 'another.' Over time, the term "alienation" has taken on several meanings. In the past, it was used to achieve a higher sense of examination through a supernatural feeling.

Alienation is alienation from others, society or work... an impeding or separation of an individual's sentiments, making the individual become less compelling. The attention here is on the individual's concerns in changing in accordance with society. Nonetheless, a few logicians

accept that alienation is definitely created by a shallow and depersonalized society. It brings about individuals feeling unimportance and purposelessness in their lives. The contemporary man neglects to see his motivation of life and continually looks for his position on the planet. Globalisations have worked on the personal satisfaction in India obviously just to a small group of people. Aside from that, the chasm between the rich and the poor has grown wider. This created a climate in which all relationships, even familial ones, were treated as business. It has created a general public where morals and human values are valued qualities are forfeited for progress. Kiran Desai has been incredibly impacted by her mom Anita Desai. As an outsider, she experiences alienation, confinement, sorrow, cultural shock, mistreatment, and so on and these characteristics are reflected in the entirety of her books.

The different subjects which are intertwined in the ingenious Globalization, multiculturalism, insurgency, neediness, separation, and challenges related to personality loss are all part of the Inheritance of Loss. However, due to rapid advances in information technology, the world has become a "Worldwide Village" in the twentieth century, and the gap between hearts and psyches has grown. This can be seen in the interactions between Jemubhai and his granddaughter Sai, as well as the residents of Kalimpong. The most heinous aspect of this should be obvious in the Cook's and his child Biju's desire to meet, even just to communicate with one another. The work is also a sociological critique of North-East India's poverty and wretchedness, as well as its rigorous socio-political disputes, which are introduced through unpretentious humour and incongruity. The plight of Gyan and other Gorkhas is highlighted in the piece, as is the alienation experienced by the country's ethnic minorities.

In *The Inheritance of Loss* through the personality of Biju, she communicates her own sentiments and feelings. Biju goes about as the mouth piece of Kiran Desai. Biju feels estranged in New York, where he changes starting with one work then onto the next and starting with one lodging then onto the next. As a migrant in New York, he has nobody there to help him. So he feels disconnected in the alluring city of New York. He yearns to return to his country. The novel has personal hints and the novel can be seen as having subjects of having a place, alienation, exile and home coming.

In Kiran Desai's *The Inheritance of Loss*, a resigned judge Jemubhai Patel feels estranged, discouraged and detached in England. Sai is a westernized Indian raised by English nuns and

feels alienated in India. Her authority of the English language and little information on Hindi make her an outsider in her own country. She fosters a sensation of rootlessness in Kalimpong as she is gotten between two very various societies, the Indian and the western. At long last, she goes out looking for a home that would truly fulfill her. Biju has a place with the shadow class of illicit outsiders in New York. He attempts to squeeze out a presence without being trapped in an outsider culture which isn't benevolent to him. Accordingly, the adjudicator Sai and Biju experience the ill effects of rootlessness, alienation and mission for character.

Biju finds himself in a strange world in New York, where compassion, individual inclination, and peaceful coexistence don't seem to exist. He spends his time changing positions, enduring dreadful situations, and attempting to elude the United States' migration experts. He is forced to work for extremely low wages and is subjected to horrible subordination by his boss because he is an illegal worker.

Despite the fact that Biju is desperate for a green card, his heart is breaking for India and its reassuring commonality. In him, America has created a big chasm. When Biju makes phone calls to his father in India, his creative mind vividly recreates the air of Kalimpong, where his father lives. He has the ability to, "feel the pulse of the forest, smell the humid air, the green-black lushness; he could imagine all its different textures, the plumage of banana, the stark spear of the cactus, the delicate gestures of ferns..."

Sai is primary female person in this book. She is examined in a community school where English was the vehicle of instructing and thus she learnt English and English Culture. In the wake of coming to live with her dad, she meets Gyan, the Nepali coach. Their various mentalities towards the western culture undermine their relationship. Sai eats with a fork and Gyan involves his hands as he doesn't know about the western approaches to eating. Some other time when he has a supper with the adjudicator, his defeat with the fork and blade is shown once more. However, strangely, when he eats at the adjudicator's home later on, he feels humiliated for the manner in which he utilizes the fork and the blade. He experiences a feeling of inadequacy however later on he will not take on the western culture and withdraws to his own way of life.

