

**Democratic and Popular Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Djillali Liabes Sidi Bel Abbas
Faculty of Letters, Languages and Arts
Department of English**



**Questing for Masculinity in Kiran Desai's
*The Inheritance of Loss***

**Dissertation Submitted to the Department of Foreign Languages in Partial
Fulfillment of the Degree of Magister in Post Colonial Woman Literature
Written in English**

Submitted by:

Mr. Abdelnacer BEN ABDERREZAK

Supervised by:

Prof. Nourreddine GUERROUDJ

BOARD OF EXAMINERS:

Prof. Fawzia BENAÏSSI

(UDL Sidi bel Abbas)

President

Prof. Nourreddine GUERROUDJ

(UDL Sidi bel Abbas)

Supervisor

Prof. Fawzia BEDJAOUÏ

(UDL Sidi bel Abbas)

Internal examiner

Prof. Abbès BAHOUÏ

(Mostaganem University)

External examiner

Academic year: 2016 - 2017

DEDICATIONS

This dissertation is honestly dedicated to my inspiring parents (Moussa, Fatima) for being the role models. I would like to thank my wife "Safia" for tolerating my stress throughout the year and for her encouragement. I would like also to thank my second mother "Nassira", my little son "Mohammed Assem" and all the members of my family. Special thanks go to my dear student "Ghania" for being so thoughtful.

A big thank to my friends: Said, Maachou, Noureddine, Amina, Nadia, Djamila, Abdelhalim, Hossain and all my best companions in life.

ACKNOWLEDGEMENTS

My deep feelings of gratefulness and respect are to my supervisor Prof. Nouredine Guerroudj who spared no effort to enrich the work and provide me with the necessary guidance and academic advice. I would like to thank him also for his modesty every time I go to see him in Sidi Bel Abess.

I would like also to thank Prof Fowzia Bejaoui for her sincere efforts and ever strong will to make all the students and staff at the Department of English and our Magister group, mainly, enjoy the best possible conditions to succeed.

I am enormously grateful to all the members of the jury: Prof. Fawzia Benaissi, Prof. Fawzia Bedjaoui, Prof. Abbès Bahous for accepting to read, examine, and discuss my dissertation.

Heartfelt gratitude goes to every single teacher who has ever taught me a letter, a lesson, a principle, or a moral since the Koranic school. In this respect, I mention all my teachers at the University of Biskra, my teachers from the University of Sidi Bel Abess: Prof. Boulenouar , Prof. Ouerrad.

Thank you all...

Abstract

This dissertation aims at studying Kiran Desai's *The Inheritance of Loss* and her treatment of male characters with a special focus on the gendered ways in which she views their perception of masculinity. Kiran Desai is one of those Indian woman writers who occupy a distinctive place as a novelist in the realm of postcolonial literature. With a vivid feminist consciousness, she portrays men's urge to restore their masculinity and compete in many areas such as: power, position and sexuality. The quest for masculinity is clearly observed through four of her male characters: The judge, the cook, Gyan and Biju. Desai portrays the image of men who face void and feel vacuum in their lives. She creates incidents and situations that smack of the traits of failed masculinities to stress the need to make their voices heard. The study shows how masculinities are constructed with different levels of anxiety according to the social, cultural and political dictum. Characters strongly put across their views about their masculinities with regard to different incidents. These incidents disturb their psyche and cause serious personal discord. Some of them do seem to indulge questioning their situations while others dare openly rebel against the imposed circumstances.

Key words: gender, sexuality, masculinity, masculinities, quest and psyche.

Acronyms

- | | |
|--|------|
| 1. Hullabaloo in the Guava Orchard: | HGO |
| 2. The Inheritance of Loss: | IL |
| 3. Gorkha National Liberation Front: | GNLF |
| 4. Institute for Constitutional Studies: | ICS |

Table of Contents

Dedications.....	I
Acknowledgments	II
Abstract.....	III
List of acronyms	IV
Table of Contents	V
General Introduction.....	1

Chapter one: Solid Knowledge Took off And Vanished to the Moon

1.1 Introduction.....	09
1.2 Indian Woman Literature:	10
1.2.1 Indian Literature Written in English.....	10
1.2.2 Indian Woman English Literature.....	12
1.3 Postcolonial Theory and Literature.....	14
1.3.1 Postcolonial Theory.....	14
1.3.2 Postcolonial Theorists	16
1.3.2.1 Frantz Fanon (1925-1961).....	16
1.3.2.2 Edward Said (1935- 2003).....	18
1.3.2.3 Gayatri Chakravorty Spivak (1942-).....	18
1.3.2.4 Homi Bhabha (1949 -).....	19
1.3.3 Postcolonial Literature.....	20
1.3.4 Postcolonial Literature's Key Concepts.....	22
1.3.4.1 Colonialism.....	22
1.3.4.2 Identity.....	23
1.3.4.3 Hybridity	24
1.3.4.4 Language.....	25
1.3.4.5 Ambivalence	25
1.3.4.6 Place and displacement.....	26

1.3.4.7 The Other	26
1.4 Postcolonial Indian Woman Literature.....	27
1.5 Women Writers of Indian Diaspora.....	30
1.6 Feminism: contextual framework	34
1.6.1 Feminism.....	34
1.6.2 Feminism in India.....	37
1.7 Feminist issues in Contemporary Women Writers of Indian Diaspora.....	39
1.8 Conclusion.....	42

Chapter two: When the Shadow is Condemned to Movement

2.1 Introduction.....	46
2.2 Locating Desai as Postcolonial Feminist Writer.....	47
2.2.1 Desai as Postcolonial Writer	47
2.2.2 The Inheritance of Loss.....	49
2.3 Gender.....	51
2.3.1 Social Construction Approach.....	52
2.3.2 Gender: Performative Approach.....	54
2.3.3 Sexuality	57
2.3.4 Queer theory.....	59
2.4 Melancholic Gender in Desai's Works.....	61
2.5 Masculinity Theorized.....	63
2.5.1 Masculinity.....	64
2.5.2 Hegemonic masculinity.....	66
2.5.3 Femininity.....	68
2.6 Masculinity in India.....	69
2.7 Masculinity in Crisis.....	72
2.8 Conclusion.....	73

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

3.1 Introduction.....	76
3.2 The Inheritance of Loss: a Brief Summary.....	77
3.3 The Novel's Main Characterization.....	79
3.3.1 The judge.....	79
3.3.2 Gyan.....	80
3.3.3 Biju	81
3.3.4 The Cook.....	81
3.3.5 Sai.....	83
3.4 Psychoanalytic Study of Male Characters.....	83
3.4.1 The Mimic Man.....	84
3.4.2 The Saying Not A Word Man.....	85
3.4.3 The Drama of Great Ambition.....	87
3.4.4 Courage vs Love.....	88
3.5 The Quest for masculinity	89
3.5.1 The Drama of Failed Masculinity	89
3.5.2 Male Characters' Awakening to Their Masculinities' Crisis	95
3.5.3 Male Characters' Quest For Masculinity.....	100
3.6 Conclusion.....	106
General Conclusion.....	107
Bibliography.....	113
Appendices	
Glossary	

GENERAL INTRODUCTION

General introduction

Woman has aroused literature and has been its key theme too. She, herself, is also a creator of literature. Women's presence in the literary world is unignorable. This is true of postcolonial Indian women literature in English also. The Indian women novel in English has assumed all kinds of colorful traditions of Indian society. It has developed into an aesthetic corpus encapsulating a diverse encompassing literary ethos.

Indian women writers aim at creating a space for Indian women. Their writings show a strong response to the issues of rape, oppression and gender inequality. Gender has engaged Indian English women writers in the fight against men's domination. The problem gender forms a major part in their writings. Kiran Desai is one of those novelists who make a bold move in the struggle of gender inequality.

After winning Man Booker Prize for her book *The Inheritance of Loss*, Kiran Desai creates for herself a new history. She has inherited the love of writing from her mother. However, her novels seem to be influenced by works of Naipaul, Narayan and Rushdie. Desai represents the contemporary voice of South Asian Anglophone fiction. She is much interested in elaborating Western influences on Indian writing practice, structure, and themes. She tackles the problems of colonial practices, illegal immigration, minorities, and man-women relationships.

The Inheritance of Loss describes the North-Eastern Indians' life during 1980's. It gives details of the development of many characters whose lives are interconnected with the history of India. Desai also touches the problems of a gradual acceptance in postcolonial Indian literature such as: colonization, caste, race and illegal immigration. Just above every contemporary issue, the novel is managed to explore with intimacy and insight the complexity of life, different histories, cultures and different structures of values.

The newness of this topic is said to be resided in the novel under study as a new strategy of women writers to recognize that the theme of the subjugated masculinities have

General introduction

considerably affected recent thinking about men. The concept of gender has also provoked reasoned debates from several directions. As we start asking ourselves what broader considerations these debates could give rise in public awareness about masculinity as a body of thought that helps understand gender identities.

In the view of the vastness of themes, this study considers the ways in which the writer gives voice to masculinity and inhabits it in her novel. Male characters are constructed to reflect her views on the role of race, colonization, class and illegal immigration in molding male psyche. In this sense, the present work primarily probes the following questions:

1. What are the strategies adopted by male characters in their quest for masculinity in Kiran Desai's *The Inheritance of Loss*?
2. How are masculinities constructed on the grounds of colonization, caste, ethnicity and illegal immigration?
3. What makes Kiran Desai's representation of masculinity different from the focalization of women issues?

To support the previous stated research questions, this research work is fuelled by the following hypotheses:

1. The quest for masculinity is manifested in *The Inheritance of Loss*'s male characters rebellion against all kind of oppressions. In their attempts at asserting their individualities, male characters develop precautionary strategies to employ a focus of exploring alternate means available of achieving a sense of masculinity.
2. Masculinities are constructed by the writer with different levels of anxiety according to the social and cultural dictum. Characters strongly put across their views about their masculinities with regard to their situations. Some of them seem to question their situations while others dare openly rebel at their imposed circumstances.

3. Kiran Desai has been continuously working for the complete emancipation of Indian women by projecting the ideas of liberating woman through self-realization. *The Inheritance of Loss*, however, seems to mark a radical shift in Kiran Desai examination. She turns attention to the personalities of male characters and particularly interests in how male characters feel and think about themselves as men.

By throwing more light on masculinity in Kiran Desai's *The Inheritance of Loss*, the present study is undertaken with the following objectives:

1. This work aims at studying Kiran Desai's *The Inheritance of Loss* and her treatment of male characters with a special focus on the gendered ways in which she viewed the effects of race, class and illegal Immigration as a new lived experience on the perception of masculinity.
2. The study also attempts to look at the emerging trends of postcolonialism and feminism in Indian literature such as the quest for identity and gender inequality.

Indian literature, today, has assumed larger significance than any time before. Indian literature is changing rapidly with world literatures. It is vast as it includes geniuses from both sexes in different regions.

Kiran Desai's *The Inheritance of Loss* represents many shades of modernism and feminism as it gives voice to the problems of: race, gender, globalization, man woman relationship and problems of illegal immigration. The novel also represents the productive thinking of a woman writer in voicing her characters' concerns. These concerns come under constant question due to the nature of their work, race, their new lived experience and the expectations associated with them.

Among those who have realized a work on the target writer, I mention those who consider the themes of migration, alienation, gender, separatism, hybridity – human, literary and cultural, multiculturalism and globalization. They, as well, praise the action of

General introduction

revolt as being the very adequate form of expressing the self and of getting control over their situations. Many research papers have been realized in this sense as the novel has been the object of analysis by many critical works such as: Jennie Andersson (2014), Oana Sabo (2012) *Disjunctions and Diaspora in Kiran Desai's The Inheritance of Loss*, Nilanshu Kumar Agarwal (2012) *Roman Critical Context on Kiran Desai's The Inheritance of Loss*. Spielman (2010) *Solid Knowledge and Contradictions in Kiran Desai's The Inheritance of Loss*, Sunita Sinha and Bryan Reynolds (2009) *Critical Responses to Kiran Desai*, Marie Nelson (2008) *Inescapable Past*.

The basis on which I selected Kiran Desai's *the inheritance of loss* is neither wholly scientific nor completely random, but consists quite simply in the study of women writing and Indian women fiction in particular. This gives me a fundamental impulsion to pursue my dream of a literary study. My interest in studying contemporary masculinities in Kiran Desai's *The Inheritance of Loss*, which describes female prospective about masculine spaces, is drawn quite heavily towards my intensive training in the theoretical framework of gender as a body of thoughts in feminism during my post-graduation training.

The need for such a study is proved by a number of important facts. At the outset, historians and scholars are agreed about the marked rareness of comprehensive studies on the postcolonial socio-political fiction. Secondly, the Indian English writers constructively engage debates over Indian experiences while rewriting of the history from their viewpoint.

The study evokes a number of feministic concerns. It is an attempt to examine Desai's representation of gender and masculinity in particular. It concentrates mainly on the representation of male characters in postcolonial milieu.

General introduction

On the whole, the present work is analytical in nature. It occupies mostly written materials of and on the selected writer. The critical materials like: books, journals, research papers, books review are to be collected and read thoroughly so the theme of questing for masculinity is understood specifically. In addition, interviews of the writer along with the views of leading critics and other authors writing about the same subject would be taken into consideration and such inputs would be utilized in completing the present work. At the same time, as pursuing this work, a careful psychoanalytical study is to be made as it looks upon the male characters of the novel under study. The researcher has also followed the library as a source for the research purpose and makes all positive efforts to analyse the subject matter in the perspective of feminist theory.

Desai is interested in elaborating gender related themes in her novel such as: masculinity, femininity, race, identity and East-West relationship. This work spreads across inter-disciplinary reference to sociology, history, and psychology. The study looks at a few specific rational issues raised by women writers including: women status globalisation, and cultural collisions.

This work is presented in three chapters. Written from a historical standpoint, the first chapter titled "*Solid Knowledge Took off and Vanished to the Moon*" explores the various milestones in postcolonial women literature. It tries to highlight the detailed design of the study comprising of a brief introduction on the various aspects of the study. It also covers post-independence Indian women writing written in English. Postcolonial theory and literature and Feminism have also been defined as an area of study in which the researcher distinctively examined different features and theorist of both of them.

The second chapter entitled "*When the Shadow is Condemned to Movement*" identifies Kiran Desai as an Indian feminist writer who investigates sensitive issues as that of gender. The study of gender incorporates into feminist stances making the point that feminist

General introduction

theories' contributions offer insights especially on the focus of masculinity in relation to femininity. In describing these insights, I assert the need to view masculinity as a product of social, cultural and psychological overlaps based on recent theories. In this chapter, I also deal with sexuality and queer theory to indicate the general approach as I look at masculinity.

The last chapter whose title is: "*The Price of Visibility in Woman's Imaginative Supremacy*" will be devoted on a detailed analysis of the sample novel. As far as the title of the novel denounces, this chapter will primarily tackle with the undertaken novel male characters that undergo mental conflict of varying intensity. Their states of mind push them to react in many ways. Various factors fuel their mental tensions in varying intensity. These mental conflicts are caused by the disturbance between the inner characters life and the external situation. Men characters of Desai suffer from these mental pains at various levels. They often come in clash with the outside life, with others at individual level, or with the society at large.

CHAPTER ONE

**SOLID KNOWLEDGE TOOK OFF AND
VANISHED TO THE MOON**

Chapter one: Solid knowledge took off and vanished to the moon

- 1.1 Introduction
- 1.2 Indian Woman Literature
 - 1.2.1 Indian Literature Written in English
 - 1.2.2 Indian Woman English Literature
- 1.3 Postcolonial Theory and Literature
 - 1.3.1 Postcolonial theory
 - 1.3.2 Postcolonial theorists
 - 1.3.2.1 Frantz Fanon (1925-1961)
 - 1.3.2.2 Edward Said (1935- 2003)
 - 1.3.2.3 Gayatri Chakravorty Spivak (1942-)
 - 1.3.2.4 Homi Bhabha (1949 -)
 - 1.3.3 Postcolonial literature
 - 1.3.4 Postcolonial literature's key concepts
 - 1.3.4.1 Colonialism
 - 1.3.4.2 Identity
 - 1.3.4.3 Hybridity
 - 1.3.4.4 Language
 - 1.3.4.5 Ambivalence
 - 1.3.4.6 Place and displacement
 - 1.3.4.7 The Other
- 1.4 Postcolonial Indian woman literature
- 1.5 Women writers of Indian diaspora
- 1.6 Feminism in India: contextual framework
 - 1.6.1 Feminism
 - 1.6.2 Feminism in India
- 1.7 Feminist issues in contemporary women writers of Indian diaspora
- 1.8 Conclusion

Chapter one: Solid Knowledge Took off and Vanished to the Moon

1.1 Introduction

In the modern era, culture has swiftly intertwined with disagreements. These disagreements fuel tensions over the cultural values at the global stage and create a paradigmatic shift in people's perception of the self, gender and identity. Scholars, In India, make an attempt to trace the construction of contemporary spheres on these issues within postcolonial woman fiction written in English. To study postcolonial texts, we need to understand how these texts can be a part of postcolonial project and how the postcolonial writers project the issues of postcolonial literature such as identity, displacement and gender.

By convention, postcolonial literature covers all works that have been influenced by the ways used by the colonizers to legitimize the imperial power and reinforce Western superiority over the colonised. In this chapter, the researcher puts focus on the various milestones in postcolonial Indian women literature in order to prepare the path for studying the dynamism of such young literature. It approaches to postcolonial women literature in general and in specific Indian diaspora's context. It tries to analyse a number of of the predominant concerns of Indian women novels and explore some problematic areas such as feminism and postcolonial theory.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

1.2 Indian Woman Literature

Indian novels written in English witnesses a new phase of development after the emergence of a growing body of fiction by women novelists. They constitute a sub-genre of Indian literature due to their thematic awareness. In Indian women novels, where characters' stories encounter the female expression, experiment the various shades of life in India and abroad.

1.2.1 Indian Literature Written in English

Indian English literature is an Indian literature of an English tongue. It originated from the British imperialism in India because "The British bestowed upon us the aspiration of creating literature in the English language"(Naik 1985: 19). Indian English literature includes works of writers from the Indian Diaspora which "often features diasporic subjects who cross these boundaries between cultures, and are often depicted as revolutionary, ground-breaking." (Srivastava 2008: 179). *'Travels of Dean Mahomet'* (1793) was the first book in English written by an Indian writer. The publication of this book marks the beginning of the history of Indian English literature.

India has been a colony of the British Empire for almost 200 years. The country possesses a sizeable number of people who speak English as either primary or secondary language of means of communication. Indian English literature has thus gained a higher position among the Indians. Moreover, English education affected the Indian cultural traditions. This leads to the appearance of new forms adapted from the west.

It is generally agreed that the novel is a literary form that can used for to explore the context of our time. Indian fictions written in English occupy an important place in the world literature due to its originality and its portrayal to life in India. Indian English

Chapter one: Solid Knowledge Took off and Vanished to the Moon

novelists give English local tone. They also inscribed cultural codes which are essentially Indian. The following lines from Kamala Das's poem *An Introduction* are a reflection to this fact:

.....The language I speak

Becomes mine, its distortions,

Its queerness

All mine, mine alone.

It is half English, half

Indian, funny perhaps, but it is honest.

(Das, 1965: 8)

Indian English Literature adopted an air of difference compared to the output of Indian literature written in other languages. Scholars have thus pored over the fact that Indian English literature is a result of a multilingual, multicultural blend. According to Bill Ashcroft et al (1995), the colonial language has provided an opportunity to approach world literature and exhibit a growing confidence in the authors' ways of reflecting realities. They write: "To name reality is therefore to exert power over it, simply because the dominant language becomes the way in which it is known". (283).

Writing in English has made Indian English literature a powerful element in postcolonial project. Indian English writers address the justifiable concerns over the continuing effects of the colonisation. The necessity to rely on English language to foreground Indian literature is also felt by the Indian philosopher Raja Rao. In his famous work *Kanthapura* (1989), he writes:

We are all instinctively bilingual, many of us writing in our own language and in English. We cannot write like the English. We should not. We cannot write

Chapter one: Solid Knowledge Took off and Vanished to the Moon

only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will some day prove to be as distinctive and colourful as the Irish or the American. Time alone will justify it.

(Preface)

The study of Anglo-Indian novels becomes an area of debating the colonial legacy. This is because such novels provide us with a wealth of information regarding the colonial period. The Indian English writers often highlight the politics of colonial domination. They document how the Indians responded to them. Their novels can also be seen as a major source of information on India.

1.2.2 Indian Woman English Literature

Women's writing is seen as a literature that is written by women, about women, and for women. Women writers have started questioning the stereotypical image constructed by men. They also work on redefining the concepts of freedom and creativity from the female point of view. In her influential book "*The Laugh of the Medusa*"(1980), Hélène Cixous urges women have to write about their conscious knowledge and desires:

Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies. Woman must put herself into the text as into the world and into history by her own movement.

(Cixous, 1980: 275)

Chapter one: Solid Knowledge Took off and Vanished to the Moon

Women's writings put much emphasis on queries of changing nature of the social and political life. Sue Kossew, in her book: *Writing Woman, Writing Place Contemporary Australian and South African fiction* (2004) remarks on this. When she writes:

What is important, then, about all the texts discussed is their engagement with contemporary dilemmas at a time when both nations are undergoing continuing processes of social and political change. It is in these women writers' texts that many of these current anxieties and desires are textualised, and this study provides a map of their writerly concerns.

(Kossew, 2004: 2)

The new position of woman in society is empowered in by the process of deconstructing attitudes created by patriarchy. Women writers have had to work to change the male's habit of thought toward women. They try to abandoning the transgressing fixed lines drawn by men's oppression that serve to fuel their anger against the politics of othering women.

During the colonial era, colonial educational policies supported gender inequality that was already in Indian society. They privileged the schooling of men to carry out their administrative policies. As a result, Indian women were deprived from attaining the same education as men, and therefore could not produce any literary works. After independence, the rapid turn of social change required Indian society to re-define the position of women in the herarchical order of society and castes.

As they provide a basis of a literary discussion, an upward gaze in Indian women writing has emerged. Indian women writers have unveiled the political, social and cultural crises in India. They also tackle the psychological and emotional dilemma experienced by

Chapter one: Solid Knowledge Took off and Vanished to the Moon

both men and women. Their efforts raised awareness towards the conventional themes of elaborated in Indian literature written in English.

With the second half of twentieth century the range of Indo-Anglian women's writers encompassed wide range of creative writings. They have created new site for their experiences as both women and writer. Their writings move onward from the Indian literary tradition. They investigate the psychological depth and project a careful examination of characters' psyche and aspiration.

Indian women writers develop a wide range of themes and trends related to the social evils (i.e. caste, gender inequality, poverty, education and corruption). Indian women novelists provide education, entertainment and enlightenment to its readers and reflect certain historical references to be studied or evaluated in new perspectives. Their writings also attempt to prove the point of feministic approaches. They reflect the inner dimension of individuals by combining the external and internal life.

1.3 Postcolonial Theory and Literature

By foregrounding a strong reaction to colonisation, postcolonial theory has radically changed attention toward the lasting effects of colonisation. It has paved ways for engaging new perspectives to literary production of the colonised.

1.3.1 Postcolonial Theory

Postcolonial theory is one of the widely debated theories of late. It is a platform of thoughts adopted by numerous theorists from the previously colonized nations to "explore the ways that representations and modes of perception are used as fundamental weapons of colonial power to keep colonized peoples subservient to colonial rule" (McLeod, 2000:17).

