



Kiran Desai's *The Inheritance of Loss*: Components of American Dream and Globalization

SABRATA MANZOOR¹, SARTAJ MANZOOR², HUMAIRA ALI³

ABSTRACT:

Kiran Desai depicts a story which is thrillingly confused, despicable and an existence mixed by the colossal American Dream and Globalization. This article plans to address the terrible slants and feelings of her quiet migrant characters that neither talk nor show their inward creatures. She has endeavored to display her chivalrous characters simplifiedly to accomplish the essential objective of satiation. Their sufferings, agonies, injuries and battles with a specific end goal to achieve the coveted offices merit increasing in value. The article gives an understanding into their penances and commitment they render as to accomplish their base needing for a fundamental living. The paper additionally is intended to unwind the inside of the novel's characters as laced with desires and dreams to accomplish the material pinnacle. 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.

Keywords: American dream, chaotic, heroic characters, satiation.

I. INTRODUCTION:

Kiran Desai soar to popularity after the distribution of her second novel *The Inheritance of Loss*. Her novel spotlights not on a person's story but rather on how a few people comprehend themselves, see their general surroundings, and manage the challenges that they have with inconsistencies. "*American Dream*" is a term very little utilized for Desai's books, which has a tendency to be commanded by different subjects like post structuralism and hybridity hypothesis. This term is less utilized by Desai in the novel since she feels that the readers can better comprehend the contentions of personality the characters confront. A significant number of the characters of Desai, truth be told, do manage "*The Great American Dream*" especially well and lean toward not to keep away from difficulties to the things they accept to be valid. It came about because of globalization, financial uniqueness amongst countries, and buyer driven multi-culturalism.

Desai's *Inheritance of Loss* depicts a cross-section of Indian society in characters such as Jemubhai Popatlal Patel, Panna Lal, Gyan, Biju, Saeed-Saeed, Sai Mistry, Haresh-Harry and the two sisters, Lolita and Nonita, to highlight how the simultaneous experience of the colonial, the global and the local, creates "ambivalence" in the individual's perception of his/her identity and imparts behaviour in the local institutions of Kalimpong.

Desai's *The Inheritance of Loss* abounds with themes that make it an interesting social reading. As Desai is an eminent immigrant writer, her themes are of human deprivation, trauma, identity and indifference. In her novel *The Inheritance of Loss* she tried to dive deep into the sea of human psychology and immortalise the literary



work. She minutely discusses the issues without suggesting and stressing any particular issue. Though she has not given priority to any specific issue yet we find in her novels the issues of globalism and American dreams most prominently. The paradox of globalism is put forward in these following words by Desai:

...Each of them (Sai, Father Booty, and Uncle Potty) separately remembered how many evenings they'd spent like this... how unimaginable it was that it would soon come to an end. Here, Sai had learned how music, alcohol, and friendship could create a grand civilization....

Marjorie Kehe characterizes the novel as “a work full of colour and comedy, even as it challenges all to face the same heart-wrenching questions that haunt the immigrant: Who am I? Where do I belong?”^[1] Carmen Wickramagamage has recently argued that “most people envision relocation as a painful choice between assimilation (betrayal) and nativism (loyalty)” (194). Desai explores both sides of the issue and ultimately challenges the desirability of assimilation and the wisdom of maintaining difference, inhabiting the margins, and avoiding “full and unapologetic participation in the New World” (195).^[2]

Pankaj Mishra argued that “Desai takes a skeptical view of the West’s consumer-driven multi-culturalism” and that the novel reveals an “invisible emotional reality” felt by “people fated to experience modern life as a continuous affront to their notions of order, dignity and justice.”^[3]

The Inheritance of Loss is set halfway in India and incompletely in the USA. The territorial settings in the novel are much significant on the off chance that we judge it from the social point of view. Desai portrays it as a book that "attempts to catch living amongst East and West and being a worker," and goes ahead to state that it additionally investigates at a more profound level, "what happens when a Western component is brought into a nation that isn't of the West"- which occurred amid the British pilgrim days in India, and is going on once more "with India's new association with the States.

The Inheritance of Loss is set in the North-eastern Indian state of Kalimpong of the 1980s, the hot bed of communal politics within a nation-space that has evolved a conglomerate of discourses from a unique combination of “the old days of colonization and new age of globalization” (*The Inheritance of Loss*).^[4] The narrative captures the political milieu in which identities are negotiated through a continual collision of institutionalised national narrative with minority narratives as its “discontents.”