Gyan enlists in 'Gorkha National Liberation Front', he concedes to "the convincing draw of history and observed his heartbeat jumping to something that felt altogether real"

(160), and recuperates a feeling of acknowledgment by ridiculing at the appointed authority's mimicry of the western way of life yet such endeavors aren't anything than deceptions as Ashcroft keeps up with "inside the syncretic truth of a post-frontier society it is challenging to get back to a romanticized unadulterated pre-pilgrim cultural condition" (108. Ashcroft. Because the entire world is moving toward a 'Worldwide Village,' culturally different transactions and affects are unavoidable. She was educated in a monastic school and is influenced by western culture. She is intrigued by her grandfather's preference for English over other languages, but she is disappointed by the notion that Indian culture is mediocre. Kiran Desai was a Diasporic author. Her characters are foreigner outsiders. They feel estranged in the far off nations. In *The Inheritance of Loss*, Sai is a vagrant and she resides in the place of her granddad. Judge Jemubhai Patel feels that his forlorn lives are impacted by the appearance of Sai. Then, at that point, he recognizes the trademark qualities in the new comers. The strategy of flashback is utilized by the writer to fill her singular need. Kiran Desai productively handles the flashback strategy through the characters of Jemubhai Patel and Biju and draws out the effect of the past on the present separated life.

2. Post colonial Literature: A historical Glimpse

Postcolonial literature is the literature that is identified by its opposition to colonialism. This literature depicts the struggle of the marginalized people who faced poverty and cultural disturbance under the colonial role. Ashcroft argues that "we utilize the expression "postcolonial" nonetheless, to cover all the way of life impacted by the snapshot of colonization to the current day" (Ashcroft et al 2). Historically, many countries were under the rule of the European colonizer, among those countries is India which achieved its independence in 1947 from the British colonizer. Along this period, postcolonial literature was born to introduce to the world the uncertainty of cultural and national identities of the colonized people. Many Indian writers in this era have used the pen to fight the harsh policies of the colonizer and all the forms of racism, slavery and oppression against the colonized. Among those writers are Homi Bhabha, Gayatri Chakravorty Spivak and Ania Loomba. Homi Bhabha, the Indian writer who is considered as a prominent figure in the postcolonial studies, he was influenced by western poststructuralist theorists such as Jacques Derrida and Jacques Lacan. He developed central concepts that are related to the postcolonial theory in his book "*The Location of Culture*" (1994),

for instance, mimicry, hybridity and ambivalence. These concepts present and describe the ambivalent relationship between the colonizer and the colonized and depict the way the colonized people resist against the power of the colonizer. For him, "Postcolonial criticism witnesses the unequal and uneven forces of cultural representation involved in the contest for political and social authority within the modern world order" (171). Another Indian writer is Gayatri Chakravorty Spivak. She is best known for her essay "*Can The Subaltern Speak?*" (1988) in which she points out to the representation of the third world within western discourse. According to her, "...subaltern is not just a classy word for "oppressed", for the other, for somebody who's not getting a piece of the pie ... In postcolonial terms, everything that has limited or no access to the cultural imperialism is subaltern -a space of difference" (Sersour 4). To end up, Indian writers in the postcolonial context have produced prominent works where they stood against the colonizer and fought its oppression against them.

3. Trajectories of Postcolonial Theory

Postcolonial theory or postcolonialism is considered as the continuation of colonialism when the colonies achieved freedom only from the political rule, those colonies are known as the marginalized people or the colonized people who live in countries like Pakistan, India, Shrilank, Nigeria, Australia, South Africa, Canada, Asian countries and many Islamic countries. They experienced various kinds of suppression, slavery, emigration, displacement, resistance, cultural and racial discrimination. Postcolonial theory is a critical theory that concentrates on the colonial experience from the colonized perspective. It had begun in the late of 70's with theorists as Edward Said with his famous theory "Orientalism" (1978), then it developed to be named colonialist discourse theory with critics such as Spivak in her collection of interviews and recollections "The Post-colonial Critic" (1990) and Homi Bhabha with his book "The Location of Culture" (1994).

Otherwise, this theory can be recognized as the investigation of the pioneer sway on societies and social orders from Post-World War II to the current day. It examines the political, mental, and socio-political impacts of the colonization on the colonized nations. It depends on the mix of both the material impacts of imperialism and the different ordinary secret reactions to it. Aschcroft et al in 1989 gave a brief overview about post-colonial theory where he emphasizes that; "Post-colonial literary theory appears after the failure of western theory to bargain

adequately the complications and different cultural determinations of post-colonial composing” (1). Therefore, post-colonial theory can be represented as the field which unravels the effects of colonialism on the psyche of the colonized people, and brings the light into themes and concepts such as alienation, identity, hybridity, mimicry, ambivalence and assimilation.