Chapter one: Solid Knowledge Took off and Vanished to the Moon

The term postcolonial refers to the “various cultural effects of colonization” (Ashcroft et al, 1995: 168) on societies that previously colonised. These effects continue to be felt because “the inequities of colonial rule have not been erased” (Loomba, 2005: 7). As "it has extended its concern into debates concerning multiculturalism, diaspora, racism and ethnicity as the mass migrations in the postwar period by formerly colonized peoples" (Childs and Fowler, 2006: 185) the theory was, and still is, at the core of many academic and degree courses. It is also "used to cover all the culture affected by the imperial process from the moment of colonization to the present day.” (Bill Ashcroft et al, 1995: 2) It, therefore, "recognizes both historical continuity and change"(McLeod, 2000: 33) in the attitudes about colonised nations. Postcolonial theorists develop many strategies to "examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world" (Makaryk, 1993: 155). In that sense, postcolonialism is the exploration of the effects of colonisation on the colonized.

Postcolonial studies have raised a number of political questions. It draws upon scholars to explore new ideas. Unsurprisingly, the literature produced during the colonial era was provoked by intellectuals of postcolonial countries such as: Fanon, Spivak, Edward Said, and Bhabha to record the distortion of reality drawn by the colonial writers. Postcolonial Studies enjoy an extraordinary fame in the 1970's after the publication of Edward Said's book *Orientalism* (1978). It is the book "which constituted the Orient in the consciousness of the west offers an influential analysis of how the world was constructed in the European mind." (Ashcroft et al, 1995: 165) In this regard, Said demonstrated that the Western image of the East was painted from the colonialist subjective point of view.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

In this thorough reconsideration of Said's perspective, Boehmer (2005) argues that "Orientalism in Said's interpretation is the body of knowledge on the basis of which Europe developed an image of the East to accompany and justify its territorial accumulations."(48). Hence, there is much to say about postcolonial theorist's legacy and of their advocacy. They questioned patterns of misrepresentation of the non-western world and explore the ongoing relationships between east and west, colonizer and colonized, white and black, and indigenous and colonial societies. They "examined the ways in which colonial discourse operated as an instrument of power, initiated what came to be known as colonial discourse theory, that theory which, in the 1980's, saw colonial discourse as its field of study."(Ashcroft et al, 1995: 39)

1.3.2 Postcolonial Theorists

Frantz Fanon, Edward Said, Homi Bhabha and Gayathri Spivak are the names that are often mentioned in postcolonial studies. They contribute enormously to postcolonial theory and their works form the basis on which the theory has emerged.

1.3.2.1 Frantz Fanon (1925-1961)

Frantz Fanon is the postcolonial writer whose name is often associated with the process of decolonisation. Albert Memmi considers him as "A prophet of the Third World, a romantic hero of decolonization" (quoted in Loomba, 2005: 123). Fanon was the student of Aime Cesaire; the great poet and Marxist politician. He studied medicine and psychiatry in France where Lacan was one of his teachers. Fanon's works: *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1965) are a remarkable analysis of the effect of Europeans imperial power.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

To talk about Fanon's contribution to postcolonial theory, Rabaka Reiland (2010) refers to Fanonism as a set of critiques to the colonial features. She argues;

When Fanon's critiques of racism, sexism, colonialism, capitalism, and humanism are brought into the ever-widening orbit of Africana critical theory, which is to say that when Fanon's discourse on white supremacy, patriarchy, racial colonization, racial violence, racial exploitation, racial oppression, and what it means to really and truly be and become "human"—though thoroughly racialized and colonized—are analyzed for their contribution to the deepening and ongoing development of the Africana tradition of critical theory, something unprecedented in the annals of Africana intellectual history happens: five distinct forms of Fanonism emerge.

(Reiland, 2010: 2)

Fanon believed that black people had accepted to be inferior. He questions white men who consider themselves superior to black men and blames black men of proving the superiority of Western culture.

Fanon shared the move of educated Africans and encouraged the validation of the African culture and civilization. He believed that such restoration of the past would allow the Africans to live free from European rule. He negated the Western stereotypical image that legitimates the incapability of the Africans.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

1.3.2.2 Edward Said (1935- 2003)

The literary and cultural critic Edward Said focused on the portrayals of Orient. *Orientalism* (1978) is Said's most influential and much controversial work. Ashcroft and Ahluwalia (2001) argue that Said's works are considered as a canonical event. As he

has crossed the apparent divide between academic scholarship and public recognition. This accolade reflects his impact on the contemporary cultural terrain, but it also demonstrates how relevant the concept of worldliness has become to our consideration of creative and intellectual work. (137)

Said has pointed out that "language and literature together implicated in constructing the binary of a European self and non-European Other, which is a part of the creation of colonial authority." (Quoted in Looma, 2005: 66) He also offers a number of insights into Europe's special ways of representing the non-west lands.

Orientalists' views challenged the false belief on that the contemporary oriental societies could be civilized only when they adopted the European mode of life. Said's *Orientalism* unveils Western control. He views *Orientalism* as a set of procedures shaped Orient. This discourse was systematically utilized by the Europeans during and after the colonisation of the Orient.

1.3.2.3 Gayatri Chakravorty Spivak (1942-)

Gayatri Spivak is a leading theorist in postcolonial theory. She was born in Calcutta (India) and got her B.A. from the Calcutta University. She went to the United States and got her M.A. and Ph.D in English literature at Cornell University, where Paul De Man was

Chapter one: Solid Knowledge Took off and Vanished to the Moon

one of her teachers. She taught at various American universities, including the University of Texas, the university of Pittsburgh, and Columbia University.

Spivak is feminist and Marxist writer. She links postcolonialism and feminism by highlighting the double burden of women. Spivak's critical views "encompass a range of theoretical interests, including Marxism, feminism, deconstruction, postcolonial theory and cutting-edge work on globalisation." (Morton 2003:1).

The publication of her essay "Can the Subaltern Speak?" creates a history for her. Spivak concerns herself with the process of othering people. This process is seen by her as the cause of the subalterns' tragedy. As postcolonial theorists, Spivak views Postcolonial theory as a site for colonised people to negotiate their rights. She looks at the postcolonial history as new era that could hold positive change for postcolonial countries.

1.3.2.4 Homi Bhabha (1949 -)

David Huddart, in his book titled *Homi K. Bhabha* (2006), states:" Although many of his most influential writings were originally published during the 1980s, Bhabha is very much a thinker for the twenty-first century."(2) Bhabha's contribution is acknowledged by modern critics all over the world. He investigated the dilemma of postcolonial people whose culture is affected by the colonial discourses.

He is influenced by Derrida's works that examine the binary structure created by Western thoughts. Bhabha tries to deconstruct dichotomies such as: West and the Orient, the colonizer and the colonized, the oppressor and the oppressed, and the self and the other. Bhabha also employs Mikhail Bakhtin literary theory in his examination to the relationship

Chapter one: Solid Knowledge Took off and Vanished to the Moon

between these dichotomies. Bhabha, like other theorists, shows strong support to way used by postcolonial writers to deconstruct the colonial habit of thought.

1.3.3 Postcolonial Literature

Communities of the formerly colonized countries have responded to the sense of cultural alienation to colonial domination. Such reaction is manifested in the form of literature that "was both a consequence of and reaction to the European imperial process"(Tiffin, 1988: 23). Postcolonial literature has therefore an anti-colonial and anti-imperialist tendency. These writings reflect the breadth of fierce resistance to the colonial discourse and "undercut thematically and formally the discourses which supported colonization - the myths of power, the race classifications and the imagery of subordination" (Boehemer, 2005: 3). Postcolonial literature is then the body of writing that encourages rethinking the question of power in the colonial history and explores the possibility of subaltern others to transform themselves into subjects of their own. It also calls to examine the relationship between the West and Orient is viewed.

With reference to Ashcroft et al (1995), post-colonial literature includes all literatures "affected by the colonial process from the moment of colonization to the present day" (2). This is because we still admit the constant effects of colonial practices, as well as the changing forms of representation embedded during and after colonial era. In response to such representation, "many authors had made explicit their concern to correct the misrepresentations of their culture and history which were produced by, and in turn helped to produce, colonial attitudes. (Chew and Richards, 2010: 56). It is no wonder that a striking task of postcolonial writers is to know how to negotiate the colonial power and rework them for their own purposes. In this regard, Postcolonial writers offer interpretation

Chapter one: Solid Knowledge Took off and Vanished to the Moon

and alternative construction of the previously constructed self and other. They reconstitute their culture and history with the spirit of assertion, independence, leadership and intellectual strength.

The commitment of postcolonial writers to their inborn culture involves a conscious choice to place enough tactical pressure to persuade their reader to re-examine social realities. In doing so, postcolonial writers describe a wide array of experiences and preoccupied themselves with themes and issues that are basically central to their existence such as: the conflicts between tradition and modernity, migration, resistance, representation, difference, race, gender, place and responses to colonialism. Hence, people's quest for cultural identity is clearly seen in the work of those postcolonial writers who "focused on reconstituting from the position of their historical, racial, or metaphysical difference a cultural identity which had been damaged by the colonial experience".(Boehmer, 2005: 177)

Postcolonial novel contains "a diversity of individual voices, artistically organized"(Bakhtin, 1981: 262). These voices represent different ideological positions of postcolonial writers whose attempt is to interrogate the misrepresentations of colonial ideology. Modern postcolonial writers' interpretation of the colonial history has been seen by many critics as a process of writing back. They are involved in bringing the lost history back in which the subjugated assert themselves and move towards a new direction that supports their new cultural, social and literary agenda.

Postcolonial literature set its own form, structure, syntax and style to give a deep analysis of the psychological effects on the colonized. Postcolonial writers therefore have an outlook that is always constructive and purposeful in tracing a psychological development of their characters within the postcolonial context. They experienced a

Chapter one: Solid Knowledge Took off and Vanished to the Moon

renewed sense of freedom in purposing their writings to challenge the states of consciousness encouraged by the colonial experience which had modified not only physical realities of life, but also internal modes of the psyche of the marginalised.

1.3.4 Postcolonial Literature's Key Concepts

When viewed within the scope of the postcolonial literature, the concepts I will be looking at are those which demonstrate their relevance in studying postcolonial texts. Many of these concepts overlap and interweave in one another and therefore treated as separate entities.

1.3.4.1 Colonialism

Colonialism is defined as a process of establishing power and hegemony. However, the problem in defining colonialism arises when compared to imperialism. It is relevant to point out the difference between colonialism and imperialism, two concepts commonly mixed up. As stated by Childs and Williams (1997), a clear distinction must be drawn between imperialism and colonialism as they represent two different methods of exercising power. They describe imperialism as follows; "The extension and expansion of trade and commerce under the protection of political, legal, and military controls"(227), while colonialism they refer to as the process of "the settling of communities from one country in another, usually in a conquered territory". (Ibid) Colonialism is a common feature in history. It created a violent reaction from the colonized who charged with the rhetoric of independence and the self assertion.

1.3.4.2 Identity

One's identity is term that is commonly used in postcolonial literary as well as theory. The word identity "reflects the notion that one can know who someone really is. In the second view, identity is seen as acquired through socialisation or the internalisation of imposed social roles. (Code, 2000: 277) It is associated with the sense of belonging which is shared by social group's members. However, the formation of one's identity is always controversial because not all individuals share the same degree of commitment to same characteristics, values and beliefs.

Within the context of postcolonial literature, identity requires a special examination. The identity of a person shapes during his life and is influenced by the life circumstances.

The influential post-colonial theorist Homi Bhabha's target is mainly how ambivalence, mimicry and hybridity relate to what he refers to as the colonial identity. Bhabha shows a strong opposition to the acclaimed post-colonial theorists and author of *Orientalism*, Said, whose focus is on the disparities between the colonizer and the colonized. Rather, Bhabha explores the points of similarity between the two. He argues that the white is constructed as being the oppressor and the non white as the subjugated. The crash of cultures affects both parties. According to Bhabha the identity both the colonizers and the colonized has become ambivalent. He argues that the identity of the coloniser "provoke a feeling of disturbance, synonymous to a "nervous condition" and the uncanny state of ambivalence; a state of mind that he argues to be the place in where the hybrid identity comes into existence." (Childs and Williams, 1997:123)

Chapter one: Solid Knowledge Took off and Vanished to the Moon

1.3.4.3 Hybridity

The word has become a cultural subject closely associated with Homi Bhabha. It is more commonly used to describe the in-betweenness of two different cultures. The influence of colonizing culture during the colonial period had a great impact on both the colonized and the colonizing cultures. In the work *Post-Colonial Studies: The Key Concepts* (2000), Ashcroft et al. distinguish various types of hybridity when they write: “Hybridization takes many forms: linguistic, cultural, political, racial, etc.” (118) The term of hybridity coined in its modern meaning by Homi K. (1980). It has become fundamental part foundational in the development of Postcolonial Studies but opens up to stringent critiques.

Hybridity refers to the experience that is shared by colonized and the colonizers. People who live between two cultures find it difficult to belong to either culture. This is what Bhabha refers to as "a Third Space". This Third Space, according to Childs and Fowler (2006) what:

Allows us to conceive of the identities of cultures in terms that transcend the binary dialectic between ‘us/them’, ‘insider/outsider’, ‘inclusion/exclusion’. It also enables discussion of cultural difference in terms that do not exoticize it for in such exoticism Bhabha detects an Othering principle that distances difference and disavows the constitution of the Self by the Other.

(Childs and Fowler, 2006: 112)

The term hybridity is a controversial term in postcolonial criticism. Homi Bhabha is the leading critic who has tried to emphasize the hybrid identity of the colonized.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

1.3.4.4 Language

Language has become a central concept in post-colonial theory. Simon During argues that " language to be an extremely important feature of a person`s identity, revealing much information about a person. If the language embodied in a person`s identity evaporates, a conflicting sense of identity will reveal itself." (quoted in Childs and Williams, 1997:193) By adapting to a foreign language, issues of identity will automatically arise: "In both literature and politics the post-colonial drive towards identity centers around language ... For the postcolonial to speak or write in the imperial tongues is to call forth a problem of identity, to be thrown into mimicry and ambivalence."(Ibid)

In the colonial era, colonizers deprived the natives from their right to speak their language and imposed their language on them. Many writers, who are forced to study under colonization, felt humiliated for speaking their native language. In response to this situation, postcolonial including Ngugi wa Thiong'o invited people to promote their original languages. Other writers like Chinua Achebe see the colonial language as a more practical choice to enhance inter-nation communication adapted it in innovative literary works.

1.3.4.5 Ambivalence

The postcolonial conditions force society to adopt new way of life. People need to find a way to adapt their values. It is easy, then, for a person to become emotionally confused as they adjust to the new cultural conditions. The term "Ambivalence" is pivotal in Bhabha's theory. According to Ashcroft, Griffiths and Tiffin (2000), ambivalence "disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer."(10) It explains the problem caused in the different cultures

Chapter one: Solid Knowledge Took off and Vanished to the Moon

where Western culture's values are considered superior to native one. It is in this disturbed bond between Western and the indigenous cultures where the ambivalence is emerged.

1.3.4.6 Place/Displacement

The concern with identity continues to claim space in studying of place and displacement. The crisis of identity is caused by the sense of being displaced which is the result of the contact with unfamiliar place. It is "the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place." (Ashcroft et al., 2000: 8) In post-colonial theory, the word 'place' refers to the in-between-place where the individual feels that his/herself caught between two places. It also describes the void between place and language.

The lack of contact with the unfamiliar surroundings leads to a serious sense of alienation. The feeling of alienation shapes the way in which the colonized behaves in the meeting with the coloniser could be "compared to the feeling of displacement which characterizes the colonizer`s encounter with the wilderness of the 'uncivilized' world." (Ibid, 23-24) The imposition of the language of a coloniser enslaves displaced individuals. Their language has been rendered unprivileged in the alien land. This situation created a gap between both cultures.

1.3.4.7 The Other

The 'other' responds to the need of creating a space between the self and the other that doesn't fit the norms. As stated by Ashcroft et al.: "The existence of others is crucial in defining what is "normal" and in locating one`s own place in the world." (Ashcroft et al. 2000: 154) The Empire established a systematic segregation between the colonizer and the colonized and sticks all what is uncivilized to the other. Othering is a system of creating

Chapter one: Solid Knowledge Took off and Vanished to the Moon

identities by subjecting others. The other always adopts self negation politics that leads to the destruction of the self. The racial, geographic, ethnic, economic or ideological differences contribute to the denial of the other.

1.4 Postcolonial Indian Woman Literature

It was only after independence that they could make their contribution to Indian English fiction felt. This epoch has brought a number of famous women writers with a typical feminine sensibility. It is through the eyes of these women writers that readers can see a different world as they write of life as affecting women. They write about psychological dilemma faced by individuals in the Indian set up. Postcolonial Indian women writers have made human relationship their main fictional concern. Characters' emotional journey attracts them and the sense of insecurity which caused traumatic and psychic experiences due to the collapse of value-system are craftily depicted in their works.

In the novels of Indian women writers as Anita Desai and Shashi Deshpande Arundhati Roy, women characters are traditional in their way of living but modern in their outlook. They are depicted as awakening individuals to challenge the dominance of the conventional social fabric which worked on deepening their vulnerability. Indian women writers have the same thematic concerns of that of other Indian writers but their treatments to postcolonial issues are purely their own. Despite the fact that "in many countries women writers have encountered great difficulties when trying to address issues of sexuality, gender oppression and inequality"(Falck et al. 2008: 165), Indian women novelists are still remains optimistic in picturing cultural and social realities in India. They are specialized in forecasting, with an accuracy of observation, the image of Indian women under the

Chapter one: Solid Knowledge Took off and Vanished to the Moon

pressure of critical human situations and emotional relationships. Their attention is focused on women suffering in the complex cultural stresses. They also concerned with ways in which class, race and gender are constructed through language that subverts the dominant values of the society.

Further, Postcolonial Indian women's writing raises issues of representation, patriarchy, cultural clashes, othering, hegemony, hybridity and difference. These are particularly important in the analysis of postcolonial texts themselves. Indian women's quest for individual identity has not been open-mindedly accepted in Indian social life, but the gradual loss of Indian female's self is openly felt because the exploitation of the female body has become problematic area in postcolonial Indian women writing. The output of postcolonial Indian women literature mapped out strategies for a "reconstruction of what colonialism meant for women versus men—sexual politics and colonization of female bodies." (Katrak, 2006: 22). The experience of Indian Women who" were, as it is called, doubly or triply marginalized. That is to say, they were disadvantaged on the grounds not only of gender but also of race, social class, and, in some cases, religion and caste (Boehmer, 2005: 216) is still at central theme in the writing of most contemporary Indian women authors. Their writings tend to be gaining more acclaim abroad than in their home countries as the way in which they fabricate characters reveals a much wider perspective.

In India, women have been treated as other by men. This problem is at one specific to feminist concerns as well as more general problems concerning gender inequality, race, cultural clashes and economic and social imbalance as well. The contribution of Indian women writers is to make women needs visible. Increasingly today, they work underrate and devalue the constructed myth of man's superiority through bringing new modes of

Chapter one: Solid Knowledge Took off and Vanished to the Moon

thinking over women issues in contemporary sphere. Their reference to such strategy is always intended to imply that they don't passively reflect the world but actively interrogated it.

Postcolonial Indian women writers are drawing up a strategy for promoting their writings as objective, universal and rational. Indian women writers find a psychic space for themselves and for their characters. This idea is clearly observed in the words of Bedjaoui as she states:

Indian woman's writing involves both a feminized awareness of gender identity and the social context which historically and traditionally had enclosed the life of the female subject. In the works of these women writers, woman's experience in the Indian family and receiving society has been rather one of friction and disjunction. On the level of fictional representation, Indian women writers have reshaped their ethnicity to adjust to the changing needs of women.

(Bedjaoui, 2009: 42)

Indian women writers participate in the ongoing process of promoting their native cultures. They show commitment to their Indianness which "becomes a matter of subjective perception and a desire for authenticity"(Maver, 2009: 80). Interests in Indian women literature can be found in varying ways across postcolonial studies. Indian women literature has become a site of a most provocative and challenging area to examine the effects of colonialism on postcolonial societies in general and women in particular from the point of view of women.

1.5 Women Writers of Indian Diaspora

Diaspora has become a fancy word in many fields including literature. Writers of diasporic literatures usually put across their ambivalence which questions their identity. In her book, Kezia Page (2011) writes: "The concept of diaspora as used in postcolonial discourse has garnered a recognizable set of discourses intended to mark a distinct shift in the way issues of belonging and citizenship are understood." (2). The term has historically been associated with the Ancient Greeks who have moved away from their land for the purpose of trade and business. Indian writers who spread across the world are authors of the process of writing back to the Indian centre. The sense of belonging to their native culture has greatly affected the output of their writing.

Diaspora women literature is born of expansion of the postcolonial feminist thoughts. The common area of struggle between postcolonial writers and diasporic writers can be found in the revitalization of the indigenous culture in the face of colonial hegemony. The colonial past still lingers as a historical load on the formerly colonised people. Much of the diasporic writings have therefore independent beliefs. They find it vital to reconstruct an alternative identity to experience a complete autonomy in mirroring realities. The need to increase indigenous people's autonomy is also felt by women writers of Indian diaspora.

Being influenced by Western writers, women writers of Indian diaspora contributed to the pole of Indian English literature. Their quest for the emancipation of Indian women gradually gained them worldwide recognition and improved their long-term outlook. As Pathak (2008), et al point out: "Female writers of the Indian Diaspora too have carved a niche for themselves." (Preface) Indian woman, whose roles have drawn from patriarchy, is getting more powerful to face oppressions. But, at the same time, she fails to reject totally her social and cultural background. For women writers of Indian diaspora, the main ground

Chapter one: Solid Knowledge Took off and Vanished to the Moon

has been set to study the self in the modern conditions. They seek modernity and in the same time feel bound to their roots. As a result, they find themselves in a jarring position.

Indian women diasporic literature raises a number of issues such as: tensions between the host country and the motherland. It foregrounds the cultural struggles that are associated with migration and exile. But "More importantly perhaps, diasporic writing, in its crossing of borders, opens up the horizon of place" (Ashcroft et al, 1995: 218). Yet, a scrupulous attention has been made to the emergence of new modes of novelistic use of time and space in Indian women diasporic writing. Women writers like: Kamala Markandaya, Nayantara Sahgal, Anita Desai and Shashi Deshpande Arundhati Roy, Kiran Desai, Bharati Mukherjee and Chitra Banerjee have nostalgic connection with the their motherland. They add new values to the indigenous culture. To such an extent, they reconcile themselves to the rigidity of traditions and carve out their own identity as new women living within the ambit of tradition. Indeed, they try to maintain their ethnic, religious and cultural identities, but sustain the desire to return to their homelands.

Indian diaspora Women writers are upon the experience of both women and men. But the vividity in portraying gender covers the various shades of women's life abroad. They portray mostly the issue of identity of Indian migrants in the host land. As they view gender from a woman's point of view, Indian women writers widen the human experiences from different dimensions. Speaking about gender portrayals in diasporic literature, Ponzanesi Sandra in her book *Paradoxes of Postcolonial Culture Contemporary Women Writers of the Indian and Afro-Italian Diaspora* (2004) notes,

The notion of diaspora does not do away with gender inequalities. On the contrary, it makes them more acute and urgent since women must negotiate the

Chapter one: Solid Knowledge Took off and Vanished to the Moon

conflicting politics of home and abroad, of tradition and emancipation, and of ethnic belonging and metropolitan fusion (xv).

Striving for sexual identity, characters of Indian women writers present the dilemma of the modern woman. It is in understanding the inherent preoccupation with gender issues that a renewed sense of purpose in their feminist struggle has come to fore. A new class of women writers of Indian diaspora, whose writing is really a testimony to the feminist thinking about: human relations, a new type of psychology and morality, has arisen from the ashes of the traditional ways of writing about women. With the help of the works of feminist thinkers such as Virginia Woolf, Susan Gubar, Sandra Gilbert, Juliet Mitchell, Luce Irigaray, Helen Cixous and Julia Kristeva, women writers of Indian diaspora voice a strong opposition to inherent social constructs which impose rigid standards and restraints on Indian women. They make new adjustments for Indian women to create an alternative self in new surroundings.