Desai's novel recommends that the worldwide call for softening outskirts that turned into the political proclamation of the Indian country in the last quarter of the twentieth century additionally made its reactionaries in the restricted spaces of the land, and the fighting powers created accounts that tested not the wonder of globalization but rather the legislative issues of eliteness that constantly adapted the nation's vision of liquefying fringes.



Kiran Desai says, "The characters of my story are totally anecdotal, yet these excursions (of her grandparents) and in addition my own gave knowledge into traveling amongst East and West and it is this I needed to catch. The way that I carry on with this specific life is no mischance. It was my legacy."

Jemubhai Popatlal Patel is an Anglicized Gujarati Judge, who could neither acclimatize into the way of life of his birthplace as a result of his craving to emulate the English frontier personality nor would he be able to completely wear the much pined for Western character. His religious community instructed granddaughter, Sai Mistry, is his actual beneficiary in that she is a maverick in both the East and the West, and life at Kalimpong fills her with the dread of being left on the rack. Their cook, Panna Lal, grudgingly works for the judge and holds up to be freed by his child, Biju, who, he accepts, will become wildly successful in America. Notwithstanding, Biju neglects to end up an effective settler specialist in US eateries and returns home to promote dissatisfactions in Kalimpong. Their lives are entwined with that of Gyan, a Nepali guide, whose adoration for advancement attracts him to Sai at the same time, he is limited by his ethnic substances that remind him, on numerous occasions, that his life is one of missed openings.

Jemubhai Patel is the dismal image of the flotsam and jetsam of India's frontier history. The novel follows the procedure of the judge's uprooting from focuses of capacity to its dishonorable outskirts in an all around organized mix of stories from his past and the present encounters in India and England.

In spite of the fact that Desai permits her hero Sai to encounter sentiment, kinship, trust and double-crossing she sympathies her a ton. Sai encounter sentiment with a youthful coach, who has clashing loyalties to dynamic thuggery and traditionalist tolerability. She figures out how to adapt to sympathy and dismissal, and to understand the purposes behind partiality; she learns too that to acknowledge the bias she has come to fathom a continuation of that preference.

Interior clashes are confused components in the novel exemplified through the characters, for example, Saeed. He unquestionably thinks individuals have a decision. He emphatically urges Biju to change the way he considers and to acknowledge change. Sai appears to do in like manner with Gyan, testing him to perceive the logical inconsistencies in which he gets himself and not to consider them to be issues. She likewise opposes turning into an anglophile who disdains Indian culture like the judge, who additionally exhibits a level of office, currently keeping up his staunch unbending nature and stifling his own potential for change. Saeed prevails in New York decisively in light of the fact that distinctions don't trouble him. His (Saeed's) disposition towards his religion shows how he figures out how to keep away from the sorts of inner clash that incapacitate Biju. When explaining why he does not eat pork, Saeed tells Biju, "First I am Muslim, then I am Zanzibari, then I will be American" (*The Inheritance of Loss* 136).^[5]

Globalization and Multi-Cultural Identities are taken as monster and ambiguous ideas that should have meaning. Desai's idea of another general public rather the world is an untidy field for intolerant



legislative issues. The general population need to trade off conditions into destiny as to fit the abnormal world. Along these lines, opportunity to them is an extravagance that is imparted to lost certitude. Desai takes as her scene the demeanor of India instead of its ground soil. She endeavors to portray the quintessence of a state shadowing its relatives. Her grip is on the legacy India presents. In this way the subject of rootedness or absence of it is laced in the novel.

The crux of *Inheritance of Loss* lies in its exploration of the ambivalence that rules the national discourse about globalisation. Homi K. Bhabha's essay, "Dissemi Nation: Time, Narrative and the Margins of the Modern Nation," explores this issue at length. Bhabha emphasises how the ambivalence between the pedagogy and performance of the narrative of Nation problematizes formation of social authority as it pertains to a "people" who "represent the cutting edge between the totalising powers of the social and the forces that signify the more specific address to contentious, unequal interests and identities within population" (297).^[6] Desai contributes to debates about American Dream, Globalization and Identity in *The Inheritance of Loss* by advocating neither the preservation of cultural distinctiveness nor assimilation, but rather ambivalence and flexibility. She shows that the real issue facing post-colonial and immigrant people are not whether they should assimilate but how clinging to cultural certitude leads to disaster. Thus, we get patches of globalization and American dream as the characters mature in the novel.

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