4. Desai's The Inheritance of Loss

The Inheritance of Loss is one of the best novels in English writing. Here, in this novel Kiran Desai portrays many female characters of successive generations of women. Sai's grandmother Nimi belongs to the first generation she is shown as subjected by the patriarchal setup. She denotes the rustic and illiterate class. The second generation incorporates Loli, Nona, Mrs. Sen and Sai's mom indicate taught and metropolitan women. They display life of freedom and significance. Though Sai is the third era of ladies in the book. Kiran Desai ably portrayed how Jemubhai who likewise abused and experiences in England, weds Nimi just for monetary help to get on. So their marriage was haggled to bring about a rich share: “The dowry include cash, gold, emeralds from Venezuela, rubies from Burma, uncut Kundan diamond, a watch on a watchchain, Lengths of woolen cloths for her new husband to make in to suits in which to travel to England, and in a crisp envelop, a ticket for passage on strathnaver from Bombay to Liverpool.”

(91) He doesn't cherish Nimi as she can't learn English and he considers English talking people are encapsulation of the refined class. Nimi is survivor of man centric framework. She has lost herself even her past name Bela by her better half's loved ones. She isn't invited in her regulation's home and Jemubhai leaves her when she was not familiar with them appropriately. At the point when Jemubhai gets back after numerous years and he has soaked up western affectation and the idea of protection. Whenever he sees the senseless conduct of his significant other he was unable to control himself and burst on her thinking often minimal about her inclination. His bows become excruciating to her however she doesn't revolt till her last tolerant. In the existence of Nimi hardship, foul play, persecution, alienation and segregation are well perceptible. Being a lady she experiences a lot yet she never opens her mouth against her better half. She shipped off Gujarat and there she takes the sanctuary in her uncle's home however even there she isn't allowed to remain more. Her uncle tells her: "You are your better half's liability. Return. Your dad gave a share when you wedded... you got your portion and it isn't so much for little girl's to come guaranteeing anything from there on. Assuming you have driven your

better half crazy, go request forgiveness."(306) Kiran Desai's second significant person is Sai. She is a vagrant. Sai is half breed offspring of her folks. Her mom is Gujarati Judge's girl while her dad is Russian. They kicked the bucket in one mishap. She is instructed, striking, straightforward and free person. Her personality rouses feeble kid to confront all difficulties with verve and guts. The destruction of her folks become the main driver of her expulsion from the cloister school. That is the reason she constrain to live with her granddad Jemubhai. There she has made her own existence where she regards herself as alone. Sai's life sees a few changes coming in the contact of her woman guide Noni, who is additionally dealt with numerous issues due to having no solid monetary help. Noni sees herself in Sai. She deals with a Nepali Gyan as a Maths mentor to Sai. Sai falls in his adoration which couldn't meet it objective. In the organization of her Maths coach Gyan, who is instructed yet couldn't land position, she looks for her accomplishment in the adoration. However, she gets him odd commonly and on many spots. He observes her intriguing in the start of their relationships step by step couldn't see his match in her. Their cheerful romantic tale experiences a blow with the Nepal uprising - the consequence of an interest for a different state for the Gorkhas by GNLF. Their interest was "Gorkha land for Gorkha" . He battles for him joining GNLF. If there should be an occurrence of Sai he feels unreliable seeing her straightforward method of articulation and her lifestyle though Sai's conduct is disconnected Her love story ends with the environment of alienation and isolation.

5. Conclusion

The three fundamental characters of *The Inheritance of Loss* are confronted with the battle of laying out a cultural personality. Their cultural qualities propose various parts of transculturalism - cultural penetration and cultural mixing. Jemubhai's excursion has westernized him in that he develops scorn to the Indians and regard to the English. Biju's excursion abroad has still up in the air to get back to India, keeping up with values like relationship, regard for family, and religion. Sai is the main person who acknowledges the cultural variety without showing any inclination. She puts stock in congruity, resilience, opportunity, and independence. Kiran Desai effectively depicts the With the help of two characters, Alienation and the experience of the east and the west are explored. Both the Judge and Biju were relocated to the west in the hopes of a better life. After a career in the Indian Civil Services following his education in Cambridge in the 1930s, the Judge settles down in Kalimpong. His own feelings of contempt for his skin tone,

family, neighborhood, and habits make him feel inconsequential. Another is Biju, the cook's child, who fights as an illegal foreigner in America and is the book's primary character who feels unwelcome in his own nation. Throughout the entire journey for advancement, a poor, destitute person fights for his identity, preparing him to prevent himself from becoming an immaterial person. In this sense, they are compelled to return to India by the feeling of being undervalued. Kiran Desai weaves a tale that is both terrible and wonderful in its juxtaposition confident.

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