Indian women novelists encounter new set of values enable them to look nostalgically at native culture and objectively at the one they seek to integrate into. A migrant, whose situation has predominantly examined in the works of many Indian women writers, has to go through many upheavals and defines his identity in new perspective. For the diaspora the lost space has been a utopia, paradise, warm and dream while the host land gives them the status of a guest and never feel like a natural citizens. Diaspora has created an inevitable situation to which migrant can escape the status of the 'other'. The challenge is to adapt native identity in order to join the mainstream.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

Rushdie refers to the diaspora as 'translated' men, a fact which affects the relationship of the diaspora with the history, homeland and self. In *Imaginary Homelands* (1991), he writes:

What does it mean to be 'Indian' outside India? How can culture be preserved without being ossified? How should we discuss the need for change within ourselves and our community without seeing to play into the hand of our racial enemies?... These questions are all a single essential question: How are we to live in the world?

(Rushdie, 1991: 17-18)

In the present age, Ignored and marginalized Indian migrants have gained a central position in diasporic writing. Indian Diaspora is becoming a standard component in any one of the above kinds of contemporary societies. However, it is necessary for a multicultural society to find "ways of developing a strong sense of mutual commitment and common belonging without insisting upon a shared comprehensive national culture and the concomitant uniformity of values, ideals and ways of organizing significant social relations" (Parekh at <http://kvc.tninbuza.nl>). The mental as well as the geographical displacement of migrants dislocate their social and cultural position although they still attached to the cultural patterns from which have emerged. The phenomenon of Indian migration took a new turn with the migration of the Indian professionals to the developed nations i.e. Britain, Canada and United States in the post 1960s.

1.6 Feminism: contextual framework

Indian literature has been an area where everyone can engage in direct dialogue with new perspectives. It is, in fact, an invention of the modern education which revolutionized Indian society and feed individuality among the Indians. The western bearing equipped writers of Indian diaspora to demonstrate their vigor to take foreign values. Their sensibilities are unique, subtle and deep for feminist writers to look into. Indian English women novelists worked to unveil the feminine psyche despite difficulties shown by society. The massive output of the diasporic women writers offers an opportunity for feminist studies. Breaking boundaries of middle-class family experiences, these writers have experimented with the novelty of Indian culture and experience of Indian identity in the context of immigration and multiculturalization across the world.

Their cultural encounters have a direct impact on their strategy in deconstructing Western attitudes toward Indian culture. Their experiences contribute to the enduring process of emancipating Indian women. Literature, as a creative art, is advantageous to a grasp movements of such commitment to efforts made to grant women the status they deserve. Feminism has been well acknowledged among Indian women writers as they cannot stay unconcerned with Indian women suffering. Feminism, in India, is then a spectrum of many colours and shades of efforts of feminizing the world.

1.6.1 Feminism

Fundamentally, Feminism is a western concept. This term is also taken from French term "feminist" which was used regularly in English. It has been articulated differently in different parts of the world including India by different people especially women depending upon their level education, background and consciousness.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

The term "Feminism" was coined by Alexander Dumas in 1872 in a leaflet *L'homme femme*. He used it to describe the emerging of women's movement for a belief in and support of equal rights based on the idea of the equality of sexes and rights. It is an attempt to understand woman from the woman's point of view and redefine the politics of power based on gender, gender, class, caste and race. Women's marginality is targeted by a number of feminist writers. They "still debate long and hard over what should constitute feminist sexual politics." (Hadjipavlou, 2010: 112)

Feminism in Literature aims at interrogating patriarchy and the social mindset in both men and women which upholds sexual inequality. The feminist thoughts of are clearly expressed in Peter Barry's *Beginning theory: An introduction to literary and cultural theory* (2002) as he states: "It explores the nature of female world and outlook, and restructures the lost or suppressed records of female experience" (122). Feminist writers had to confront with the complete disregard with women needs. The need for a reexamination of the ways of exercising social power over gender roles introduces another way of viewing women based on the abolition of social distinction related to any coding of gender differences. This new spotlight on gender represents the next step in the evolution of feminism among scholars and writers as well. Feminism is a kind of social and political doctrines intended to establish equality in a political, cultural, legal rights and security for women. Women fight for emancipation and liberation from all kinds of oppression. Feminism seeks to "draw attention to the unequal distribution of rights and entitlements in society such as the under-representation of women in business, politics, certain professions and public life" (Hadjipavlou, 2010: 22). In this sense, Feminism is a socio-cultural movement that seeks to secure a complete equality for women with men. It originated in Europe and gradually emerged to become a worldwide cultural and political movement.

Chapter one: Solid Knowledge Took off and Vanished to the Moon

The changes in the meaning of term feminism have been determined by the genesis of various branches of feminist studies. Definitions of feminism are often followed by an explication of different kinds of feminist criticism and feminist approaches like liberal feminism, radical feminism and black feminism.

The history of feminism is divided into three major periods which have been termed by scholars as "Three Waves". First wave was located "in the establishment of women's movements in the mid-nineteenth century when the focus was on campaigns for female suffrage" (Hadjipavlou, 2010: 26). The movement was motivated by women of different backgrounds. These women campaigned for suffrage and fought for their rights without relying on political parties. The second wave of feminism was emerged in 1960s. Women's Liberation Movement of this period grew out as the wide-spread protests by blacks and women in the USA and France in particular. The publication of numerous oeuvres such as: Simone de Beauvoir's *The Second Sex* (1949), Betty Frieden's *The Feminine Mystique* (1963), Kate Millet's *Sexual Politics* (1969) raised campaign against the secondary role of women.

Women straggle "may have turned to ideologies of domestic feminism in an effort to create economies of meaning for the privatized world of women's work, giving a cultural presence to what was unvalued and invisible in the public sphere.(Hart et al, 2006: 223). The main focus of second wave feminism was directed more towards the reproduction of women's experience and sexuality. Moreover, different issues like: biology, experience, discourse, the unconscious, and social and economic conditions consumed the bulk concentration of second wave feminists who were acting upon changing women's reality.

The term 'feminism' is turned into 'feminisms' consequently similar patterns of feminism from different cultures came into existence. This can probably be called as

Chapter one: Solid Knowledge Took off and Vanished to the Moon

Third-wave feminism which "still concerned with many of the same problems as their predecessors, but now wishing to work from within the political and legal establishments rather than criticizing them from the outside."(Bomarito, Hunter, 2006: 346) The early proponents of feminist theories were from the West. Although "Feminism is regarded as "western" and irrelevant for third world contexts" (Katrak 2006: 16), women of other races have grouped alternative feminisms.

1.6.2 Feminism in India

Indian women struggle to adjust gender relationships in the family itself, for gender oppression is still a fundamental issue in their daily life. Their identity is constructed through challenge, i.e. transgression of Hindu patriarchal culture which legitimates gender inequality. The emergence of feminism has therefore witnessed the response of Indian society which has not yet ready to embrace such movement for a variety of reasons. The nature of the Indian society is basically traditional. It has assumed a set of shared values and conflicts which rooted in gender inequality. Feminism extends far beyond securing women rights in Indian society and gains them prestige and high visibility. It has influenced thinking and offered a systematic way of examining social issues and providing recommendations for change.

Feminists' claim that the emergence of Feminism in Indian is affected by Gandhi's philosophy raised the question of compatibility western feminism. According to Tamsin Bradley (2011), they "seek inspiration in the Indian-rooted ideas of Gandhi. Many people still find Gandhi's philosophy relevant because he sought to shape a society that would allow each person to express his or her identify free from the political and cultural impositions of others."(163-164) Violence against women in India is recognized as a

Chapter one: Solid Knowledge Took off and Vanished to the Moon

serious problem. It seems to be treated more seriously by feminist associations and by the police. Indian women learned to that they are defying cultural norms and traditions that reinforce women's subordination.

Indian women joined the ongoing movements that take up issues such as rape and focused on violence against women. They question the patriarchal habit of thought towards women's roles. They have become independent in respect of their reproductive right.

Women writers of Indian diaspora well integrated into woman's movement. Increasingly, they are becoming aware of the woman's question in Indian and abroad. With their works, Feminism, in India, has gone beyond the western feminism as they present different picture of women journey to gain an equal opportunities with men. Women writers possess a unique opportunity to observe the problems faced by Indian women. At this juncture, they acquainted themselves with the feminist thought and approaches" to speak on behalf of "authentic" Indian women, who presumably endorse every feature of their culture, no matter how harmful to women." (Tong, 2009: 229) The output of women writers of Indian diaspora has become one of the important tools to explore various issues related to identity, representation and memory.

They make effort to awaken women from their passive existence and urge them to break the walls of social and cultural oppression. They also provide their readers with sufficient women protagonists who can be successfully emulated in the real life. They, thus, sow the seeds of great cultural change. The emergence of feminism was an interesting step forward toward against the subjugation of Indian women. Unsurprisingly, feminism has attracted Indian women being both liberating and stimulating. Male power embodied in the universal institution of patriarchy includes the marginalization of women. Laying aside

Chapter one: Solid Knowledge Took off and Vanished to the Moon

problems of analysis and classification, feminism stands against the oppression of all women across time and cultures.

Indian feminism created its own brand of liberating woman to solve the issues before Indian women. It tries to find a place within the community and family relations in which women can seek for an identity within the circle of family and society. This is a feature unique to Indian feminism in which Indian women can find site to negotiate their right for liberation at home and abroad.

1.7 Feminist Issues in Contemporary Women Writers of Indian

Diaspora

In the modern women writing of Indian Diaspora, the cultural inheritance embedded with patriarchal subjugation is carefully examined in the attempts of liberating women. In this case, the mobility of women writers has to be read as decolonizing attempts on the one hand and as a cultural engagement on the other. Thus, Indian Women writers negotiate with the changing status of women in the context of tradition that binds, and individuality that defies. Their preoccupation is to study the situation of modern Indian women as well as men as they are caught up in social and cultural encounters.

In *Indian Feminisms: Law, Patriarchies and Violence in India* (2007), Gangoli states: "There is, however, a strong need to problematise the community, as feminists have done with the state, and to look at the status of women – and men – within the community". (124) Western education loaded them with new values like: individuality, freedom and feminist thoughts. These values question Indian women's perception of their identity both at homeland and abroad. The diasporic and feminist stances depicted by these women writers represent their own experiences. Through their works, they draw up strategies of

Chapter one: Solid Knowledge Took off and Vanished to the Moon

survival in a multicultural environment. The issues of identity crisis and cultural clashes have already been explored vastly.

When talking about Women writers of Indian diaspora, Bedjaoui (2010) says, "[...] despite achieving literary success in the west, they are compelled to play an ambivalent role of preservers of their culture and at the same time being agents of change" (29). These immigrant writers also discuss the contemporary sphere on the individuals in multicultural societies. Their dilemma of choice of appropriating changes in native cultures invites a willing to forge new identities. This indicates that the global changes taking place in culture raised the issues of identity which first change to hybrid then to globalised identity. To save their identity, the diasporic women writers work as the "privileged native informers" (Spivak, 1997: 256). But they are often criticized for having lost touch with reality so that they can cater to the needs of the market forces and policies of writing. It is an acknowledged fact that without their nostalgia and receding memory it is impossible for them to recapitulate the lost homeland.

The questions of identity, migration, displacement and gender are a much relevant issues in postcolonial Indian literature including women writing of Indian diaspora. The second generation of women writers of Indian diaspora has reached a new pattern thanks to their multicultural experience which has clearly reflected in their writings. The new perception of ethnicity, race, and gender shift their concern to wider range of issues. Multiple identities of Migrant are closely examined in the words of Gijbert Oonk (2007) as he stated:

A situational perspective on identity is taken as a starting point. It is assumed that all individuals have multiple identities including, for instance, cultural,

Chapter one: Solid Knowledge Took off and Vanished to the Moon

religious, gender, class and regional identities, which become relevant in different contexts.

(Oonk, 2007: 236)

In the context of contemporary global migration processes, ethnic identities seem to invoke the origin with which migrants supposedly still correspond. In fact, they are using resources of history to reinforce their origin. It is well acknowledged that time and space are key elements in shaping immigrant identities. The exilic sense which "translates the anxiety of (non-) belonging by evoking the ambivalence of losing one's birthplace while simultaneously attempting to adjust to the land of exile" (Mehta, 2004: 156) has become a central subject in Indian diasporic literature and Indian women's writing in particular. Thus, displaced people are experiencing a traumatic experience of non-belonging. Diasporic writers too assert the basic truth that money or wealth can never be a substitute for harmony of existence. They have perpetually observed that all kinds of displacement whether it occurs within or outside one's own country bring displaced people in humiliation.

The economic imbalance between India and the host countries to which Indians migrate plays a major role in subjugating the Indians abroad. Women Writers of Indian diaspora examine the problems of the economic rupture between third world and first world. They picture the exhausting efforts the migrants spearheaded to escape from humiliation. Such humiliation mars their self-respect and relegates them to the status of shadows and deprived of identity.

Diasporic women writings give a forum to the subjugated where they can raise the voices and brings out the unified notion of homeland. Western critics point out that one of significant task in raising diasporic women subjects is the emancipation of indigenous

Chapter one: Solid Knowledge Took off and Vanished to the Moon

women. They make a compromise between the western and native culture. Women characters often seek to secure themselves both in homeland and host land. The success of diasporic women writers and their growing recognition shows that they mostly project their own experiences through characters from their imagination. Diasporic women writers celebrate the collective identity as a natural outcome of their inbetweenness and unbelongingness state. However, differences in experience of the characters as portrayed by the diasporic women writers under consideration bring in certain notion about the pattern of diasporic life and existence.

1.8 Conclusion

Indian English women literature concerns itself with the issue of feminine identity and destiny of modern India. The real challenge the women writers of today face is to be modeled by globalization and internationalism. The Indian English women novel has witnessed a harsh time, but today it is now well accepted by Western critics. Indian English women writers struggle to assert their Indian femininity and establishment area of dialogue with men.

Indian women novelists provide education, entertainment and enlightenment to its readers and reflect certain historical references to be studied or evaluated in new perspectives. Their writings also attempt to prove the point of feministic approaches. They reflect the inner dimension of individuals by combining the external and internal life. Increasingly, contemporary women novelists daringly experiment the human condition through the use of fictional narrative. In this respect, it is distinct from mythology, epics and religious text, for it records mankind's struggle with itself rather than in a theological context. As compared to drama, poetry and other literary forms, the novel attains a

Chapter one: Solid Knowledge Took off and Vanished to the Moon

prestigious artistic status. Indian women's fiction in English has therefore provoked considerable attention in India and abroad.

CHAPTER TWO
WHEN THE SHADOW IS CONDEMNED
TO MOVEMENT

Chapter two: When the shadow is condemned to movement

2.1 Introduction

2.2 Locating Desai as postcolonial feminist writer

2.2.1 Desai as postcolonial writer

2.2.2 The Inheritance of loss

2.3 Gender

2.3.1 Social construction approach

2.3.2 Gender: Performative approach

2.3.3 Sexuality

2.3.4 Queer theory

2.4 Melancholic Gender in Desai's works

2.5 Masculinity theorized

2.5.1 Masculinity

2.5.2 Hegemonic masculinity

2.5.3 Femininity

2.6 Masculinity in India

2.7 Masculinity in crisis

2.8 Conclusion

Chapter two: When The Shadow is Condemned to Movement

2.1 Introduction

Differences in gender roles have had their influence on the ways in which men and women engage in literature. Literature dramatizes anxieties over redefining gender norms in the context of globalization by depicting male/female characters in particular as a metaphor for social change.

Kiran Desai is one of those Indian English writers who occupy a typical place as a novelist in English literature. Her popularity as a novelist rests in her ability to portray sensitive aspects of human life and social relations. In her novels, Desai gave a diagnosis of the dilemma of failed Individuals that has dogged many Indian women writers. She is one of women writers who are working to create a new image for Indian woman writing. It is rather easy to see how to explore feminist consciousness in dealing with gender and masculinity in particular. Desai's portrayal of male characters' quest to restore their masculinity exposes the urge to compete in many areas like: power, position and sexuality.

In terms of the structure of this chapter, I will begin with identifying Kiran Desai as an Indian feminist writer who delves into sensitive areas as that of gender. The study incorporates into feminist stances in order to study masculinity in relation to femininity. In describing these insights in gender, I assert the need to view masculinity as a product of social, cultural and psychological overlaps based on recent theories. In this chapter, I also deals with sexuality and queer theory to indicate the general approach as I look at masculinity, which is facing a serious crisis, as well as the theories I deploy to interpret it.

Chapter two: When The Shadow is Condemned to Movement

2.2 Locating Kiran Desai as a Postcolonial Feminist Writer

Kiran Desai is a South Asian Diaspora author whose novels communicate a hub of the discriminations of both men and women. She tries to build bridge between the First World and the Third World and uses history as a basis for her arguments.

2.2.1 Kiran Desai as a Postcolonial Writer

Born September 3rd, 1971 in New Delhi- India, Kiran Desai; the daughter of prominent Indian origin writer Anita Desai, created a literary history by becoming the youngest ever woman to win the prestigious man Booker Prize for her book *The Inheritance of Loss* at the age of thirty five. She is the youngest of the four children. Her mother Anita Desai, who is a well-known writer, had a German mother and Indian father. Kiran Desai spent only fourteen years of her childhood in India then she was taken to the United States as her family moved there. The early years of Kiran were spent by listening to her mother talking about literature and the art of writing which had a deep influence on her. As a youngster, Kiran Desai was fascinated by the writings of Truman Capote, Tennessee Williams, Flannery O' Connor, Ichiguru, Kenzaburo Oe, Gabriel Garcia Marquez, Juan Rulfo and R.K.Narayan. She finished her studies in Massachusetts, her university education at Bennington College in Vermont and Hollins University in Virginia. At present, she lives in Brooklyn, New York. She also makes frequent visits to India, as she owns the citizenship of both America and India.

In his comparative study, Bhatt highlights Kiran's awareness of postcolonial Anglo-Indian inheritance of Salman Rushdie, Divakaruni Banerjee, Sashi Tharoo as he states:

Chapter two: When The Shadow is Condemned to Movement

Kiran Desai's delirious tale of love, faith and family relationship is funny, smartly written and reminiscent of other works of Indian authors writing in English such as Salman Rushdie's Moor's Last Sigh, Divakaruni Banerjee's The Mistress of Spices and Sashi Tharoor's Show Business.

(Rushdie, 2003:155-56)

Kiran jumps on to create for herself a history in the realm of postcolonial women literature. She finds joy in dealing with life's situations. Humour and beauty are found in every word she writes. The style, she adopts, augurs well for the Indian womanhood. As a result, she appears to have a better grasp of the feminist themes.

Kiran Desai, nostalgically, regales her readers with the tales of those conversations with her mother in "a completely happy atmosphere of stillness and peace". (Kiran Desai, News clips Interview.com) Speaking in a soft Anglo Indian lilt, She also adds: "Mother and daughter worked side by side on their separate manuscripts during the day, then cooked together at night" (Ibid). Kiran Desai has been regarded as showy young women writer although she feels certain in desirable sense of loss of not being quite worth enough as her mother has been short listed three times for the man Booker prize but never won it. With a daughter's pride and gratitude Kiran chuckles, "My mother said it was the happiest day of her life" (Ibid) acknowledging constantly the debt she owes her mother and the literary legacy she has inherited.

Desai is a soft spoken woman; her emotions are felt and expressed. She is close to her father Ashvin Desai. Desai says about her father, "He is my closest link to India and what it means to me." (Lahiri, <http://indiatoday.html>) Although she has lived the most of her life outside of India, these words reveal a sense of attachment to her motherland. The words show her diaspora dilemma of never being fitted to Western way of life. This dilemma colours the immigrant experience of alienation.

Chapter two: When The Shadow is Condemned to Movement

In a skillful novelty literary architecture, Kiran has woven current themes of the postcolonial world. She has comically presented this new era. Her writings show a description of multicultural global society. With the issues of gender inequality, class, race, migration, cultural hybridity, multiculturalism, and feminist consciousness of modern era, Kiran Desai presents a strong response to western stereotypes. She also writes about the loss which plays wonders in Indian society, although she had lived only a few years in India. Desai, though spent most of her life in the United States, is sensitive towards western cultural practices and powerfully criticizes patriarchal practices of her homeland.

Women, in Kiran Desai's fictions, have begun to take their lives, their work, their status and themselves seriously. Subverting the stereotypical images, Kiran desires to project women with the image of strength. With the tendency of self-sacrifice or self effacement, the women portrayed by her, march ahead to the arena of self assertion and self confidence. She has graduated to the themes of education, employment, creativity and autonomy. The appraisal of the fictional spectrum of Kiran Desai shows that she is becoming increasingly aware of: class, caste, culture, religion, politics and (fe) male sexuality as possible subjects to write on. Kiran shows her women/ men characters in search of identity, power, ability, strength and energy for the sake of self satisfaction and not for controlling others. Her rebellious desire for change strongly opposes all kinds of dominating ideologies.

2.2.2 The Inheritance of Loss

IL proves to be widely accepted as a postcolonial novel. The novel mainly examines the dilemma faced by two categories of the Indian people: (1) the underprivileged groups in the Third World who are usually forced to leave their country to work as labors in the West. (2) The upper class educated people leave the country in order to earn the fame and

Chapter two: When The Shadow is Condemned to Movement

name abroad. Jemubhai Patel and Biju, as the main characters in the novel, embody these two kinds of diaspora who are "obsessed with everything foreign and finally forgets their roots." (Das, 2009: 60)

IL offers a bitter view on self satisfied people who are "scarcely aware of the overwhelming feeling of humiliation that is experienced by most of the world's population." (Mishra, 2006: 28) Desai successfully describes the "lives of people fated to experience modern life as a continuous affront to their notion of order, dignity and justice." (Ibid: 29) Her range of characterization includes the unprivileged Indians who are put in absurd racist English airs and in cruel American nightmare.

Literary critic Krishna Singh calls *IL* "a brilliant study of Indian culture", emphasizing Desai's portrayal of her Indian characters' "craze for the Western values, manners, language and glamorous life style" (Singh, 2009: 55) and the realistic way in which she shows her characters "inferior, bounded and defeated by their Indian heritage". (Ibid) Mandira Sen in her review to Kiran Desai's *IL* places her focus on the issue of caste and class. As she states, the "educated, richer Indians try hard to differentiate themselves from the poor and the underclass" (Sen, 2006: 27). In India, the caste system has hierarchically divided the Indians into different social classes which every Indian is born with given caste.

The novel examines binaries that exist in the conflict between the West and the East. Desai, as realistic woman writer, depicts those women who are more vulnerable to disgrace and misfortunes. Men are indispensable in her world as they are struggling against dark forces but women are twice victimised as they have to fight as companions to men and also to ward off male aggression.

Chapter two: When The Shadow is Condemned to Movement

Desai, in a multi-layered narrative, explores the complex problems related to the representation of Indian women. She addresses the present-day multicultural society and its predicaments such as: the clash of cultures, the generation gap and the theme of gender perception in the light of the immigration, race, cast and colonial context. Desai, like other Indian writers, pays much attention to the uncertainty of postcolonial subjectivity, complexity of colonial predicament including the multicultural and fluid identity, and the sense of alienation of the India diaspora. She also turns out to be an insightful observer to explore the transition of postcolonial Indian society from colonization to globalization. Her novels convey strong emotion and provide a penetrating, deeply intimate insight into the most acute concerns of the present-day society.

2.3 Gender

The concern about gender identity is rooted in early feminist works. The term "gender" came into the academic use in late 20th century. Feminist writers of this period have made a strong opposition to patriarchy. Before the extension its meaning, gender has been used to describe the state of being a male or female. One of the earliest use of gender in feminist theories appears 1976. Scholars such as: Olivia Harris, Maureen Mackintosh, Felicity Odiem, Ann Whitehead and Kate Young argue that women, like men, are biological beings but women's subordination is socially constructed. Further, they argue that "sex" is manifested to be either male or female. But "gender", according to them, describes the fact of being masculine and feminine. These theorists turn the attention to the fact that gender is constructed by some institutions like: religion, society, and education.

To understand the term gender, one needs to look at sex as fixed reality and gender as something that can be changed constantly over time and space. The idea of the instability

Chapter two: When The Shadow is Condemned to Movement

nature of gender has been elaborated by a number of works notably in two related approaches:

2.3.1 Social Construction Approach

The study of gender has become a subject of controversy nowadays. It has been viewed as a major component of social structure as a whole. The gendered practices which are usually justified by religion, culture and law paint views of how men and women act. Today, "feminists make a sharp distinction between biological sex (male and female) and gender (masculine and feminine) (Michie et al., 2001: 638). They look at gender as a "social construction of sex and to the categorizations and classifications into femininity and masculinity" (Oakley, 1981: 41) rather than as facts of biology. It would, therefore, be appropriate to look at the various theoretical approaches on the construction of gender. Like any relationship, gender relations are governed by rules appropriate to the social background in which various gender roles are enacted and recreated. These gendered roles organize human relations.

From infancy to adulthood, we develop a number of gendered roles. However, our interactions with the same or different gender take a gendered orientation. Society holds men and women to some gendered norms associate patterns of expectations with them.

Gender as an institution establishes pattern of expectations for individuals, orders the social processes of everyday life, is built into the major social organizations of society such as economy, ideology, the family, politics and is also an entity in and of itself.

(Lorber, 1994: 3)

Chapter two: When The Shadow is Condemned to Movement

As a social institution, gender is seen as the process of distributing rights and responsibilities for both men and women. Gender ranks the status them either equally or unequally. Social structures are thus built on the social differences that identify man and woman.

In their lives, individuals develop patterns of interaction based on gender. Consequently, these individuals construct a gendered order, writes Butler (1990):

The very injunction to be a given gender takes place through discursive routes; to be a good mother, to be a heterosexually desirable object, to be a fit worker, in sum to signify a multiplicity of guarantees in response to a variety of different demands all at once.

(Butler, 1990: 145)

Human beings behave in a set of gendered norms. They can appropriate or rebel against them. Interactions with the same and different gender shape gender's expectations for men and women. Gender is a site where "there is room not only for modification and variation by individuals and small groups but also for institutionalized change." (J.W. Scott, 1988:7)

In modern parlance, the term 'gender' is defined as the social construction of masculinity and femininity i.e. what is socially acceptable or unacceptable for feminine and masculine roles. Behaviours can therefore be categorized into masculine and feminine. These two notions vary between cultures and social groups. Through the construction of gender "one becomes aware that one is a boy or a girl and develops an understanding that one's maleness or femaleness is a permanent trait. This recognition is fateful for the development of gender roles." (Davidson et al, 1979:10)

Chapter two: When The Shadow is Condemned to Movement

The social construction approach helps understanding how female and male status is constructed within the society. The approach analyses different factors that constitute social groups. Social construct approach studies gender as an integral part of any social group's structure. Gender shapes the one's appropriation for education, work, family and authority.

The social construction approach emphasizes on the fact that men and women are actors whose roles are dictated by the society. They are engaged in different social interactions and consequently exposed to changes. The central features of social construction are grounded in time and space. The different constructions of gender are therefore made up of a variety of codes, patterns, systems, norms, values, beliefs that are specific for a given community in a given period of time.

2.3.2 Gender: Performative Approach

The human body performs different gender roles which are not fixed. They are socially constructed and vary between situations. We have a set of gender roles enacted by different people and by the same people at different times. We find that we are performing masculine or feminine roles. That is to say; we are programmed to act so according to a particular social situation. Performance is, then, the aspect that can describe the change in our behaviours.

In accordance with the idea of gender performance, both men and women are expected to comply with certain gender roles according to their sex. Women are expected to be caregivers, motherly, good cooks and cleaners. Men must be into sports, show less emotional than women, and be the provider.

Chapter two: When The Shadow is Condemned to Movement

Gender performativity¹ is the theory that gender and gender roles are elaborated as social performances. Indeed, woman and man are performing gender roles which are either reinforced or controlled in everyday life. It is not just our own self-conception, but other's reaction to our gender performances that shape our behaviour and the expectations related to it.

In *Gender Trouble, Feminism and the Subversion of Identity* (1990), Judith Butler advocates the theory of performativity in which a set of "periodic practices based on performative theory of gender acts that disrupts the categories of the body, sex, gender, and sexuality and occasion their subversive resignification and proliferation beyond the binary frame." (xxi)

Butler asks very pertinent questions about the construction of gender:

When feminist theorists claim that gender is the cultural interpretation of sex or that gender is culturally constructed, what is the manner or mechanisms of this construction? If gender is constructed, could it be constructed differently, or does its constructedness imply some form of social determinism, foreclosing the possibility of agency and transformation? Does 'construction' suggest that certain laws generate gender difference along universal axes of gender difference? How and when does the construction of gender take place? What sense can we make of a construction that cannot assume a human constructor prior to the construction? (Butler, 1990: 7 - 8)

¹ Gender performativity is a theory advocated by post-structuralist feminist philosopher Judith Butler in her book *Gender Trouble, Feminism and the Subversion of Identity* (1990), which has subsequently been used in a variety of academic fields.

Chapter two: When The Shadow is Condemned to Movement

Butler (1990) argues that gender is socially constructed and fluid in their articulation. It is something that is performed, something we become, not something we inherently are. She also adds: "Gender proves to be performance— that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed." (33) Butler does not indicate that gender identity is a performance, but instead she argues that the performance pre-exists the performer. Butler's insight helps to understand not only how different gender roles are performed in different social situations, but how masculine and feminine practices are established, perpetuated, and changed. It therefore cannot be assumed a singular and universal femininity or masculinity. Instead, there are different ways of being a man and different ways of being a woman.

Regarding that gender is involved in an endless process of becoming, Butler develops de Beauvoir's belief that "one is not born, but rather becomes a woman", to suggest that "'woman' is something we 'do' rather than something we 'are'" (De Beauvoir, 1953: 281). In other words, the body can be 'male' or 'female' but it does not have to display masculine or feminine traits. To a certain extent, one can choose his/her gender just as gender presents itself in a performative way. Gender functions in a sense as cultural codes through which we structure the world.

In an essay titled: *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory* (1988), Butler revolutionizes what one might refer to as the common-sense view of stable gender identity as she holds the view that:

Gender is in no way a stable identity of locus of agency from which various acts proceed; rather, it is an identity tenuously constituted in time [. . .] an

Chapter two: When The Shadow is Condemned to Movement

identity instituted through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and enactments of various kinds constitute the illusion of an abiding gendered self.

(462)

To sum up, gender theorists stressed their attention on the notion that gender must be regarded as performative social construct. Butler argues that gender can't be inherited. They are the effects of our performance. It is not a stable category; it can be exposed negotiation. Men and women negotiate a range of masculinity and femininity which are determined by their roles in society.

2.3.3 Sexuality

Sexuality refers to the biology of human beings. Human beings can be classified on according to their sexual preferences. Sexuality has become an important factor in determining one's identity. Lorraine Code highlights the importance of the study of sexuality to understand the human identity, when he says:

Sexuality is a complex and contested domain. It became central to western understandings of human identity with the birth of scientific sexology just over a hundred years ago, as doctors and policy makers began to usurp the role of the Church in the social regulation of bodily pleasures and reproductive practices.

(Code, 2000: 364)

The term "sexuality" is used to refer the state of being sexually attracted. It is a biological force that drives individuals to be erotically attracted to the same or different sex. In *A Glossary of Feminist Theory*, Jackson and Scott argue that sexuality:

Chapter two: When The Shadow is Condemned to Movement

is sometimes used to refer to sexual orientation or identity. However, sexuality also covers aspects of personal and social life which have erotic significance, not only individual erotic desires, practices and identities but also the discourse and social arrangements which construct erotic possibilities at any one time.

(Jackson and Scott, 1996: 2)

People can be classified according to their sexual orientation i.e. being as: heterosexuals, homosexuals and bisexuals. Heterosexuality is defined as a sexual pattern of attractions to opposite sex. It is also defined as a set of beliefs that "lead to a belief in the right to dominate others and set societal standards and norms." (Schreler, 1995: 19-26) These oriented attractions to different sex shape one's identity, behaviors, and belongings. Homosexuality refers to the state of being attracted to persons of the same sex. It has taken a great variety of forms over time and cultures. Hence, Homosexuality does not have "any social existence because homosexuals are not seen as members of the society who can exercise the power to effect social changes." (Seo, 2001: 65-79).

Homosexuality can also be defined as a state where a person is sexually aroused by people of the same sex. Thomas E. Schmidt (1995) defines it as follows; "Homosexuality is the desire for and the phenomenon of sexual behaviour between members of the same sex. The words 'desire' and 'between' imply that the behaviour involves mutual adult consent." (30-31)

Discussions over sexuality reflect attitudes of the time in which they take place. That is to say, people's attitudes towards what is morally correct or wrong. Moreover, they generally mirror the positions of religious and political institutions in society. Most scholars, today, seem to regard sexuality both as a social construct and a biological

Chapter two: When The Shadow is Condemned to Movement

phenomenon. It is perceived from different dimensions; Stanley Grenz discusses human sexuality and says the following;

Further, sexuality is a dimension of our existence as embodied persons. As we will see later, at its core this embodied existence includes a fundamental incompleteness, one which is symbolised by biological sex and is based in our sexuality. Through sexuality we give expression both to our existence as embodied creatures and to our basic incompleteness as embodied persons in our relationships to each other and to the world. Our sexuality, then, calls us to move toward completeness. It forms the foundation for the drive which moves male and female to come together to form a unity of persons in marriage.

(Grenz, 1990:20)

To understand sexuality, one needs to consider points of view from both biology and feminist theories. Different works have tried to explain sexuality from different perspectives. They study sexuality and give an explanation to logical connections between sexual expressions and gender identity. Sexuality can be seen as the factor that contributes to construction of practices, customs, social institutions of a particular human society.

2.3.4 Queer theory

Feminist theories argue that gender is a social construct designed by social structures rather determined by biology. They separated the social from the biological (i.e., the constructed and the innate). They distinctively arrange sex into male and female, gender into masculine and feminine, and sexuality into heterosexual and homosexual. But,

Chapter two: When The Shadow is Condemned to Movement

sexuality becomes open to change as its expressions are not fixed. These changes stress the need for queer identity as observed in the words of Marinucci (2010):

Within queer theory, what is sometimes described as a rejection of binary contrasts is perhaps better described as social constructionism with respect to those contrasts. Recall that essentialism is the belief that various identity categories, such as female and male, feminine and masculine, homosexual and heterosexual, reflect innate characteristics that comprise the fundamental nature of the members of those categories, whereas social constructionism is the belief that such identity categories are historical and cultural developments.

(Marinucci 2010: 34)

As an academic field, queer theory studies how notions of hetero/homosexuality have historically been defined. It studies sexuality from the point that is sexuality is as normal and immoral in society. Queer theory is defined by D. Halperin as follows:

Queer is by definition whatever is at odds with the normal, the legitimate, the dominant. There is nothing in particular to which it necessarily refers. It is an identity without an essence. 'Queer' then, demarcates not a positivity but a positionality vis-à-vis the normative... [Queer] describes a horizon of possibility whose precise extent and heterogeneous scope cannot in principle be delimited in advance.

(Halperin: 1995, 62)

Chapter two: When The Shadow is Condemned to Movement

The tendency of viewing masculinity from a male perspective develops "critical men's studies". In the same area, queer theory elaborates the idea of multiple masculinities. This notion enlarges our understanding to sexual identities. In this regard, Pascoe states;

Queer theory often points to disjunctures between pairings thought of as natural and inevitable. In doing so queer theorists may implicitly question some of the assumptions of the multiple masculinities model—specifically the assumption that masculinity is defined by the bodily practices of boys and men—by placing sexuality at the center of analysis.

(Pascoe, 2007:11)

Queer theory gives an explanation to the notion of normative and abnormal sexual behaviour. It foregrounds gay/lesbian authors of the sexuality that has historically been covered. By looking at their texts, one discovers particular literary themes, techniques and perspectives which show the state of being victimised in a heterosexual world. These authors portray homosexuality and heterosexuality by focusing on sexuality as a constructed concept.

2.4 Melancholic Gender in Kiran Desai's Works

As already discussed, gender is a social issue because it is linked to social inequalities and abuse. Gender is judgment which governs people's most everyday practices. The emergence of gender studies in the academy has led to many influential rereadings of Indo-Asian works, including those of Indian women writers. Indian women writers continue to be one of the major textual sites for the discussion of gender representations.

Chapter two: When The Shadow is Condemned to Movement

In Indian society where gender is shaped by social categories associated with race, religion, culture, class, caste and sexuality. But, the exposure of Indian women writers to western cultures led to many identifiable changes in the social and cultural perception of gender in India. In other words, it has resulted in several adjustments in gender roles, relations and identities. These adjustments have helped to reconstruct and maintain new images and opportunities for men and women in the realm of Indian women literature. Increasingly today, Indian women writers are working to support gender equality in several ways and demonstrate how gender affects both the writing and reading of their works. A focus on gender politics would raise issues relating to larger cultural and political contexts in India.

Flora Alexander, in her book *Contemporary Women Novelists* (1989), points out: "The fact of their gender has had some effect on their experiences and their perceptions of the world and this is in some measure reflected in the nature of the fiction they write" (x). Indian women writers, therefore, come forward in developing and creating a perfect image of the Indian woman although they feel the pressure of the prevalent ideologies. They put forward different perspectives of what it is to be an Indian woman through their novels.

In her novels, Kiran raises important issues of gender and power distributions. The noted Indian writer Misra wrote: "Although it focuses on the fate of powerless individuals, Kiran Desai's extraordinary novel manages to explore, with intimacy and insight, just about every contemporary international issue" (Misra, News clips Interview). Male power, presented by her, is challenged by women's invasive femininity. As self-conscious writer who is aware of her difference as a female novelist, Kiran Desai employs several strategies often within her novels. She represents characters both male and female as moulded by social and cultural norms. Her treatment of the "cultural formulations about gender seem to have little bearing on their subjective reality. Their problems, the reader has to assume,

Chapter two: When The Shadow is Condemned to Movement

have a human dimension beyond the bounds of gender" (Juneja, 77). Taken together, then, Kiran Desai's novels may be said to record a developing tension over gender in an increasingly complex modern India. This tension regarding gender identity and power is due to the conflicting relationship between the forces of tradition and modernity played out in modern India. Her sensitivity to the transformation in the perception gender identity makes her works visible. This visibility can be counted as one of the most meaningful achievements and contributions in Indian women literature.

2.5 Masculinity Theorized

It has been said that the attitudes of an author towards men and women portrayed by him/her in his/her works. Attitudes on characters highlight the gender relationships as well as the author's attitude towards them. In this way the author explores and examines the relationship of men with fellow men and women along with the social and cultural forces. Changes in the socio-economic conditions and the western influence have changed our approach to gender. These changes are clearly reflected in Kiran Desai's works.

Kiran Desai takes seriously the gendered dicta through which her male characters negotiate their powerlessness, revealing them, indeed, as something of a drama queen. Masculinity is seen, by her, as a certain order and manner of suffering in the context of race, caste, illegal immigration, class and colonization. She inhabits enough social spaces for women and offers views of unhegemonic position of her male characters. It comes as a surprising fact that modern male powerlessness ends what had seemed to be a timeless patriarchal supremacy. It is noteworthy that the notion of what was appropriately male is not uniform across, time, space, caste and class as its articulation is largely based upon the context. Masculinity, as an ideal attainable by small group of men who control power and the subordinate variants of masculinity remain relatively powerless, even while they yearn

Chapter two: When The Shadow is Condemned to Movement

for attaining hegemonic masculinity at a broader level, raised one of the most difficult questions which is: How can this object of analysis be defined?

2.5.1 Masculinity

Traditionally, masculinity based on physical powers and fosters a life of duty, hard work and the meeting of laudable goals, and also entails enjoying life, leisure and pleasure. Its absolute value was mythologized to the extent that it depended on a combination of inborn attributes, learned behaviour and choices.

The historical origin of the debates about men and masculinity is rooted in second wave feminism. It has not only expressed women's concerns, but has challenged many assumptions about the construction of gender roles. Masculinity is rooted in a broader patriarchal belief.

In *Taking Care of Men: Sexual Politics in the Public Mind* (1999), Anthony McMahon states: "Since the issue clearly raises the question of the feminisation of men, it allows us to explore the negotiation of male identity in a particularly delicate situation." (4) He adds also: "it is particularly useful to examine cases where masculinity is made problematic by men's entry into fields previously considered feminine, including occupations such as nursing."(Ibid) It is a reaction to changes in men's lives that are affected by the constant venture of women's liberation. These changes found voice in two different forms: as a demand for equal rights and a quest for masculinity. The study of men and masculinities seeks to explore the dilemma faced by men. This dilemma is a part of the constant adjustments of masculinity across time and space.

Chapter two: When The Shadow is Condemned to Movement

Traits of masculinity are commonly are shaped according to social hierarchies. This idea is shared by Gardiner as he states:

One must engage masculinity critically as ideology, as institutionally embedded within a field of power, as a set of practices engaged in by groups of men. And yet given the contradictory locations experienced by most men, men not privileged by class, race, ethnicity, sexuality, age, physical abilities, one must also consider a certain forgiveness for actual embodied men as they attempt to construct lives of some coherence and integrity in a world of clashing and contradictory filaments of power and privilege.

(Gardiner, 2002: x)

However, masculinity is not limited to being defined by relationships between men and women. It is also defined by relationships among men too. Masculinity is a social cite to expose and highlight power, position and men's performances. The way in which men communicate their masculinity has affected their position and roles.

As the experience of masculinity and of being a man is not standardized, scholars prefer using the term "masculinities" rather than "masculinity". In his groundbreaking work: *Masculinities* (2005), Robert W. Connell states: "masculinities are configurations of practice structured by gender relations"(71) which means that masculinity can't be visible only in relation to femininity. He also argues that masculinity cannot be seen as mere character type or behavioral norm, but "masculinity, to the extent that the term can be briefly defined at all, is simultaneously a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices in bodily experience, personality, and culture " (Ibid). Connell is suggesting that masculinity

Chapter two: When The Shadow is Condemned to Movement

is contextual in time and space that is to say masculinity must be understood only as being performed.

Masculinity is exposed to performative change. This fact is appeared in the words of W. Reeser (2007) as he states: "My performance of masculinity includes evoking and rendering other types of performances impossible." (87). Masculinity is also seen as a cultural product. It "can never float free of culture: on the contrary, it is the child of culture, shaped and expressed differently at different times in different circumstances in different places by individuals and groups" (Berger, 2001: 45). It is a gendered identity seen as a form of ideology. It embodies a set of cultural ideals that establish fixed and appropriate roles, values and expectations for and of men. Masculinity is shaped by cultures, history and place. It stems from "the cultural meaning attached to sexual identity" (Ruthven 1984: 8).

As the above analysis suggests, masculinity is associated with many other concepts. Indeed, patterns of masculinity differ from place to another and over times. In a multicultural society like India, we would therefore find numerous patterns of masculinity. It is possible, therefore, to find in Indian women authors' novels various aspects of masculinities such as: patriarchy, manliness and sexism.

2.5.2 Hegemonic Masculinity

The concept of hegemonic masculinity was developed by Carrigan, Connell and Lee (1985). They argue that struggles between different kinds of masculinities create what has termed hegemonic masculinity. It has influenced gender studies across many academic fields but has also attracted serious criticism. Hegemonic masculinity is that model of masculinity which a culture privileges above others. It defines what is 'normal' for males in that culture.

Chapter two: When The Shadow is Condemned to Movement

In essence, hegemonic masculinity has established supremacy in society. It creates cultural images of "real man". This form of masculinity is legitimated by some institutions including education, religion, and law. According to Connell, Hegemonic masculinity is "a socially constructed concept that holds an authoritative positioning over women and less powerful me. (Connell, 2005:77). It, therefore, reinforces the continued existence of patriarchy that affects both men and women. Hegemonic masculinity ideologically put all other types of masculinity to a subordination position.

Hegemonic masculinity is also described as:

A set of values, established by men in power that functions to include and exclude, and to organize society in gender unequal ways. It combines several features: a hierarchy of masculinities, differential access among men to power (over women and other men), and the interplay between men's identity, men's ideals, interactions, power, and patriarchy.

(Jewkes and Morrell, 2012: 40)

Masculinities reflect values espoused in different context. However, hegemonic masculinity's visibility depends on its relation to other masculinities. It reflects a set of ideals that other masculinities lack. It provides models of relations with women and solutions to problems of gender relations. Men of hegemonic masculinity do specific practical masculine roles in their society. Generally speaking, each era creates specific image of hegemonic masculinity. Hegemonic masculinity exhibits the external level of social roles.

Chapter two: When The Shadow is Condemned to Movement

2.5.3 Femininity

To understand what does mean to become a woman, it is essential to know the idealism and practices involved with the construct of gender role defined as femininity. To be more precise, how a woman lives with her female body, and how she is categorized as a complete woman. In everyday life she owns experience, socialize her mind and body through a closely system of norms and values. The associations of morality with physical space or by focusing on the acts or behavior, within which women define their lives, are recognized as feminine. Femininity "operates as a gender norm, which we as subjects are constituted through and conditioned by, bound up with specific ideas of race, class, sexuality and all aspects of what Beauvoir calls situation." (Marso, 2006: 6) .

Femininity exhibits certain norms individuality that is associated with society's expectations of women. According to Ouzgane, Femininity "is commonly associated with notions of warmth, care, beauty, physical weakness and passivity." (2006: 189). As the experience of femininity is not the same across cultures, women therefore put themselves principally in terms of their experiences in relation to masculinity, Bordo (2000) writes:

Femininity is the experience of living as a woman under patriarchies - with all that this entails in terms of "properly" enacting hegemonic gender and beauty standards and learning to anticipate and accommodate the male gaze. (117)

Without femininity, masculinity makes no sense because femininity has become visible only through the adjustment of male power. Through this lens, Sheila Jeffreys (2003) points out: "Masculinity cannot exist without femininity. On its own, masculinity has no meaning, because it is but one half of a set of power relations. Masculinity pertains to male

Chapter two: When The Shadow is Condemned to Movement

dominance as femininity pertains to female subordination." (136). It is imperative also to note that femininity is a sum total of codes, practices and rules that prescribe the correct behaviour to be exhibited by a female in a given time and culture. The construction of femininity refers strongly to the psychoanalytic and social account of sexual differentiation. Studies represent several dimensions of femininity ideals. It found that women should maintain a particular physical appearance and image that is consistent with their body ideals. Dependency and Deference reflect the notion that women should play dependent and deferent roles in relation to men. Women should have an emotional affinity for domestic related work and may be sensitive.

Femininity can be seen as the symbol of female's essence. It needs to the inheritance of the feminine qualities like nature, nurturing, caring etc. The important fact is that the image of a normal woman depends on the social-self femininity, which is the product of the social system.

2.6 Masculinity in India

Indian society determines men's preference and legitimates the societal importance given to men. Indian men and women have been socially constructed to believe that men's control over women is normal and justified. Men's preference has put into practices against women, with shocking effects on them.

In the Indian context, people are not only divided as men or women but are also divided on the lines of caste, class, occupation economic standing and education. For instance, in the Hindu system; it seems there are various models of constructing masculinity. Its stress is on physical ability. Hindu masculinity lies in self-restraint and non-violence. Paradoxically, masculinity which is always associated with violence, in India, has its

Chapter two: When The Shadow is Condemned to Movement

strength from feminine source. Regarding other aspects of power like aggression, competition and control, Indian masculinity is filled with the spirit of peace and conciliation.

In the postcolonial era, masculinity has become the word that is problematic. Indian people react to it most sensitively because colonialism was justified on the unquestionable effeminacy¹ of a conquered people who accepted subjugation. The non-masculine native male was declared lacking in bravery, challenge and power. Indian man, thus, was declared incapable of holding values like: achievement, competition, control, efficacy and service. He was deemed incapable of controlling others or protecting his own possessions. So he was needed to be ruled over and guided by the masculine white man who of course additionally brought civilization with him.

Vedic verses pray that sons may be followed inscribed by still more male offspring, never by females. Since ancient times, Hindu parents treat their male children with extreme indulgence. It need not be assumed that character is entirely determined by the treatment of the infant, but about a large population brought up in this way generation after generation. It is a reasonable assumption, Spratt argues:

The average male will grow up with (1) a fixation at the stage of exclusive love for the mother, which follows in the next few months of life (2) a fixation at the stage of exclusive love for the mother, which follows in the next few months;

¹ Effeminacy is the manifestation of traits in a man that are more often associated with feminine nature, behavior, mannerisms, style or gender roles rather than with masculine nature, behavior, mannerisms, style or roles. However, in the Western tradition effeminacy referred to a complicated intersection of both social and sexual identities typically associated with women.

Chapter two: When The Shadow is Condemned to Movement

and (3) a relatively weak repression of the anal eroticism of about the same period.

(Spratt 1966: 283)

Socio-Psychologist John Powers (2009) has attempted to understand the construction of masculinities In the Indian context. He also elaborated Indian masculinities in relation to sexuality. He stressed the fact that culture has traditionally structured the behaviour of Indian men.

Powers argues that:

Each culture constructs concepts of ideal body types and a performative repertoire for both men and women, and individuals are expected to conform to these norms. Moreover, they are judged by their peers on the basis of how well they manage to enact their society's expectations.

In the psyche of Indian men the image of the mother is universal. Indian masculinity has been elaborated by many studies as a theme related male fear. These studies have also focused on the ambivalence towards sexual desire in as much as it becomes linked to a loss of strength. The exploration of these fears and anxieties rooted in indigenous responses to the feminization of the natives. This can be seen in the work of historians and sociologists who examined the aspects of colonial and post -colonial politics and culture.

Chapter two: When The Shadow is Condemned to Movement

2.7 Masculinity in Crisis

The social roles in which men had been categorised were seen to be in desperate need of repair. Brittan (1989) argues: "One of the central difficulties in attempting to write about masculinity is that, as a topic it did not really exist until feminists began to attack the presuppositions of traditional, political and social theory (78). This also leads to the problematisation of both masculinity and femininity. Masculinity is still evoking debates in the contemporary social science discourse.

Feminism provided the context through which gender relations of power could be re-examined and deconstructed. The movement helped to highlight the importance of gender divisions as a major way of ordering or structuring social relationships. It led to the recognition of the imbalances of power in the relationships between men and women. Feminist critics suggest that: "the greatest advance in feminist theory is that the existence of gender relations has been problematised, so that gender can no longer be treated as a simple natural fact" (Flax, 1987:627). They try to assert equality of power relations and redraw gender relations which pose a large threat to masculine legitimacy. Their argument centers on the amount of attention given to women's experience of powerlessness. And now, they feel that it is time for men to experience this powerlessness. Farrell criticizes feminist attack as he argues that "feminism articulated only the shadow side of men and only the light side of women" (Farrell, 1993:4).

Feminists' critique of power relations had failed to take into account that men too felt victimised. The idea of subordinated masculinity was not acknowledged by the feminist critics. Men as a sex are seen not to be confined in obvious naturalness which is the quality that makes masculinity such a powerful means of establishing authority. As John Tosh (1994) viewed, "masculinity seems to be everywhere and nowhere" (28). Thus, Challenges to masculinity have come from a number of social, economic and psychological forces..

2.8 Conclusion

The chapter, through an intensive critical focus on gender construction and masculinity in particular, intends to appreciate a salient feature of Indian women writings where gender issues naturally constitute the core of their thematic concerns. Indian women writers are interested in elaborating the status of women, their images and types as molded by man. Another interesting thematic variation can also be seen in the representation of victimised men. These representations include the probing of the clash resulting from the burden of tradition and individual will, victimization of and discrimination against subordinated men.

With a feministic awareness, Kiran Desai encompasses the protest and resistance of all the oppressed and marginalized include those men who have been subordinated. The foregrounding of the hitherto suppressed and oppressed experiences of Indian men entails a critique of the normative masculinity in its moment and milieu. Kiran Desai's *IL* has become a simultaneous critique of the changing power structure and as an act of de-conditioning and reconditioning realities. Her strategy involves acts of subversion, inversion and conversion. This transformative act takes shape through the forging of new narrative feminist strategies that include novel use of language, style and diction. In nutshell, Kiran Desai initiates a move towards a literature of one's own that embeds within its own problematic as she throws plethora of drama on failed masculinities for a close examination. This not only maps the changing thematics of contemporary Indian Women's Writing but also tries to unravel its socio-political dynamics.

In *IL*, Desai's demonstrates that the winds of globalisation that blow can make it tricky for Indian men to express their own masculinity. And despite gender inequality, masculinity is less harmful than feminists think, yet it's an encouraging force for change. Authentically, we need to explore institutional forces, our own vulnerabilities, and mistakes as well as achievements.

CHAPTER THREE

**THE PRICE OF VISIBILITY IN
WOMAN'S IMAGINATIVE SUPREMACY**

Chapter three: The price of visibility in woman's imaginative supremacy

3.1 Introduction

3.2 The Inheritance of Loss: a brief summary

3.3 The novel's main characterization

3.3.1 The judge

3.3.2 Gyan

3.3.3 Biju

3.3.4 The cook

3.3.5 Sai

3.4 Psychoanalytic study of male characters

3.4.1 The mimic man

3.4.2 The saying not a word man

3.4.3 The drama of great ambition

3.4.4 Courage vs Love

3.5 Questing for masculinity

3.5.1 The drama of failed masculinity

3.5.2 Male characters' awakening to their masculinities' crisis

3.5.3 Male characters' quest for masculinity

3.6 Conclusion

*The fiction which imaginative literature offers us ...
does not enslave; it liberates the mind of man. Its
truth is not like the canons of an orthodoxy or the
irrationality of prejudice and superstition. It begins as
an adventure in self-discovery and ends in wisdom
and human conscience.*

- Chinua Achebe -

Hopes and Impediments (1990, 153)

3.1 Introduction

Being inspired to become a great woman writer, Kiran Desai sets her works into motion dealing with the failed men's experiences. No doubt, the drama of masculinity takes short time to feel it had a voice in her second novel's *The Inheritance of Loss*. Winner of many native and foreign awards, *The Inheritance of Loss*'s success lies in large part in the sensitivity to the emotional measure of Indian men; their lives, failure and loneliness. Kiran Desai stresses the isolation and loneliness of Indian men surrounded by social, cultural and political problems both at homeland and abroad. These men whose "attempt to seek their refuge in their loneliness worsens their situation still more, for their solitary musings and their mobility quicken the process of their disintegration." (Harish, 1978: 129)

The Inheritance of Loss tells the reader the story of subjugated men who tried to develop survival performances to express their concerns. When their communications fail, they create self-destructive performances that none can fail to take note of. The writer, to whom every word in the story mirrors her attachment to India; the homeland, effectively conveys the difficulties involved in the subjugated efforts to make their existence felt. Obviously these men who try to recuperate their status get frustrated as their approximation to "masculinity" is not perfect. All male characters in the novel have lost

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

the ability to belong to either world. All of them have inherited a sense of loss which raises a serious gender issue as that of the search for a lost masculinity.

3.2 The Inheritance of Loss: a Brief Summary

The *Inheritance of Loss* explores closely the subaltern's losses under Western hegemony. The novel narrates different life stories of the main characters: the judge, Sai, the cook, Biju, and Gyan. Jemubhai Patel, after being sent to Britain, works as a judge in the service of the government. He has been exposed to the racial prejudice of British society of 1940s. The judge's nightmarish experience in Britain has destroyed him and makes him feel humiliated of his Indian origin. He clings to British culture for the rest of his life as he falsely believes that it brings him respect in his homeland.

Behaving in Westernized way, Sai seems to be highly influenced by the experience of her grandfather, Noni and Lola. The belief in superiority of Western culture is also shared by members of Jemubhai Patel's house including the cook son Biju. Biju later immigrates to US where he lives as an illegal immigrant. Biju, as one of many illegal immigrants in US, gets only poorly paid jobs. Gyan is a representative of Nepali minority who struggles to find his Nepali identity and survives within the Indian society. Father Booty's life is another image of suffering of displacement.

In the 1980's, the postcolonial anarchy marked the Kalimpong¹ of Northeast India where the retired judge lives with his granddaughter Sai, the no name cook and his dog Mutt. The plot moves constantly between the present and the past. It, thus, unfolds around the judge's miserable life in Western society which negatively influenced his life. The

1. In 1980's, the demand for a separate state of Gorkhaland and Kamtapur based on ethnic lines grew strong. Kalimpong virtually came under a siege, leading the state government to call in the Indian army to maintain law and order. That led to the formation of the Darjeeling Gorkha Hill Council, a body given semi-autonomous powers to govern the district. Though Kalimpong exists peacefully now, the issue of a separate state still lingers.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

cook has seen all kinds of humiliation and his son Biju who has been the victim of grievous social injustice and racial discrimination during his time in the United States.

Gyan questions his national sentiments by becoming powerfully seduced by the promises of Gorkha political movement. The writer skillfully inserts many flashbacks by which the reader learns about her characters interconnected lives. She repeatedly uses Jorge Luis Borges's poem *Boast of Quietness* to convey the difficulties involved in her characters journey of survival. His words are very beautifully worded, and hold some very insightful lines of subaltern's ambivalent state of mind;

They speak of homeland.

*My homeland is the rhythm of a guitar, a few portraits, an old sword,
the willow grove's visible prayer as evening falls.*

Time is living me.

More silent than my shadow, I pass through the loftily covetous multitude.

They are indispensable, singular, worthy of tomorrow.

My name is someone and anyone.

I walk slowly, like one who comes from so far away he doesn't expect to arrive.

(Borges, 2000)

For a literary purpose, Desai used many details from her childhood for the rebirth of her memory to the area, she admits that: "Gobbo, the town thief, the two cobras living in the jhora ravine, a pair of Afghan princesses, a Swiss priest who ran a cheese making enterprise" (Desai, Rediff India Abroad, [online], 2006) are all true characters she remembers from her childhood. Desai aims at picturing the impact of "what happens when a Western element is introduced into a country that is not of the West." (Ibid) The story

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

ends up with the cook and his son Biju who feds up of living a miserable life in another country and culture.

3.3 The Novel's Main Characterization

Kiran Desai created characters, incidents and situations to stress the need to make their expressions felt. The novel's characters in feel lost due to the ambivalent position of being in cross road of different cultures.

3.3.1 The Judge

Jemubhai Patel the central character of the novel. He works as a judge after being sent to England. He feels he is completely out of history and always put himself in the position of 'third person'. "He had learned to take refuge in the third person and to keep everyone at bay, to keep even himself away from himself like the Queen."(Desai, 2006: 111)

The mimic judge could neither get transformed completely into an English man nor could he connect himself to his fellow Indians. The lack of belonging to neither culture has strengthened his inferiority. He tries to keep himself away from the world of love and connectedness and fulfills his wild character by brutally raping his own wife. Throughout the novel, readers can learn about the judge's ambivalence. In his ardor for getting anglicized, he develops a sense of shame for he has failed to assimilate the English manhood and realizes:

He found he began to be mistaken for something he wasn't—a man of dignity. This accidental poise became more important than any other thing. He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone, English and Indians, both.

(Ibid: 119)

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

The judge, Loaded with self-hate for everything for not being British falls victim to estrangement. As result he withdraws from fellow men and builds up a rapport with Mutt (his dog) as his mimicry is imperfect. The experience of powerlessness and humiliation serve to scratch his wounds which "Certain moves made long ago had produced all of them" (Desai, 2006: 199) rather than heal them.

3.3.2 Gyan

Gyan is the representative of the internal Nepali minority. Gyan comes into s the novel as a teacher and falls in love with Sai. At first, Gyan doesn't have the courage to join GNLFF¹ to fight against injustice of the Indian government. His half-hearted involvement with the Gorkha's movement is due to his frustration and this clearly demonstrates the fact that he will go to any extent to make himself heard. Gyan is employed by the judge as math tutor to teach Sai but they soon develop a love relationship. Gyan raises his self authority connecting himself with a mass of angry ethnic Nepalese.

However, as a parallel to their young love, the GNLFF creates a separate Gorkha state in the Nepali-speaking area. "Gyan and Sai's romance was flourishing and the political trouble continued to remain in the background for them." (Ibid, 141) His love to Sai vanishes dramatically after his betrayal. "You hate me', said Sai, as if she'd read his thoughts, 'for big reasons, that have nothing to do with me. You aren't being fair." (Ibid: 260).

Gyan is ready to sacrifice his love for the purpose of gaining a respectable status. He belongs to a different culture. He is the character who represents the postcolonial trait of

¹ GNLFF is a political party in the Darjeeling District of West Bengal, India. It was formed in 1980 by Subhash Ghisingh with the objective of demanding a Gorkhaland state within India.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

multiculturalism. Gyan's sense of loss is said to be the major quality that he internalizes when his love to Sai went beyond his expectation.

3.3.3 Biju

Biju, whose father holds the conviction that America holds the key to success and happiness, is another victim of terrible social bias and racial discrimination. With his expired visa, Biju is just like a nomad wandering aimlessly as he "had been cultivating self-pity." (Desai, 2006: 191) His character is different from that of the judge as he has only modest desire to become successful in life and not to erase his identity. Like most illegal immigrant workers in New York City, Biju can never be escaped from the grievous cruelty and exploitation from Western hegemony. Biju "moved farther down the rails, but the man shifted down as well." (Ibid: 266) Struggling with his cultural ambivalence to survive within the forces of modernization is the only thing he can do.

Living in a seedy squalor with a groups of other immigrant men, Biju imagines what comfortable his life would be like with a futon, TV and a bank account. He comes to the US thinking he could achieve his American dream, but the reality is quite different. Biju suffer from that trauma that puts him in an alien land. He is "left as a new person, a man full to the brim with a wish to live within a narrow purity." (Ibid: 139)

3.3.4 The Cook

The no name cook represents the subaltern caste. He is the character who directs the attention of the reader to the issues subaltern, emasculating and enslavement in India.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

His lines had been honed over centuries, passed down through generations, for poor people needed certain lines; the script was always the same, and they had no option but to beg for mercy. The cook knew instinctively how to cry.

(Desai, 2006: 5)

The Cook belongs to the lowest caste in Indian society. His caste is predetermined by birth and can never be changed. Therefore, no matter where Biju lives, he is doomed to be a subaltern and his social status will always remain as a lower class group.

The old man is full of selfless love. His affection for Sai is from the goodness of heart. It is not for any material reward or recognition.

Once, Sai had taken a picture of the cook with Uncle Potty's camera, snuck up on him as he minced an onion, and she had been surprised to see that he felt deeply betrayed. He ran to change into his best clothes, a clean shirt and trousers, then positioned himself before the National Geographics bound in leather, a backdrop he found suitable.

(Ibid: 19)

His strange equation with the judge ultimately reflects of his desire to maintain connectedness. The cook realises that money is not everything and understands the happiness one obtains by selflessly caring for others.

The cook inherits the low caste from his father who used to be a servant too. His father hopes that the cook will be able to step into his shoes to become a servant as well. However, although both the cook and his father belong to the servant caste, the cook's social status is far beneath his father's. The cook's sense of inferiority to his father is not for his low social caste or inexperience in the kitchen. For both of them serving white men during the colonial period would gain them respect among the Indians after independence.

3.3.5 Sai

Sai was sent to Kalimpong to take care of by her grandfather. She is convent schooled and has learned that Western culture is superior to the culture of which she doesn't know so much. She knows better how to behave like the British than to act in the Indian way. "Sai, her hands shaking, stewed tea in a pan and strained it, although she had no idea how to properly make tea this way, the Indian way. She only knew the English way". (Desai, 2006:7)

She realises the Indian reality through the cook and it is this which makes her a centered character in the novel. She detests the rigid convent education and is happy to leave it. The cook and the local Gorkha people become surrogate parent for her. She is sent to Gyan for tutoring and for further studies. Fascinated by his handsomeness, she always waits anxiously for his coming. Her love for Gyan evaporates because of the interruption of the separatist movement as Gyan immediately becomes a member of the GNLF and love becomes secondary for him. Her disappointment of love has a devastating effect on her.

Through these characters, Desai refers to centuries of subjection by the economic and cultural power of the West. They are immovable and arrogant, often refusing to cast off the restrictions of colonization yet continuing to struggle with loss, poverty, and the trappings of social class.

3.4 Psychoanalytic Study of Male Characters

New techniques in modern novels seem to have special interest in Desai's works. They become powerful elements in the field of modern fiction. Consequently, the psychoanalytic study of male Characters, as portrayed by her, needs close attention of the major affecting factors that had their direct impact on them.

3.4.1 The Mimic Man

According to psychoanalysis, “The unconscious memories of urges continue to seek expression and may emerge in the form of ‘accidents’, ‘slips’ or neurotic symptoms” (Morgan et.al, 1993: 589). Jemubhai Patel is depicted as he is struggling against himself. His breakable psyche cannot hold it. He appears to be a sadistic man who abuses his innocent wife. He habitually vents out his anger on her, although she had long cherished their meeting.

He did not like his wife's face, searched for his hatred, found beauty, and dismissed it. Once it had been a terrifying beckoning thing that had made his heart turn to water, but now it seemed beside the point. An Indian girl could never be as beautiful as an English one.

(Desai, 2006: 175)

The judge is, in fact, a victim haunted by painful past. He seems tired of remembering his memories. These lines picture a moving image of the old house which well symbolizes the disintegration of the judge's psychological being.

The judge felt old, very old, and as the house crumbled about him, his mind, too seemed to be giving way, doors he had kept firmly closed between one thought and the next, dissolving.

(Ibid: 117)

His departure to Cambridge marks the beginning of a drastic personality transformation. His personality which is intensely sensitive and neurotic had already started to warn him. He has also an inferiority complex which makes him behave unreasonably and illogically. His mother's care evokes a negative response, as he throws the food she has so lovingly packed for the journey. "He was furious that his mother had considered the possibility of his humiliation and thereby he though, precipitated it. In her

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

attempt to cancel out one humiliation she had only succeeded in adding another." (Desai, 2006: 45)

In England, the judge experiences exploitation; he is forced to work continuously. He never experiences the beauty of a different culture as he sees in the portrait of Queen Victoria on his school entrance in India which hugely impressed his young mind. "The more he pondered this oddity, the more his respect for her and the English grew." (Ibid: 65) The retired Judge returns to his isolated house in Kalimpong. He hates all humans and feels affection only for his dog.

Thus, Jemubhai's mind had begun to warp; he grew stranger to himself than he was to those around him, found his own skin odd-coloured, his own accent peculiar. He forgot how to laugh, could barely manage to lift his lips in a smile, and if he ever did, he held his hand over his mouth, because he couldn't bear anyone to see his gums, his teeth...He began to wash obsessively, concerned he would be accused of smelling, and each morning he scrubbed off the thick milky scent of sleep, the barnyard smell that wreathed him when he woke and impregnated the fabric of his pyjamas.

(Ibid: 47)

3.4.2 The Saying Not a Word Man

The cook remains without name in the story. His nonexistent symbolises his lowest caste in the Indian society. His caste is predetermined by birth and can never be changed. He is doomed to be the subaltern till the last day in his life. He resides in a modest shelter near to Cho Oyu (the judge's house). From early age of his childhood, the cook has been in the service of the judge. This poor man represents the tragedy of the no name downtrodden. The word 'Cook' immediately brings to one's mind the image of female domestic roles for wages i.e. cleaning and cooking. However, "the position of the male

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

domestic servant is emasculating given the existent patriarchal context and deeply gendered social hierarchy." (Lau, 2011: 35) The cook seems to inherit the same conviction of white superiority over the Indians. The cook is selected by the judge on the basis of false recommendations that his father has somehow obtained for him. The emasculation of a man servant appears in the first moment of employment. As Chopra argues that:

Reputation and reliability are the key tropes that make young men employable as household labour. Like the veiled woman the sense of self is looped out through other people's 'tellings'; thus like a woman who can be approached only through others who metaphorically stand before her, a young male worker is known and fleshed out by others who stand surety for him.

(Chopra, 2012: 31)

The cook is a kind of man whose true joy in life is his son Biju. He regales Sai with tales of the beautiful past of her grandfather claiming his ownership to palace and his excellency in hunting that makes him admired. The cook's joy is to see Sai enjoying listening to his factious tales. "The cook couldn't help but enjoy himself, and the more he repeated his stories, the more they became truer than the truth." (Desai, 2006: 232). He appears to be delusional and lives in an imaginary world.

The aftermath of the chaos and the lake of blood scattered on the ground dramatize his delusional life. It is obvious that the cook is suffering from trauma after witnessing the terrible event. The weakness of his psyche is clearly demonstrated by his reaction when the beloved pet's Mutt is disappeared. "It's your fault. Mutt was in your care! I will kill you. Wait and see. You didn't do your duty. You didn't watch over her. It was your duty and you let her be stolen. How dare you? How dare you?" (Ibid: 320)

The cook's psyche is overloaded by the judge's blames for Mutt's disappearance. He begins to believe that he is actually responsible and never stops wondering he has really done something wrong.

3.4.3 The Drama of Great Ambition

Kiran is an incredibly unromantic as she puts ordinary lives into the clash between modernity and tradition. Biju, after his hellish journey through the dirty kitchens of New York City restaurants hopelessly, is back home loaded with disappointment and nonsense. His father's devotion appears to be the only thing of value in his life. Biju has been struggling to survive in America doing odd jobs.

With her diasporic experience, Desai hysterically presents how Biju, the representative of a typical struggling third world immigrant, survives bravely within a western society. The mental makeup of this man is molded by the ideas and concepts which are not always logical or rational. This psychological urge is ingrained and cannot be easily satisfied.

This habit of hate had accompanied Biju and he found that he possessed an awe of white people, who arguably had done India great harm, and a lack of generosity regarding almost everyone else, who had never done a single harm to India.

(Desai, 2006: 84)

Memory is a seductive and often deceiving people into thinking that the past is always glorious. Biju recalls how he and his father would evoke about their faraway village.

"How peaceful our village is. How good the roti tastes there! It is because the atta is ground by hand, not by machine...because it is made on a choolah, better than anything cooked on a gas or a kerosene stove...Fresh roti, fresh butter, fresh milk still warm from the buffalo..."

(Ibid: 110)

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Indian daily life has descended into chaos with the insurgency uprising. Unable to call his father to check on him, Biju is decided to go back to see his father. The nostalgia takes over him and fondly when he recalls his tranquil life in India. "He remembered bathing in the river, feeling his body against the cool firm river muscle, and sitting on a rock with his feet in the water, gnawing sugarcane." (Desai, 2006: 270) Biju's memory is very selective as he recalls only his beautiful moments in India. "He didn't think of any of the things that had made him leave in the first place." (Ibid)

3.4.5 Courage vs Love

Gyan, the twenty year old Nepalese tutor, is well motivated man for changing his life. However, Gyan is disturbed by such serious concerns: (1) He has particular political belief and easily joins the GNLF. (2) He also struggles to come to terms with the reason for the Nepali minority's terrible poverty. (3) Unintentionally, he informs the GNLF fighters about the weapons at the judge's house.

Gyan's mind could hardly blank out the sore memories as he remembers his grandfather's return as a broken man. The Gorkha movement comes to trigger this feeling in him which has remained, for a long time, suppressed.

Sai's anglicised behaviour and privileged lifestyle sickens him. He starts viewing her as an enemy. "For a moment all the different pretences he had indulged in, the shames he had suffered, the future that wouldn't accept him all these things joined together to form a single truth" (Ibid: 167).

Gyan has steered his concern to the liberation movement. This could also be true for many of the Nepali protestors. "Were they taking their cues from old protest stories or from the hope of telling a new story." (Ibid: 164) Being overwhelmed by his frustrations, Gyan chooses to sacrifice his love to Sai. He needed an object to direct his deep anxiety.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Although, He finds out that the innocent Sai and her grandfather are not the causes of his tragedy.

3.5 The Quest for Masculinity

It has become a fact that man would be able to keep up this ideal of hegemonic masculinity. *IL* explores a number of strategies adopted by male characters to improve their lives condition and develop techniques to maintain their masculinity. All these men fall victim to humiliation, violence and stereotype. As result, they referred to the feelings of worthlessness or a loss.

3.5.1 The Drama of Failed Masculinity

IL is still being hotly debated. It highlights a lot of customary issues in the world these days. Desai novel presents major issues like globalisation, post-colonialism, economic inequality, discrimination, marginality, immigration, racism, personal achievements and losses. The novel throws more light on how historical events have a deep impact on the lives of individuals and how this impact is moved through generations. The novel explores the existing practices which are discriminatory and deals with various crisis and traumas of dispossession. Beside all this, the feministic resistance is obvious in the novel but less discussed by scholars. Desai gives a new perspective of herself as a postcolonial woman writer by presenting the tragedy of failed men in the course of their search for masculinity.

Apart from exposing the patriarchal system of the Indian society, Desai finely exposes several shades of postcolonial Indian masculinities. The first chapter of the novel introduces the reader to the important characters of the novel. Jemubhai is presented as an individual "with his chessboard, playing against himself" (Desai, 2006: 1). The judge has

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

an irrational fear of having no escape. The claustrophobic judge feels closed-in in his own self and neurotically preoccupied with his mental exile.

He is portrayed just like a living dead life. "The judge "had fallen asleep and gravity acting upon the slack muscles, pulling on the line of his mouth, dragging on his cheeks, showed Sai exactly what he would look like if he were dead." (Desai, 2006: 9) Throughout the novel, the judge seems to assimilate the British as he cruelly treats his countrymen.

The idea of exercising power as trait of masculinity is also appeared in Kimbrell's words as he states;

We are told that "power is an aphrodisiac" and that the gaining of power is the crowning accomplishment, the ultimate achievement, of masculinity. The power to dominate, exploit, and control is the final prize for the machine, competition, and profit man. It is the ticket to manhood, freedom, and respect.

(Kimbrell, 1995: 127)

Judge's father plans a calculated marriage of his son with the of a rich man's daughter. However, his ambitions lead him to a self negation as well as his wife. In his way of securing his destroyed masculinity, Jemubhai's patriarchal habit is revealed from beating his wife to death accusing her for venturing out of the gate to join other woman group as "part of the Nehru welcoming committee at the Cantonment Railway Station. She had partaken of scrambled eggs and toast with top members of the Congress Party." (Desai, 2006: 310)

His wife is often victimized by his colonial subject-hood. She is deprived from her name and renamed Nimi to satisfy his appetite for westernization. The couple never seems husband and wife. He always thinks of her as stupid or "a country bumpkin whom he neither liked not loved, but simply carried along" (Ibid: 311). Her defying presence comes

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

to remind him of his weakness. She sometimes resists his masculine hegemony as she says, "You are the one who is stupid" (Desai, 2006:311).

The fake prestige for which the judge is too concerned for falls apart when the commissioner tells him that his wife goes to "Nehru rally" party. At home, Jemubhai goes mad and counts on his fingers:

1. "Are you just a country bumpkin?"

Pause.

2. "Are you a liar?"

Pause.

3. "Are you playing foolish games?"

Pause.

4. "Are you trying deliberately to make me angry?"

Long pause

Then, a venomous spat-out sentence:

5. "Or are you just incredibly stupid?"

When she said nothing, he waited "Which of the above? We are not ending this conversation until you reply."

Longer wait.

"Which? Are you ... stupid, I ask you ? !" Silence

"Well I have to conclude that it is all of the above.

It is all of the above."

(Ibid: 311)

His treatment to his wife appears to be a blend of class and gender issue. Judge underestimates his wife as her non-conformist represents the traditional Indian woman that he hates so much. Her silent resistance to his oppressive act is a continuous reminder of the

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

subjugation of Indian women had to face. To quote, Sanghita Sen, in her essay *The Inheritance of Loss: Individuals in Search of the Lost Identity*, writes:

Jemubhai's [...] violence to his wife exemplifies what Bhabha identifies as "the narcissistic demand of colonial authority". His wife's comment about his own "stupidity" immediately presents to him "a gaze of otherness" exposing the discernment of the "the genealogical gaze" shattering the unity of his constructed existence through which he upholds his "sovereignty.

(Sinha and Reynolds 105)

His loneliness, his self hate as well as the shame for his family, community and everyone for not being English, the judge's life is like a crumbling old artifact from the colonial era. His masculinity seems like an old cottage decorated with hundreds of spiders' webs and therefore appeared to be in an awful need of repair.

The cook lives in Cho Oyu where Mutt is treated more humanly than him. He is expected not only to cook, but also does all the household chores, bought provisions, and washes the judge's clothes, including his undergarments. It is also his duty to massage the judge feet and looks after Sai and plays with and lets her win. Although he spent his life-time in serving the judge sincerely, he could never gain his confidence. Sai seems the only person who feels the true pity of him. She understands the cook's conditions although she rarely speaks to him because she is an English-speaker while he is a Hindi-speaker. The cook talks with Sai and barely talks to the judge.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

The cook's tone as well as his body language demonstrates his lack of masculinity.

The cook is one of those domestic workers who:

Draw their bodies inward through a series of gestures that mute their maleness. Ways of standing with hands folded over the genitals, eyes lowered (nazar ka parda) [...] Silence, soft speech tones, economy of speech (awaz ka parda) and a successful adoption of a 'listening' posture are read as incorporations into obedience.

(Chopra 1997: 34)

The cook fondly remembers his son's infancy with pride: "He isn't scared of anything at all. Even when he was very small he would pick up mice by the tail, lift frogs by the neck." (Desai 2006: 23) He always dreams of his son's arrival from America rich, fat man and able to marry a nice girl and looks after the family properly.

Biju's journey to the US mirrors aspects of Jemubhai's journey to England, particularly in their shared experiences of racial alienation and subjugation. To fulfill the long-felt desire of his father, Biju, using fake documents and false recommendations, goes to America questing for a better livelihood. "His papers, his papers. The green card, green card, the machoot sala oloo ka patha chaar sau bees green card that was not even green."(Ibid: 204)

In fact, most illegal immigrant workers bitterly know very well how their nations suffer the cruel exploitation from Western hegemony. But they still seek desperately for a tourist visa to in order to obtain the Green Card:" But it WAS so hard and YET there were so many here [New York]. It was terribly, terribly hard. Millions risked death, were humiliated, hated, lost their families—YET there were so many here." (Ibid: 204)

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

As a matter of fact, some of them come to the US with strong hatred to the West. But in order to fulfill their dreams, they have no choice but to behave cowardly in many ways and endure hostility from various kinds of humiliation. Biju, tired of a rat-like existence as an illegal immigrant, returns to his country and his father in the midst of unrest robbed of not just his earnings, but even of his clothes.

Gyan is forced back to his commitment to his love to Sai and joins the political movement of GNLF lately after a series of racial segregation within the Indian society. He has relented on his love to Sai. As weak man, Gyan is not able to keep this love afloat.

Pernendu Chatterjee, in the essay *The Inheritance of Loss: Mapping Postcolonial Indian Masculinities*, writes:

The author's comment undercuts Gyan's pledge. This is evidence of Desai's gender-bending. Here is a subversion of the masculine stereotype. Gyan was not blind to the self-deceit that lay in his promise; yet, he made the promise because he did not have the psychic potency to accept this weakness.

(Mittapalli and Alterno, 2009: 182)

Due her westernized education Sai tries to reason the Christmas celebration by saying that Christmas is as much a holiday as any other Indian holiday challenging Gyan's feeling. As result, he gets angry at her and says: "You are like slaves, that's what you are, running after the West, embarrassing yourself. It's because of people like you we never get anywhere." (Desai, 2006: 170)

Sai's romantic connection with Gyan; her Maths teacher, leads to disappointment after realizing that their love could never be fulfilled. Sai's dreams get withered when she is informed of his betrayal. Gyan loses the trust of true lover and the image of hyper masculinity drawn by Sai is dramatically faded away.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Gyan's frustration on Sai questions her nationalistic sense of belonging. Unexpectedly, Gyan shouts in the crowd and forgets about her. He sacrifices his love for a greater cause. "A feeling of martyrdom crept over him." (Desai, 2006: 182) Although his only contribution to the GNLFF is that he made GNLFF's soldiers known about Jemubhai's possession of weapons. His masculinity is questioned when he realises that it is impossible to generate the expectations of being a true man." He hated his tragic father, his mother who looked to him for direction, had always looked to him for direction, even when he was a little boy, simply for being a male." (Ibid: 267) Desai presents Gyan's acts of violence against Sai as a response to her femininity. She shows more light on the emotional violence that reflects Gian's failure.

Men in the novel typically adhere to a very particular set of conventions. They find themselves unable to maintain their authority and dominance. They escape from their psychological tensions resulted from the postcolonial chaos and most crucially they reject the masculine characteristics associated with them.

3.5.2 Male Characters' Awakening to Their Masculinity's Crisis

As she portrays the losses confronted by male characters, Desai enlightens her readers to realize that survival begins in the mind. Survival, however, works unconsciously to give the feelings of being challenged by new state of mind. When men attempt to struggle for their masculinity, the need for a change gets introduced in their minds. Consequently when they become mentally disturbed, this need will be of such priority. The four characters of the novel being discussed face some kind of problem in implementing the socially, historically and culturally constructed masculinity. The condition would, at least, influences how they see their masculinity and how could they react under different circumstances.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

The experiences of disappointment due to the feeling of inherited sense of worthlessness during the colonial era push Jemubhai Patel to go abroad. In his visit to England, he gets privileged to achieve some of his personal ambitions as a first man from Gujarat¹ who has the opportunity to pursue his studies there.

Jemubhai would be the first boy of their community to go to English university. The dowry bids poured in and his father exhilarated weighing and tallying: ugly face –a little more gold, a pale skin– a little less. A dark and ugly daughter of a rich man seemed their best bet.

(Desai, 2006: 89)

He feels left entirely out of mind and feels as a stranger. He also feels isolated from others while travelling in the bus as the person sitting next to him moved away, which makes him feel that his presence is not totally welcome. "[. . .] moved over when he sat next to them in the bus, so he knew that whatever they had, they were secure in their conviction that it wasn't even remotely as bad as what he had" (Ibid: 39). This sudden feeling alarms him to feel alienated and becomes conscious of his sense of worthlessness. Everything looks very different around him:

[. . .] Jemubhai's mind had begun to wrap; he grew stranger to himself than he was to those around him, found his own skin odd-coloured, his own accent peculiar. He forgot how to laugh, could barely manage to lift his lips in a smile, and if he ever did, he held his hand over his mouth, because he couldn't bear anyone to see his gums, his teeth.

(Ibid: 40)

¹ Gujarat, India's westernmost state, has varied terrain and numerous sacred sites. In its urban center of Ahmedabad is the Calico Museum of Textiles, displaying antique and modern Indian fabrics.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Incapable to forget the incidents which happened in England, he makes a decision:

To the end of his life, he would never be seen without socks and shoes and would prefer shadow to light, faded days to sunny, for he was suspicious that sunlight might reveal him, in his hideousness, all too clearly.

(Desai, 2006: 40)

Responding to this disturbed state of mind and the troubles it brings upon the question of his masculinity, Jemubhai tries to save his sense of masculinity in many ways. He has the conviction that he needs to do something to make himself feel that he has not lost his entire grip over his masculinity. He is driven to be a macho man, the kind of man who dislikes the idea of him being emasculated and put his masculinity into crisis. In doing so, Jemubhai chooses to exercise violence over the cook and his wife than being robbed by the sense of loss.

In India, Biju feels that his pride as well as his power as a man had dissolved into thin air as he is not the one who earns the money to support the family. From his Indian man point of view, Biju sees himself having a lower rank in society.

His father remains nameless until the novel's last pages. Before then, he is simply referred to as "the cook". This clearly emphasises the bad reputation of his job, not his person as he belongs to a lower class. His wages is not given any increment to the family and is treated by the judge in a bad manner:

His last raise had been twenty-five rupees. "But sahib," he had begged, "how can I live on this?" "All your expenses are paid for—housing, clothing, food, medicines. This is extra," growled the judge.

(Ibid: 54)

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Biju has to struggle a lot to survive and go to America. In the United States, Biju undergoes the same kind of mental suffering. "Biju had spent his early days standing at a counter along with a row of men." (Ibid: 15) Biju's faces a number of hardships and worries as he exiles to different world. His dream to create a secure future is dramatically defeated by the harsh reality. Although he is offered some good chances to earn, but he always expresses his anger when he is cheated by the Americans:

Without us living like pigs," said Biju, "what business would you have? This is how you make your money, paying us nothing because you know we can't do anything, making us work day and night because we are illegal. Why don't you sponsor us for green cards?

(Desai, 2006: 188)

A sense of masculinity starts to warn him in America. Biju was hunted by sense of nostalgia to his motherland. Before his departure, his mind was overwhelmed by American dream. But after experiencing nightmares, his experiences assist him to refresh his Indianness in his mind.

The five peaks of Kanchenjunga turned golden with the luminous light that made you feel, if briefly, that truth was apparent. All you needed to do was to reach out and pluck it.

(Ibid: 324)

Gyan, in turn, reacts in a different way. For him, hybridity results in a sense of suffering from a loss of clear masculine role while approaching Sai. The need for being man guides his life's choices includes the reason for choosing accounting as a profession; he thought that:

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

The act of ordering numbers would sooth him; however [...] the more sums he did, the more columns of statistics he transcribed – well, it seemed simply to multiply the number of places where solid knowledge took off and vanished to the moon.

(Desai, 2006: 79)

Gyan is hardly trying to draw a line to himself. He belongs to a group dominated by Bengalis, who, in turn, themselves were dominated by the British. Hence, he embodies conflicting states of mind that question his perception of his masculine sense of being. Being in that kind of situation, it is difficult for Gyan to act or feel masculine. His masculinity has been sucked out of him as the expectation associated with his poor family works as a source of humiliation. Gyan needs to be convinced about how he still owns a bite of masculinity even though his descendent has made him feel the contrary.

He lives in a house that:

Didn't match his talk, his English, his looks, his clothes, or his schooling. [...] Every single thing his family had was going into him and it took ten of them to live like this to produce a boy, combed, educated, their best bet in the big world.

(Ibid: 289)

His qualifications have nothing to do for him as no one is willing to recruit him. Through the GNLF, Gyan finds the authenticity he initially pursued when he rejects Sai's invasive femininity. They provide a space for Gyan to wipe out the contradictions within him. Gyan anxiety triggers him to think over his masculinity. His ambiguous feeling regarding his masculinity is not easily suppressed.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

This is obvious in his last quarrel with Sai defending the Gorkha, he said that the Gorkha are:

ordinary humans [...] without revelation, composite of contradictions, easy principles, arguing about what they half believed in or even what they didn't believe in at all, desiring [...] authenticity as much as playacting [...] Every single contradiction history or opportunity might make available to them, every contradiction they were heir to, they desired. But only as much, of course, as they desired purity and a lack of contradiction.

(Desai, 2006: 283-284)

3.5.3 Male Characters Quest for Masculinity

It has been argued that "one may be born a male, but manliness and masculinity have to be achieved, or even earned" (Mailer, 1968, 25). This seems to be inscribed in the mind of Biju and Gyan and not in the cook's mind. The cook is one of class subalterns in India who recoil before the oppressors begging their pity. "His lines had been honed over centuries, passed down through generations, for poor people needed certain lines; the script was always the same, and they had no option but to beg for mercy. The cook knew instinctively how to cry." (Desai, 2006: 6).

The cook purposely puts himself as an object of the judge's actions. His performance does little to change our impression about his status. He is a powerless man who always hopes to avoid trouble. His obedience encourages the aggressor to further his domination. The poor old man dreams of resisting dominance in life through imagining his son arrival from US who would make him retire. Most of the time, the subaltern has to accept humiliation without resistance. It seems the only way available for him to save his life. After humiliation, the cook suffered at the hands of the police who come to Cho Oyu.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

"Well, they have to search everything, he said. Naturally. How are they to know that I am innocent? Most of the time it is the servant that steals." (Desai, 2006: 26)

The cook's masculinity is affected by the nature of his work and the expectations associated it. He dreams of repairing his masculinity after his son Biju. His son is the only hope remained to restore his masculinity and escapes servitude forever.

Between Kalimpong and New York, the author narrates the adaptability shown by characters that come from different backgrounds according to their situations. Biju travels to America to seek richness, power and respect that he and his lack in their homeland. Most illegal immigrant workers in New York City can hardly escape from the grievous oppression and exploitation from Western hegemony. Struggling bravely with the ambivalence of cultural identity and the forces of modernization is the only thing they can do to maintain his dignity. This is an unconscious step on the part of Biju to fill the gap of his rootlessness in US. Biju's endures to impose his identity as an illegal immigrant in a foreign city is contrasted with the more difficult situation. As Anthony Synnott writes in his *Rethinking Men: Heroes, Villains and Victims* (2009);

Men have to compete to prove their masculinity and their worth, or risk being categorized as unmasculine, and they have to be successful, winners, number one, in at least some particular domain, and in their own eyes.

(14)

To Biju; it is "still a world ... where one side travels to be a servant and the other side travels to be treated like a king" (Ibid: 295). He finds occasion to consider the differences in wealth between his home country and alien country. Biju proved in America that the subaltern immigrants can also articulate their anger about exploitation.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Without us living like pigs”, said Biju, “what business would you have? This is how you make your money, paying us nothing because you know we can’t do anything, making us work day and night because we are illegal.

(Desai, 2006: 195)

Biju's questing for power, respect and self assertion which are main traits of masculinity started when he flies away to America leaving his father to work in the Judge's house. He remains in dilemma there and has to manage according to the circumstances in America. He is one of those ambitious people who choose to take risk in foreign lands in search of happiness.

Unlike the judge, the hardship he faces makes him aware of his Indianess.

He probably wouldn't see him again. This was what happened, he had learned by now. You live intensely with others, only to have them disappear overnight, since the shadow class was condemned to movement. The man left for other jobs, town, get deported, returned home, changed names. Sometimes someone come popping around a corner again, or on the sub way, then they vanished again. Addresses, phone numbers did not hold. The emptiness Biju felt returned to him over and over, until eventually he made sure not to let friendship sink deep anymore.

(Ibid: 109)

In his way to maintain his masculinity, Biju tried to escape exploitation in India seeking greener pastures on a foreign soil. Biju's illegal settlement in US questions his perception to his Indian masculinity in many ways. His exile, however, raises his awareness about his national identity. For the Indians love, faithfulness, friendship and humanity can only be flooded in the Indian true masculinity.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

Dominant masculine norms lead to gender inequality. Jemubhai's domestic violence has been repeatedly linked to his inability to live up to society's expectations of what it is meant by hegemonic masculinity.

Then, when this wasn't enough to assuage his rage, he hammered down with his fists, raising his arms to bring them down on her again and again, rhythmically, until his own hands were exhausted and his shoulders next day were strained sore as if from chopping wood. He even limped a bit, his leg hurting from kicking her.

(Desai, 2006: 311)

In India, as elsewhere, the lack hegemonic masculinity has made many men incapable to perform traditional gender roles. As a result, some of them are turning to violence against women. Violence has become the only means available for them in their quest for masculinity.

In England, Jemubhai went regularly to library and felt that " library had never been open long enough. He arrived as it opened, departed when it closed, for it was the rescuer of foreign students, proffered privacy and a lack of thugs." (Ibid: 117) The judge is presented as masculine strongly acting upon the cook who has to accept humiliation. He exercises his fake hegemonic masculinity on the cook to hide his weakness. "Never ever was the tea served the way it should be, but he demanded at least a cake or scones, macaroons or cheese straws. Something sweet and something salty. This was a travesty and it undid the very concept of teatime." (Ibid: 10) The judge attempts to mimic white men masculinity by becoming fully a part of white colonial culture. This also becomes evident in the judge's anxious efforts to gloss over his brown skin using pink-white face-powder.

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

He was a shriveled figure in a white shirt and black trousers with a buckle to the side. The clothes were frayed but clean, ironed by the cook, who still ironed everything—pajamas, towels, socks, underwear, and handkerchiefs. His face seemed distanced by what looked like white powder over dark skin.

(Desai, 2006: 47)

Jemubhai puts a white mask to cover his dark skin and thereby evidently tries to copy the English colonizers. Mimicking the English is part of the judge's endeavour to masculine self as he sees his dark skin as source of humiliation.

Jemubhai perpetuates the foundations of colonialism by internalizing white/Western supremacy and reinforce the socio-cultural inequality that is part of the colonial project. Like the judge the cook thinks of the British superiority; he "was sure that since his son was cooking English food, he had a higher position than if he were cooking Indian." (Ibid: 29) Jemubhai's lack of courage and conviction of the normative masculine self makes his masculinity an example of fake Indian masculinity. The hopeless judge, in his way of doing (repairing) his masculinity, enacts power, toughness, and control over the helpless creature the cook who has been the object of his hegemonic masculinity.

Gyan becomes himself as foreigner in the land of his birth. To him, the natives repeat the injustice initiated by the colonizers. Gyan's masculinity takes violent reaction to what he views as westernized cultural practices. This obviously a type of what Bhabha terms mimicry. Gyan's mimicry is clearly in manifested in the words of Sai: "What is the point of teaching you? It is clear all you want to do is copy. Can't think for yourself. Copycat copycat. Don't you know, these people you copy like a copycat, THEY DON'T WANT YOU." (Ibid: 171)

Chapter three: The Price of Visibility in Woman's Imaginative Supremacy

In addition to the heritage of sadness and loss that he bears, Gyan is an ambitious man whose masculinity is disturbed by such serious fears. The fervor of the Gorkha movement triggers his sense of manhood which has remained his ultimate concern. Gyan becomes powerfully blended by the Gorkha protesters. He seems to have shifted his anxiety for the future towards a greater nationalism. This could also be true for many of the Nepali protestors "Were they taking their cues from old protest stories or from the hope of telling a new story." (Desai, 2006: 164)

Gyan is intensely swayed by the fervour of the speech. "It suddenly became clear why he had no money and no real job had come his way, why he couldn't fly to college in America, why he was ashamed to let anyone see his home." (Ibid: 167) A man stands up and expounds on many injustices suffered by the Indian Nepalese who are still treated as a minority in a place where they are majority.

Gyan is disturbed of not being able to find a proper job. He feels he has to reject Sai's westernized and bourgeois lifestyle to position himself in a direction that support his sense of manhood. Gyan feels that the Indian people with Nepalese background have been oppressed because of their ethnicity.

For Gyan, participating in conflicts or insurgency may be the only viable strategy for him. GLNF grants access to alternative masculinity that helps Gyan to re-build a sense of self-worth and reduces threats of frustrations and anxieties.. He feels he has to reject Sai's westernized and bourgeois lifestyle to position himself in a direction that support his sense of manhood. Refusal becomes another strategy in the process of self assertion through which someone like Gyan chooses to perform his masculinity. By refusing the invasive femininity of Sai, Gyan is involved into a patriarchal ideology which can allow his masculinity to transform him into a powerful and liberates him (free of the constraints of colonialism and full of nationalistic pride).

3.6 Conclusion

Kiran Desai has drawn attention in India and abroad by recording the protest of the deprived and neglected people. She presents a harsh picture of India wherein the minorities in different regions feel overpowered by the dominance of the majority. The subjugated men form a long list of victims of caste, colonization, labor inequality and class. It is impossible for those men to take up arms to fight for their rights and privileges in society and the only means available to them is to endure questing for what they lost and make their voices heard.

Male characters search for qualities related with masculinity. For many men this quest is rewarding; but for some it is self-destructive, ending in violence against innocents. It is this struggle for self realization that Kiran Desai communicates with her characters who feel that their masculinity are under threat.

The novel takes the cause and the impact of the insurgency of Indian-Nepalese people, the gorkha of Darjeeling region who are fighting for their separate state. The impact of the insurgency affects the life of the persons like Jemubhai Patel, ICS, the retired judge and his grand-daughter Sai, their cook and even their dog Mutt. Biju, the son of the cook, try to escape exploitation by seeking greener pastures on foreign soil but without any success. Male characters have been servants, soldiers slaving or sacrificing for others. They feel neglected and deprived and are compelled to resist against the tyranny of all kinds of dominance.

GENERAL CONCLUSION

General conclusion

Fiction is a platform to put forth broader perspectives on the aspects of life. Psychological, social, and political conflicts as well as solutions could well be negotiated, presented and posed before readers through it. The Indo-Anglian fiction becomes more and more mature and healthier than other Indian literary forms. It is emerged from Sake Dean Mahomet's attempt to write in the language that was, for a long time, accused of being a means of stereotyping. Indian Novels written in English witness a new phase of development after the emergence of a growing body of fiction by women novelists. Increasingly, contemporary Indian women novelists daringly experiment the human condition through the use of fictional narrative. In this respect, Indian women novel is distinct from mythology, epics and religious text, for it records mankind's struggle for self assertion and attains a prestigious artistic status.

Writings of these novelists enlarge perceptions, cheer up sensibilities and improve imaginative responses by widening the awareness of Individuals whose experience can be ordered, processed and valued. They have, via constant inclusion of topical themes, generated a distinct politics and problematic of their own. These writings are not only women specific but include all those who have been subordinated.

The considerable corpus of literature created by Kiran Desai makes tradition that articulates the muted voice of (wo) men. In enlarging the range of human experience and freedom, she has opened a new horizon of feeling and thought and extends the frontiers of Indian women fiction. To her, writing is an act of courage that resorts women writers to different strategies to act upon their own creativity. Kiran Desai, in her attempt to deconstruct socio-political constructs, struggles sharply with the oppressive bias of the forces that have led to the deconstruction of familial and social structure in India. She has

General conclusion

shown a remarkable extension of maturity to venture into the new arena of narrative art and new techniques of expression.

The Inheritance of Loss narrates the story of simple hopes that have been frozen on the rooftop of the mid 1980s India. Set in different parts of world, the unlikely events of characters' collapse that inspired the writer were artistically narrated. In Anglophiliac family in Kalimpong, Indian girl lives with the remains her Cambridge-educated grandfather. The cook who has been relegated to be treated even less than Mutt; the retired judge's dog is another image of suffering and humiliation. Sai's first love; the Nepalese math tutor becomes seduced by the masculinity of the GNLFF and leaves her spiraling into heartsickness, anger, and frustration. Biju, the Indian illegal immigrant, realises the trauma of his uselessness that chases him in an alien land. The writer to whom every word in the story mirrors her attachment to India; the homeland, effectively conveys the difficulties involved in the subjugated's efforts to make their voices heard. Obviously these men who try to recuperate their status get frustrated as their approximation to "masculinity" is not perfect. All the male characters in the novel are disturbed and have lost the ability to belong to their own masculinity.

The evaluation of the novel selected for the study began with a probe of whether the postcolonial condition can lead to a sense of loss in masculinity. In *The Inheritance of Loss*, where masculinity is a central feature, shows that natives who cannot fully free themselves from the western colonial hegemony continue to play shadow roles both at home and abroad. Writing with a preformed mindset, Kiran Desai created situations that smack of the traits of failed masculinities to stress the need to make their expressions felt. Subalterns who are not treated with equality resort to ultimate and destructive strategies

General conclusion

that are very harmful for them as well as for the society at large. Male subalterns' reactions do not get the attention they genuinely deserve and are hit harder when all their moderate attempts fail. The story of masculinity is as melancholy as that of all characters. The socially confused habits of mind that imprison male characters dramatize the course of their lives.

Based on Judith Butler's theory of gender performativity, the analysis of male characters in *The Inheritance of Loss* reveals that performing masculinity as well as other gender identities involves adhering to certain expectations. Men who fail to conform to these norms are expected to face marginalization. However, "Hegemonic masculinity is sustained by the quest for a dominant strand of masculinity and the perceived powerlessness that men can derive from the constant pressure to achieve this masculinity." (Dowd 2008: 213). This discourse functions to support hegemonic masculinity and in the same time leads to the oppression of other masculinities and femininities as well. Accordingly, hegemonic masculinity is said to a social cite to construct alternate masculinities.

In the changing social and cultural context of 1980's India, some Indian men are feeling gradually more powerless. This powerlessness can lead to a disruptive psychological disturbance. In such context, Jemubhai's abusive behaviour towards his wife is an expression of hegemonic masculinity with the aggressiveness of domination. Violence is used by Jemubhai as a strategy to maintain control and dominance, and also to counter any expected threats. The use of physical, sexual, and emotional violence reflects his insecurity about his gender identity. The hopeless judge, in his way of doing (repairing) his masculinity, enacts power, toughness, domination, and control over the helpless creature the cook who has been the object of his hegemonic masculinity.

General conclusion

The cook's strategy of recuperating his of masculinity is presented in his dream of his son Biju's success in US. His son is the only hope remained to restore his masculinity and escapes from servitude forever. In his way to regain masculinity, the cook finds escape in dreaming his son successful journey in US. Dreaming of comfortable life after his son Biju's arrival is the least the cook can do due to his lower caste which works as psychological constraint that prevents him to repair his masculinity.

For Gyan, participating in conflicts or insurgency may be the only viable strategy for him. GLNF grants access to alternative masculinity that helps Gyan to re-build a sense of self-worth and reduces threats of frustrations and anxieties. He feels he has to reject Sai's westernized and bourgeois lifestyle to position himself in a direction that support his sense of manhood. Refusal becomes another strategy in the process of self assertion through which someone like Gyan chooses to perform his masculinity. By refusing the overwhelming femininity of Sai, Gyan involves himself into an ideology of patriarchy which can allow his masculinity to transform him into a powerful and liberates man.

In his way to maintain his masculinity, Biju tried to escape exploitation in India seeking refuge in a foreign soil. Biju's illegal settlement in US questions his perception to his Indian masculinity in many ways. Ideals, ambitions and opinions about masculinity shift during his story in response to prevailing social and cultural milieu of US. For the Indians, love, faithfulness, friendship and humanity can only be flooded in Indian true masculinity.

Leaning against on the works of Oakley, Connell, and Lee, the study shows that masculinity is constructed by social, cultural and economic processes. Masculinities, in the novel under study, are constructed by the writer with different levels of anxiety. Consequently, the enactment of masculinity of male characters reaches certain limits. Masculinity, in

General conclusion

India, is defined collectively in culture and sustained by social institutions including: caste, class and ethnicity. The construction of masculinity under these factors leads to the oppression of the subordinated masculinities and creates further relationships between hegemonic and subordinated masculinities. The cook's masculinity is constructed to be marginalized by the upper caste masculinity and comes under constant question owing to the nature of his work and the expectations associated with it.

The study also highlighted the complex relationship between hegemonic masculinity and masculinities. With Jemubhai's multi dimensional state of mind, violence is used not just to maintain control and dominance, but also to counter any expected threats. He often uses violence as a resource to reinstate order. Multiple types of violence be it physical, emotional, sexual also suggests that men who are insecure about their gender identity.

The main goal of this study has been to discuss how masculinities are constructed within the Indian context and also to explore the emerging trends of postcolonialism and feminism in Indian literature. The study also serves to expose some of the common difficulties that Indian men have to face as they try to free themselves from the confining grip of the hegemonic configuration. To achieve these objectives, I set my work as follow: the introductory chapter, with its cross-cultural overview, serves to show that this study is embedded in the Indian postcolonial socio-cultural context. I also give a brief overview of feminism to enunciate the co-ordinates within which the study has been done. In chapter two, I tried to build the bridge from this contextualization to the rest of the study by locating Kiran Desai's engagement with the representation of gender and masculinity in particular. Leaning against the most viable gender theories, concepts which are crucial to the entire study have been distinctively defined. The chapter three is devoted to the analysis of the novel where I attempts to draw out the implications of the theories discussed previously.

General conclusion

As a writer of the woman-centered fiction, Kiran Desai has been continuously working for the complete emancipation of woman. She projects the ideas of liberating woman through self-realization and chronicles the tension between tradition and modernity. In her novels, we come to know about women who are traditional in their lives but modern in their stances. The modern women depicted by Kiran Desai do not depend on men for their lives. They are assertive, practical and strong. They fall into the category of new woman who solves her problems herself. *The Inheritance of Loss*, however, marks a shift in Kiran Desai vision. Men's weakness becomes visible through the actions of the dominant male characters that put their power into action to oppress not only women but also men who come under their rule. Kiran Desai draws attention to the personalities of the male characters and particularly interests in how they feel themselves as men. The writer clearly positioned men who are expected to display different masculine roles and has a deep understanding with men who lack their masculinity. Kiran Desai feels their pain and question the shared constitutions upon which this pain rests.

BIBLIOGRAPHY

Bibliography

Bibliography

- Achebe, Chinua. *Hopes and Impediments*. New York: Penguin. 1990.
- Alexander, Flora. *Contemporary Women Novelists*. London: Edward Arnold, 1989.
- Andrew, Kimbrell. *The Masculine Mystique: The Politics of Masculinity*. New York: Ballantine Books, Random House. 1995.
- Anthony McMahon. *Taking Care of Men: Sexual Politics in the Public Mind*. Monash University. Cambridge University Press. 1999
- Ashcroft Bill, Griffiths Gareth, Tiffin Helen. *The Post-Colonial Studies Reader*. Routledge 11 New Fetter Lane, London EC4P 4EE. 1995
- ----- *The Empire Writes Back Theory and practice in post-colonial literatures*. 2nd edition. Routledge. 29 West 35th Street, New York, NY 10001. New York .2002
- ----- *From Colonized to Diasporic Representation. The Quest: A Journal of Indian Literature and Culture*. 24.1 (June: 2010): 29. Print.
- Ashcroft, Bill and Ahluwalia, Pal. *Edward Said*. Routledge 11 New Fetter Lane, London. 2001.
- Bakhtin, M.M. *The Dialogic Imagination*. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981. Print.
- Barry, Peter. *Beginning theory: An introduction to literary and cultural theory*. Second edition. Manchester University Press. UK. 2002
- Bedjaoui, Fewzia. *Woman, Gender and Identity in Indian Woman Writing. Dialogue: A Journal Devoted to Literary Appreciation*. Vol. v .1 (June 2009): 42-55. Print.
- ----- "From Colonized to Diasporic Representation". *The Quest: A Journal of Indian Literature and Culture*. 24.1 (June: 2010): 29. Print.

Bibliography

- Bertens, Hans. *Literary Theory: The Basics*. London: Routledge. 2001.
- Boehmer, Elleke. *Postcolonialism, Colonial and Postcolonial Literature 2nd Ed.* Oxford, UK: Oxford University Press, 2005.
- Bomarito Jessica, Hunter Jeffrey W. *Feminism in Literature. Volume 4: 20th Century, Topics*. University of South Carolina. 2006.
- Bordo, S. *Beauty (re)discovers the male body*. In P. Zeglin Brand (Ed.), Indiana University Press. 2000.
- Bristow, J. *Sexuality*. London and New York: Routledge publications.2007.
- Brittan, A. *Masculinity and Power*. Oxford: Blackwell Press. 1989.
- Burch, B. *Other Women- Lesbian/Bisexual experience and psychoanalytic views of women*. New York: Columbia University Press. 1997.
- Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory" *Feminist Theory Reader*. 462.
- ----- . *Bodies that Matter: On the Discursive limits of Sex*. London: Routledge. 1990.
- C. J. Pascoe. *Dude, You're a Fag Masculinity and Sexuality in High School*. University Of California Press, Berkeley Los Angeles London. 2007.
- Chakravarty, Gautam. *Cambridge Studies in Nineteenth-Century Literature and Culture*. Cambridge University Press The Edinburgh Building, Cambridge CB2 2RU, UK. 2015.
- Chew, Shirley. Richards, David. *A Concise Companion to Postcolonial Literature*. John Wiley & Sons Ltd, The Atrium, Southern Gate, Chichester, West Sussex, PO19 8SQ, UK. 2010.

Bibliography

- Childs, Peter. Fowler, Roger. *The Routledge Dictionary of Literary Terms*. Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN, 2006.
- Chopra, Radhika. *Servitude and Sacrifice." Masculinities and Social Change*. University of Delhi. 2012
- Cixous, Hélène. *The Laugh of the Medusa*. Eds. Marks, Elaine and Isabelle Courtivron. Amherst: University of Massachusetts Press, 1980.
- Code, Lorraine. *Encyclopedia of Feminist Theories*. London. 2000.
- Connell, R.W. *Masculinities*. Berkeley: University of California Press. 2005.
- D. Halperin, *Saint Foucault: Toward a Gay Hagiography*. Oxford University Press, Oxford. 1995.
- Das, Sonali. "Kiran Desai's *The Inheritance of Loss: Travails of Immigration*." *The Icfai University Journal of English Studies* 4.1 (2009): 57-64.
- Davidson, Laurie and Gordon, Laura Kramer. *The Sociology of Gender*. USA: Rand McNally College Publishing Company. 1979.
- De Beauvoir, Simone. *The second sex*. Jonathan Cape. Thirty Bedford Square London. 1953.
- Desai, Kiran. *The Inheritance of loss*. Penguin Canada. 2006.
- Dixon, Martin. "Interview with Desai" in *Pure Fiction Reviews, News clips*.
- Falck Borch Merete, Rask Knudsen Eva, Leer Martin and Clunies Ross Bruce. *Bodies and Voices the Force-Field of Representation and Discourse in Colonial and Postcolonial Studies*. Amsterdam - New York, NY 2008.

Bibliography

- Farrell, W. *The Myth of Male Power, Why Men Are The Disposable Sex*. London: Fourth Estate Ltd. 1993.
- Flax, Jane. *Postmodernism and Gender Relations in Feminist Theory*, in *Sociology* VI 2:14:627. 1987.
- Gagnon, J. and Henderson, B. *Social Psychology of Sexual Development*. New York: Free Press. 1985.
- Gangoli, Geetanjali. *Indian Feminisms Law, Patriarchies and Violence in India*. University of Bristol. UK.2007
- Gardiner, Judith Kegan. *Masculinity Studies and Feminist Theory New Directions*. Columbia University Press, New York.2002.
- Grenz, S. *Sexual Ethics: a biblical perspective*. Dallas: Word Publishers. 1990.
- Hadjipavlou, Maria. *Women and Change in Cyprus Feminisms and Gender in Conflict*. Tauris Academic Studies, an imprint of I.B.Tauris & Co Ltd 6 Salem Road, London.2010
- Hart, Patricia. Weathermon Karen. Armitage Susan H. *Women Writing Women The Frontiers Reader*. niversity of Nebraska Press.2006
- Huddart, David. *Homi K. Bhabha*. Routledge Taylor & Francis. New York. 2006.
- Jackson, S. and Scott, S. *Feminism and Sexuality: A Reader*. Edinburgh: Edinburgh University Press, 1996.
- Jeffreys, Sheila. *Unpacking Oueer Politics: A Lesbian Feminist Perspective*. Polity Press, 65 Bridge Street Cambridge CB2IUR UK. 2003.
- Jewkes R., Morrell R. *Sexuality and the Limits of Agency among South African Teenage Women: Theorising Femininities and Their Connections to HIV Risk*

Bibliography

- Practices. Social Science & Medicine.* 2012;74(11):1729–1737. doi: 10.1016/j.socscimed.2011.05.020.
- Jolm, Tosh .*What Should a Historian do with Masculinity? Reflections on 19th Century Britain.* History Workshop Journal, No. -38. Autumn 1994.
 - Katrak, Ketu H. *Politics of the Female Body Postcolonial Women Writers of the Third World.* Rutgers University Press. London. 2006
 - Kossew, Sue. *Writing Woman, Writing Place Contemporary Australian and South African fiction.* Routledge.11 New Fetter Lane, London. 2004
 - Lahoucine Ouzgane. *Islamic Masculinities.* Zed Books, London.2006.
 - Lau, Lisa. *The Male South Asian Domestic Servant: Master-Servant Relationships, Class Chasms and Systematic Emasculation. The Srilanka Journal of Humanities xxxvii 1&2.*" accessed in 16 Apr 2016"
 - Loomba, Ania. *Colonialism/Postcolonialism.* London: Routledge, 2005.
 - Lorber, Judith and Farrell, Susan A. *The Social Construction of Gender.* USA: Sage Publications. 1991.
 - Lorber, Judith. *Paradoxes of Gender.* Yale: Yale University Press, 1994.
 - Mailer, N. *The Armies of the Night: History as a Novel, the Novel as History.* New York: New American Library. 1968.
 - Makaryk, Irena R., ed. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms.* Toronto: U of Toronto P, 1993.
 - Marinucci, Mimi. *Feminism is Queer: The intimate connection between queer and feminist theory.* Zed Books Ltd. UK. 2010.

Bibliography

- Marso, Lori Jo. *Feminist Thinkers and the Demands of Femininity*. Routledge Taylor & Francis Group 270 Madison Avenue .New York, NY 10016.2006.
- Maver, Igor .*Diasporic Subjectivity and Cultural Brokering in Contemporary Post-Colonial Literatures*. rowman and littlefield publishers, inc. Estover Road,Plymouth PL6 7PY,UK.2009
- McLeod, John. *Beginning Postcolonialism*. Manchester: University Press, 2000.
- Mehta, Brinda. *Diasporic (dis)locations: Indo-Caribbean women negotiate the Kala Pani*. University of the West Indies Press. 2004
- Mittapalli, Rajeshwar and Letizia Alterno, eds. *Postcolonial Indian Fiction inEnglish and Masculinity*. New Delhi: Atlantic, 2009. Print.
- Morgan, Clifford T. Richard A King. John R, Weisz . John Schopler. *Introduction to Psychology*. New Delhi: Tata McGraw- Hill Publishing Company, 1993.
- Morton, Stephen. *Gayatri Chakravorty Spivak*. Routledge Taylor & Francis London. 2003.
- Mottier, V. *Sexuality: A very short introduction*. New York: Oxford publications. 2008.
- Naik, M. K. *Dimensions of Indian English Literature*. New Delhi: Sterling Publishers, 1985.
- Nancy E. Dowd, *Masculinities and Feminist Legal Theory*. 23 WIS. J.L. GENDER & SOC'Y 201.2008.
- Om P, Juneja. *Post Colonial Novel: Narratives of Colonial Consciousness*_ New Delhi: Creative Books, 1995.
- Oonk Gijsbert .*Global Indian Diasporas Exploring Trajectories of Migration and Theory*. Amsterdam University Press, 2007

Bibliography

- Page Kezia. *Transnational Negotiations in Caribbean Diasporic Literature*. 270 Madison Avenue, New York, NY 10016.2011
- Pathak ,la Dabir, Mishra. *Contemporary Fiction: An anthology of Female Writers*. Sarup & Sons4740/23, Ansari Road Darya Ganj, New Delhi-110002.2008
- Ponzanesi, Sandra. *Paradoxes of Postcolonial Culture Contemporary Women Writers of the Indian and Afro-Italian Diaspora*. State University of New York press, Albany.2004
- Powers, John. *A bull of a man Images of Masculinity, Sex, and the Body in Indian Buddhism*. Harvard University press Cambridge, Massachusetts London, England.2009.
- Rabaka, Reiland .*Forms of Fanonism Frantz Fanon's Critical Theory and the Dialectics of Decolonization*. Rowman & Littlefield Publishers. Inc. UK. 2010.
- Raizada, Harish, *The Lotus and The Rose: Indian Fiction in English (1850-1947)*. Faculty of Arts, A.M.U, Aligarh. 1978.
- Rao, Raja. *Kanthapura*. Delhi : OUP. 1989.
- Rubin, A. *Methodology for social Work Research*. New Delhi: CENGAGE Learning. 2011.
- Rushdi, Salman. *Imaginary Homelands*. Granta Books. Hanover Yard, Noel Road, Islington, London N1 8BE. 1991
- Ruthven, K. K. *Feminist Literary Studies: an Introduction*. Cambridge: Cambridge University Press. 1984.

Bibliography

- Schreler, B. A. *Moving beyond tolerance: A new paradigm for programming about homophobia/biphobia and heterosexism*. *Journal of College Student Development*, 36, 19-26. (1995).
- Scott, J. W. *Gender and the Politics of History*. New York: Columbia University Press. 1988.
- Sen, Mandira. *Strangers to Themselves*. *Women's Review of Books* 23.3. 2006.
- Seo, D.-J. *Mapping the vicissitudes of homosexual identities in South Korea*. *Journal of Homosexuality*, 40, 65-79. (2001).
- Singh, Krishna. "Representation of India in Kiran Desai's *The Inheritance of Loss*." *Critical Responses to Kiran Desai*. Ed. Sunita Sinha and Bryan Reynolds. New Delhi: Atlantic & Distributors, 2009. Print.
- Sinha, Sunita, and Bryan Reynolds, eds. *Critical Responses to Kiran Desai*. New Delhi: Atlantic, 2009.
- Spivak, Gayatri. *Other Worlds : Essays in Cultural Politics*. New York : Methuen, 1997.
- Spratt, P. *Hindu Culture and Personality: A Psycho-Analytic Study*. Bombay: Manaktalas.1966
- Srivastava, Neelam. *Secularism in the Postcolonial Indian Novel National and Cosmopolitan narratives in English*. Routledge 2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN. 2008
- Synnott, Anthony. *Rethinking Men: Heroes, Villains and Victims*. Surrey: Ashgate Publishing Limited. 2009.
- Tamsin Bradley. *Religion and gender in the developing world faith-based organizations and feminism in India*. I.B. TAURIS. London New York.2011.

Bibliography

- Tiffin, Helen. *Post-Colonialism, Post-modernism and the Rehabilitation of post-Colonial History*, *Journal of Commonwealth Literature* 23, 1:169-81, 1988.
- Tong Rosemarie. *Feminist Thought: A More Comprehensive Introduction*. Westview Press. 2009
- Trivedi Harish, Mukherjee Meenakshi. *Interrogating Post-colonialism Theory, Text and Context*. Indian Institute of Advanced Study Rashtrapati Nivas, Shimla.1996.
- W. Reeser, Todd. *Masculinities in Theory: An Introduction*. John Wiley & Sons .Ltd, Publication. 2007.

Webliography:

- <http://kvc.tninbuza.nl> (accessed on 23 December 2015)
- <http://www.oxforddictionaries.com/definition/english/manichaeism> (accessed on 23January 2016)
- Desai, Kiran. “Kiran Desai Interview with Bold Type”. (accessed on March 26, 2016)
- <http://www.livescience.com/15695-manceession-recession-shifts-gender-roles.html>
- <http://www.dictionary.com> (accessed on February 3rd, 2016)
- www.randomhouse.com (accessed on March 15, 2016)
- “Interview with India Today Group”. <<http://indiatoday.intoday.in/story/kiran-desai/1/180336.html>>. (accessed on February 13, 2016)
- <http://www.randomhouse.com/boldtype/0599/desai/interview.html>>. (accessed on 5th April 2016)
- Pappas, Stephanie. *'Manceession' Shifts Gender Roles*. *Live Science*. (accessed April 25, 2016)

Bibliography

- <https://crazygoangirlreads.wordpress.com/2012/03/26/the-inheritance-of-loss-by-kiran-desai/>(accessed April 15, 2016)
- http://racsrag.org/?page_id=2114 (accessed April 25, 2016)
- <https://www.goodreads.com/quotes/343526-boast-of-quietness-writings-of-light-assault-the-darkness-more>(accessed April 2, 2016)
- <http://www.rediff.com/news/2006/jan/30inter1a.htm>(accessed March 23, 2016)

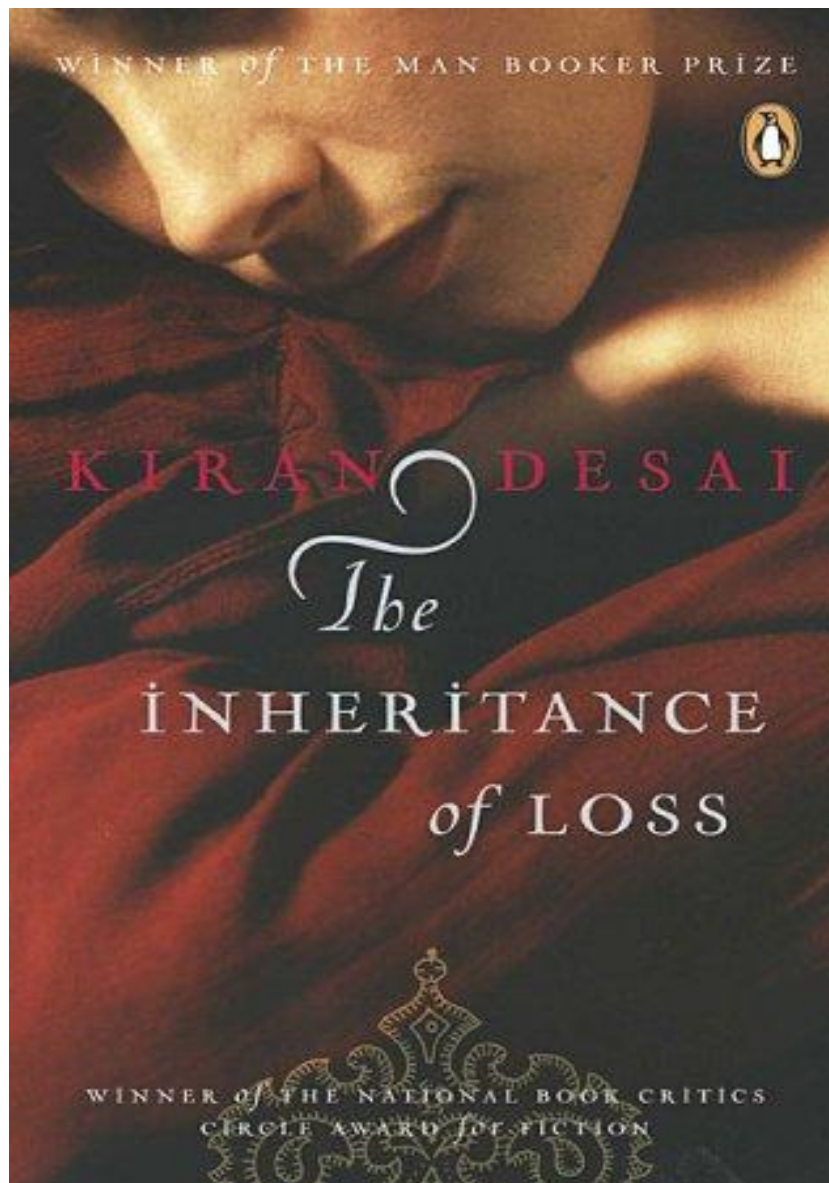
APPENDICES

List of Appendices

- The book's cover
- The map of Kalimpong
- The Poem that inspired the writer
- Interview with Kiran Desai

Appendix one

The book's cover



APPENDICES

Appendix two

The map of Kalimpong

Kalimpong is the province where the story takes place.



Appendix three

The Poem that inspired the writer

Boast of Quietness

Writings of light assault the darkness, more prodigious than meteors.

The tall unknowable city takes over the countryside.

*Sure of my life and death, I observe the ambitious and would like to
understand them.*

Their day is greedy as a lariat in the air.

Their night is a rest from the rage within steel, quick to attack.

They speak of humanity.

My humanity is in feeling we are all voices of that same poverty.

They speak of homeland.

*My homeland is the rhythm of a guitar, a few portraits, an old sword,
the willow grove's visible prayer as evening falls.*

Time is living me.

More silent than my shadow, I pass through the loftily covetous multitude.

They are indispensable, singular, worthy of tomorrow.

My name is someone and anyone.

*I walk slowly, like one who comes from so far away he doesn't expect to
arrive”*

- Jorge Luis Borges –

Appendix three

Interview with Kiran Desai

Kiran Desai talks about her second Novel

The Rediff Interview/Novelist Kiran Desai

January 30, 2006

Meet Kiran Desai

You were born in India and educated here, in England and the United States. Considering your formative years were spent abroad though, is there any particular reason both your books are set in India?

I left India when I was 15, but I have immediate family in Delhi and return every year to the family home, so the connection was never broken. I think my first book was filled with all that I loved most about India and knew I was in the inevitable process of losing. It was also very much a book that came from the happiness of realising how much I loved to write.

The second book isn't a book that is set entirely in India, but one that tries to capture what it means to live between East and West and what it means to be an immigrant. On a deeper level, it explores what happens when a Western element is introduced into a country that is not of the West, which is what happened, of course, during colonial times and is happening again with India's new relationship with the States.

I also wanted to write about what happens when you take people from a poor country and place them in a wealthy one. How does the imbalance between these two worlds change a

APPENDICES

person's thinking and feeling? How do these changes manifest themselves in a personal sphere, a political sphere, over time?

These are old themes that continue to be relevant in today's world, the past informing the present, the present revealing the past.

I haven't been to Kalimpong or Darjeeling, but your descriptions of both places came across as extremely authentic. Did you actually visit them? Also, with reference to the Nepali insurgency, what sort of research did that part of the book involve?

When I was growing up, my family had a house in Kalimpong that was named Chomiomo after a snow mountain in Tibet, and I briefly went to school in Kalimpong's St Joseph's Convent. My aunt, a doctor in the bazaar, still lives in this town in an old house in which the last inhabitant, a blind English woman, died completely eaten by maggots in her big brass bed, abandoned by her servants.

Kalimpong has a population of Tibetan refugees and a majority population of Nepalis who were brought generations ago to work on British tea plantations. It is a very beautiful place, but the strains were obvious even when we were living there. My aunt lived through the agitation and we left just as the trouble was beginning. I could feel the strains, but I was about 13 then and it was many years before I could understand the reasons behind them as well as behind other conflicts of class and nationality that this book examines.

I couldn't have written this without having grown up in India, but I also couldn't have written it without having left India or without the memories of people who had gone to England in previous generations.

APPENDICES

What does it mean to be an immigrant? What does it mean to return or to journey between worlds? There is a parallel between the stories of Nepali immigrants in India and Indian immigrants in the States, all struggling with questions of what it means to be the cheap labour, with the questions of rights and identity.

The political information is accurate to my knowledge and based on my memories and the stories of everyone I know there. Also, the details are accurate: Gobbo the town thief with a relative in the police, the two old cobras living in the *jhora* ravine, a pair of Afghan princesses, a Swiss priest who ran a cheese making enterprise. I remember him with great affection along with the lovely sweet yoghurt and the chocolate cigars he sold from the dairy.

While writing this book, I wrote all the Kalimpong bits in Kalimpong, staying in a house lent to me during the rainy season. It was very wild and beautiful, rain hammering down, mist and fog. I lived alone and learned both the hard and the beautiful way what it means to be a writer.

You manage to raise pertinent questions related to the immigrant issue, in the novel. The overwhelming tone that comes across is one of bitterness though, felt by most immigrants who leave their home country. Would you agree with that?

I think there's always a degree of loss in being an immigrant. It feels as if one will never be able to tell an entire story ever again. There'll be an aspect of living half a life, having only half a story to tell. We tend to hope for a simplicity of truth, a wholeness which is rarely delivered us.

APPENDICES

My book examines lives that are forced, because of circumstance, to be those of hypocrisy, of gaps and fears, or of truths that cannot be simply attained and added up into anything trustworthy. They conflict with other peoples' ideas of things, or they belong to times past and stories that are lost or forgotten.

People deal with situations like this differently. I've seen a lot of insistence on being as American as possible, which I think is something that often comes out of a sense of shame. I've seen a lot of cruelty in the process of leaving and breaking families apart.

What frightens me most, though, is that while there's a lot of crowing about how we're the richest minority group, we tend to leave out the fact that the poorest people of India are also in the States, betrayed not only by the Western world, but by the wealthier group of Indian immigrants.

The divide that exists in India continues overseas. It is to the advantage of everyone on the more powerful side. There's never been an honest attempt in the United States to address the problem of illegal immigration. It suits them to have an underclass as much as it suits wealthier people in India to have a servant class.

A lot of the exchanges between characters — Lola and Noni versus Mrs Sen, for instance -- reflect leanings towards cultures not their own. Do you come across that a lot while living abroad?

Yes, while Lola and Noni are Anglophiles and Mrs Sen is a passionate supporter of the United States. I have seen people of the United States and various Western countries, passionately interested in, say, Japan, or India. For different reasons, of course, but still a desire for something beyond their own existence.

APPENDICES

There is a certain sympathy in your tone when you describe the desperation experienced by Biju and thousands like him as they stand in line for a visa. What inspired you to come up with that particular aspect of the novel? Have you spoken to people like Biju in the US?

I have stood in line myself at the American embassy many times over and witnessed the scene unfold. I think poverty is so extremely close to us that it's practically the closest thing in our lives although sometimes we refuse to see it.

It's every bite of food we eat that's been picked by someone poverty stricken and every item of clothing we wear. I've seen the efforts made on the Indian side to leave India, I get requests for help in this matter every time I return. And in the States, in every restaurant and shop, in taxis all over Manhattan, I've heard the story on the other side.

I used to live near a bakery like the Queen of Tarts (*a restaurant mentioned in her novel*) and talked to the people who worked there. And I lived with people from Zanzibar in the neighbourhood that I describe, so that is also taken from real life.

What did you think you wanted to say when you first set out to write *The Inheritance of Loss*? Do you think you managed to convey all you wanted to?

Ever since I left India to lead this life of going back and forth, certain patterns have revealed themselves, emotional as well as historical. I began to consider the complexity of growing up in India, the changing world of my parents and grandparents, the subsequent direction of my life that is a continuation of those days and the upheavals of that time.

My maternal grandmother was German, left before the war and never returned. My grandfather was a refugee from Bangladesh. On my father's side, my grandparents came

APPENDICES

from a village in Gujarat. My grandfather travelled all the way to England for an education. The characters of my story are entirely fictional, but these journeys as well as my own provided insight into what it means to travel between East and West and it is this I wanted to capture.

The fact that I live this particular life is no accident. It was my inheritance.

As for whether I'm content with the book -- I always have the feeling that something got away. Where is that thing -- the sublime novel? What would it feel like to hold that in my hands? Whenever I come across it as a reader, I read trembling. Like any art form, when it's great, the person experiencing it exists in a form of grace. I hunger for that feeling as a writer as well as a reader.

Do you read other authors while working on a novel of your own?

I try and read authors who are not working out of the same landscape. I find if I do, their sensibility seeps into my own. But I'm catching up now. Of course, I read other things. (Winfried Georg) Sebald, (Haruki) Murakami, (Isaac Bashevis) Singer, (Saul) Bellow, older writers like (Junichiro) Tanizaki and Patrick White. A wonderful treasure of a book I think everyone should read is *Earth and Ashes* by Atiq Rahimi, an Afghan writer. It's a complex book that seems to capture all of what is happening in Afghanistan, although it's tiny in pages. A wonderful, wonderful book.

Every seventh person in India appears to be working on a debut novel at the moment. Have you read any contemporary Indian fiction -- specifically, Indian writers living in India -- that has moved you recently?

APPENDICES

Yes, it's nice to know that whatever they're saying, the novel is not dead in India. I just re-read Upamanyu Chatterjee's *English, August* and was impressed by it all over again. Arundhati Roy, of course. Amit Chaudhari. Mahasweta Devi in translation. I read my Ruskin Bond like everyone else in India. I think with the entire body of his work, like (R K) Narayan's, he provides us with a bedrock of what it is to be Indian, in the sweetest possible incarnation of its meaning.

What is your earliest memory of India, and the one that last struck you about the country?

My earliest memory dates back to baby days in Chandigarh and like most childhood memories, they are domestic. Sitting under the table pulling the toes of all my older siblings and parents in turn. Utter happiness. I remember my father whistling in his bath and calling me his three-in-one ice cream, chocolate-vanilla-strawberry. Of sitting, a very little girl, in my mother's lap, layers of soft, old Bengali striped sari, playing with the bangles she wore, one on each wrist, a book in front, and her voice which is an utterly beautiful voice, reading.

My most recent impression was of a city that, while changing rapidly, still feels old, the light, the dust, the domes of tombs between the high rises, so many more years older. Delhi will always have its history at its back. The glitz everyone talks about still seems isolated to me, contained in a few neighbourhoods, in some shops and restaurants. While one class talks in dollars and euros, poverty is as old as ever, deeply entrenched. Despite this, my impression was also of a happy city.

Human warmth is such an innate part of India, and good humour. I miss it terribly now that I am back in New York.

APPENDICES

Considering the value of your earlier work, you don't really need to do these media road trips (*Kiran Desai was recently in Delhi to do a number of interviews with the Indian media?*). Why do you?

I keep it down to a bare minimum because it doesn't exactly go with the way in which I write, which is in a very quiet and isolated fashion. And it doesn't exactly go with my personality. I'm trying to get out of some readings as I write this. But publishers expect it these days.

I think it's become an inevitable part of being a writer. It's a funny thing because, of course, it takes a completely different talent to write than it does to perform.

Some writers have the amazing ability to do both. I just saw Rushdie, and after him Seth, and thought that if they hadn't wanted to write, they might have easily become actors.

Are you satisfied with the way your work has developed, as a writer? Do you see yourself continuing to write more in future?

I think this book is better than the last, but certainly I don't think it's perfect. It's the hardest thing to write a perfect book. Yet, of course, as a reader, I hunger for it. It's a constant desire and I know I'll write another book for that reason.

Each book is its own challenge and I find myself at exactly the same level of trepidation and doubt as when I began the last time around.

Writing, for me, means humility. It's a process that involves fear and doubt, especially if you're writing honestly. I imagine businessmen feel smug at least twice a day. Writers? The moments are rare.

APPENDICES

GLOSSARY

Glossary

Colonialism: The imperialist expansion of Europe into the rest of the world during the last four hundred years in which a dominant center carried on a relationship of control and influence over its margins or colonies. This relationship tended to extend to social, pedagogical, economic, political, and broadly culturally exchanges often with a hierarchical European settler class and local, educated (compractor) elite class forming layers between the European "mother" nation and the various indigenous peoples who were controlled. Such a system carried within it inherent notions of racial inferiority and exotic otherness.

Post-colonialism: Broadly a study of the effects of colonialism on cultures and societies. It is concerned with both how European nations conquered and controlled "Third World" cultures and how these groups have since responded to and resisted those encroachments. Post-colonialism, as both a body of theory and a study of political and cultural change, has gone and continues to go through three broad stages:

1. an initial awareness of the social, psychological, and cultural inferiority enforced by being in a colonized state
2. the struggle for ethnic, cultural, and political autonomy
3. a growing awareness of cultural overlap and hybridity

Ambivalence: the ambiguous way in which colonizer and colonized regard one another. The colonizer often regards the colonized as both inferior yet exotically other, while the colonized regards the colonizer as both enviable yet corrupt. In a context of hybridity, this often produces a mixed sense of blessing and curse.

Colonial education: the process by which a colonizing power assimilates either a subaltern native elite or a larger population to its way of thinking and seeing the world.

Glossary

Diaspora: the voluntary or enforced migration of peoples from their native homelands.

Diaspora literature is often concerned with questions of maintaining or altering identity, language, and culture while in another culture or country.

Migration: is the movement of people from one place in the world to another for the purpose of taking up permanent or semi permanent residence, usually across a political boundary. An example of "semi permanent residence" would be the seasonal movements of migrant farm laborers. People can either choose to move (voluntary migration) or be forced to move (involuntary migration).

Essentialism: the essence or "whatness" of something. In the context of race, ethnicity, or culture, essentialism suggests the practice of various groups deciding what is and isn't a particular identity. As a practice, essentialism tends to overlook differences within groups often to maintain the status quo or obtain power. Essentialist claims can be used by a colonizing power but also by the colonized as a way of resisting what is claimed about them.

Ethnicity: a fusion of traits that belong to a group—shared values, beliefs, norms, tastes, behaviors, experiences, memories, and loyalties.

Caste system: a system of social stratification in India, deriving from the Aryan hereditary division of the population into priests (Brahmins), warriors and rulers (Kshatriya), farmers and merchants (Vaisya), and laborers, artisans, and domestic servants (Sudra).

Exoticism: the process by which a cultural practice is made stimulating and exciting in its difference from the colonializer's normal perspective. Ironically, as European groups

Glossary

educated local, indigenous cultures, schoolchildren often began to see their native lifeways, plants, and animals as exotic and the European counterparts as "normal" or "typical."

Hegemony: the power of the ruling class to convince other classes that their interests are the interests of all, often not only through means of economic and political control but more subtly through the control of education and media.

Hybridity: new transcultural forms that arise from cross-cultural exchange. Hybridity can be social, political, linguistic, religious, etc. It is not necessarily a peaceful mixture, for it can be contentious and disruptive in its experience.

Identity: the way in which an individual and/or group defines itself. Identity is important to self-concept, social mores, and national understanding. It often involves both essentialism and othering.

Ideology: "a system of values, beliefs, or ideas shared by some social group and often taken for granted as natural or inherently true" (Bordwell & Thompson 494)

Language: In the context of colonialism and post-colonialism, language has often become a site for both colonization and resistance. In particular, a return to the original indigenous language is often advocated since the language was suppressed by colonizing forces. The use of European languages is a much debated issue among postcolonial authors.

Mimicry: the means by which the colonized adapt the culture (language, education, clothing, etc.) of the colonizer but always in the process changing it in important ways. Such an approach always contains it in the ambivalence of hybridity.

Glossary

Orientalism: the process (from the late eighteenth century to the present) by which "the Orient" was constructed as an exotic other by European studies and culture. Orientalism is not so much a true study of other cultures as it is broad Western generalization about Oriental, Islamic, and/or Asian cultures that tends to erode and ignore their substantial differences.

Other: the social and/or psychological ways in which one group excludes or marginalizes another group. By declaring someone "Other," persons tend to stress what makes them dissimilar from or opposite of another, and this carries over into the way they represent others, especially through stereotypical images.

Gender: refers to the socially constructed characteristics of women and men – such as norms, roles and relationships of and between groups of women and men. It varies from society to another and can be changed.

Masculinity: is a set of attributes, behaviors and roles generally associated with boys and men. Masculinity is socially constructed, but made up of both socially-defined and biologically-created factors.

Race: the division and classification of human beings by physical and biological characteristics. Race often is used by various groups to either maintain power or to stress solidarity. In the 18th and 19th centuries, it was often used as a pretext by European colonial powers for slavery and/or the "white man's burden."

Space/place: space represents a geographic locale, one empty in not being designated. Place, on the other hand, is what happens when a space is made or owned. Place involves landscape, language, environment, culture, etc.

Glossary

Subaltern: the lower or colonized classes who have little access to their own means of expression and are thus dependent upon the language and methods of the ruling class to express themselves.

Résumé

Cette thèse vise à étudier le roman « La perte de l'héritage» de Kiran Desai et ce qu'elle traite comme sujet de virilité chez certains personnages d'une façon générale et l'étude des différents moyens que ces même personnages acceptent leur virilité d'une façon particulière. Kiran Desai est considérée comme l'une de ces écrivaines indiennes qui occupent une place privilégiée en tant que romancière dans la littérature postcoloniale. Avec un regard perçant, cette écrivaine a pu filmer et transmettre la passion des personnages masculins de cette même virilité et leurs conflits continuels sur plusieurs fronts: le pouvoir, le statut et leur vie sexuelle. A travers les événements de l'histoire, la passion des personnes viriles est clairement observée chez les personnages suivants: le juge, Gyan, Biju et le cuisinier. Desai a réussi à montrer la souffrance de ces personnages qui vivent sans un but précis donc elle a voulu la transmettre à travers certaines scènes. Cette thèse s'intéresse aussi à la manière de filmer les différents niveaux de virilité selon les dictées sociales, culturelles et politiques ainsi que la réaction de ces mêmes personnages vis à vis des différents événements. Ces derniers avaient un effet extrême sur l'état psychologique de ces personnages car en effet certains d'entre eux ont cédé, d'autres ont préféré de s'opposer, de refuser même de se soumettre à la réalité. La perte en héritage est l'histoire d'être dépouillés de leur culture, déçus par l'occident et qui cherchent tant bien que mal à recouvrir leur dignité.

ملخص الدراسة :

تهتم هذه الأطروحة بدراسة رواية ميراث الضياع للكاتبة الهندية كيران ديساي و كذا معالجتها لموضوع الرجولية عند بعض الشخصيات الذكورية بصفة عامة و دراسة طرق تقبل هذه الشخصيات لذات الرجولية بصفة خاصة. تعتبر كيران ديساي واحدة من الكاتبات الهنديات اللاتي احتلن مكانة مرموقة في أدب ما بعد الإستعمار. بنظرة ثاقبة استطاعت هذه الكاتبة أن تصوير شغف الشخصيات الذكورية لذات الرجولية وصراعهم المستمر على عدة جبهات كالسلطة و المكانة و كذا حياتهم الجنسية. و لقد بدا جليا من خلال أحداث القصة الشغف بالذات الذكورية في الشخصيات التالية: القاضي، جيان، بيجو و الطباخ. ولقد نجحت الكاتبة في إظهار معانات هذه الشخصيات التي تعيش بلا هدف في هذه الحياة. حيث قامت بتصوير أحداث لإسماع صوت هذي المعانات. كما تهتم هذه الأطروحة بكيفية تصوير مختلف مستويات الذات الرجولية حسب الإملاءات الاجتماعية و الثقافية و السياسية ، و كذا ردة الفعل هاته الشخصيات لمختلف الأحداث. هذه الأحداث كان لها الأثر البالغ في الحالة النفسية لهذه الشخصيات. فمنهم من استسلم و منهم من قاوم ورفض الخضوع للأمر الواقع .