Anglophilia and Effects of Globalization

In terms of social complexity and cultural diversity, India is more than a state, larger than a nation and bigger than a nation. It has a continental characteristic. In fact, India was a nation of princely states before and even during the British colonial period. Before that, powerful rulers, who often attained that power through conquest and invasion – reined over vast tracts of the country. All this lead to an India, known for multiculturalism, natives and languages. Over a period because of the exposure to the world, there have been socio-cultural changes, particularly changes caused by globalization and modernization.

The term ‘Globalization’ is the process whereby individual lives and local communities are affected by economic and cultural forces that operate worldwide. In short, it is the process of the world becoming a single place. It has largely affected culture, made it ‘hybrid’ and sometimes ‘impure’. Not only it affects the culture, tradition and ways of living the world over, but also affects literatures of the world. It shapes the literary taste of the age and affects neo-colonial literature and literature of new Diaspora.

Globalization and exposure to technology have affected Indian culture, society, and the Indian writers. The protagonist, in *Midnight’s Children* is a diasporic character with magical powers. Rushdie ingeniously demonstrates his ability to historify myth and fictionalize history. On the other hand, *The God of Small Things* makes an attack on patriarchal notions of Kerala’s touchable society; the high cast Syrian Christians and the high caste Hindus. Kiran Desai in her novel, *The Inheritance of Loss*, analyzes the issues of home, homeland, Diaspora and belongingness, by treating these from multiple angles. Her characters are leading
the lives of dislocation - physical, psychological, emotional, ancestral and political – both in the alien land and in the homeland.

The noted Indian writer Pankaj Mishra 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: globalization, multiculturalism, economic inequality, fundamentalism and terrorist violence”. The novel tells the story of an embittered Indian judge, his orphaned granddaughter and their foolish, saintly cook. It moves from a decaying mansion built by a Scotsman in the lush, damp landscape of Kalimpong in the Himalayas, to the rat infested basements of Indian restaurants in New York, where the cook’s beloved son, Biju, is an illegal immigrant barely surviving on slave wages.

_The White Tiger_ is a penetrating piece of social commentary, attuned to the inequalities that persist despite India’s new prosperity. Balram establishes conditions for his nation in which he continues to overcome and prosper in spite of troubles. He makes the route for his success and sets conditions for survival in India. Therefore, his rejection and rebellion against them is justified.

### 3.1 Anglophilia

Anglophilia and Urbanization are among the major themes of all the four Indian Booker Prize winning novels, and most of the characters are victims to it. Anglophilia as a concept has a distinctive value of postcolonial literature since the English language has left an impression over the colonized nations. Anglophilia refers to the tendency of revering everything that belongs to England. This bias towards England and English ways forms a recurrent theme in postcolonial novels, demonstrated vividly through their Anglophile characters. In all the four novels, the
Midnight’s Children, The God of Small Things, The Inheritance of Loss and The White Tiger, characters show their preconceptions and encounter with the Anglophilia. They have adapted to or grown up with the Western lifestyle.

Rushdie attended British schools, and migrated to England in his mid-twenties, which inevitably westernized his perspective. He states that postcolonial Indian writers who have migrated away from India “are capable of writing from a kind of double perspective: because they … are at one and the same time insiders and outsiders in this society.” (Imaginary Homelands, 19)

Saleem’s partner in the novel Padma is less familiar with the British and therefore has problems accepting that Saleem is half-English. Aadam feels “rootless” in his home culture as he is less accepted by his family for his English ways. It is through these preconceptions and different encounters that characters view and believe that there is a difference in behaviour between the Indian and Western women, and that Westerners have a need to have higher status than the Indians do. Through the depictions of some of the characters in the novels, it becomes clear that the West plays a big role for some of the Indians, whether the Indians like it or not, which can be related to the long history of colonialism that still lingers in the country.

The narrator Saleem tells Padma about his nanny Mary, who switched him and baby Shiva when they were born. This meant that, in Padma’s eyes, Amina, whom Padma always thought was Saleem’s biological mother, suddenly became his adoptive mother. Then, Padma finds out that the Indian woman Vanita, who died in childbirth, is Saleem’s biological mother and the Englishman, Mr. Methwold is Saleem’s biological father (MC, 135-37). It means that Saleem is half-Indian and half-English just like Sophie Mol of The God of Small Things.
However, Padma does not act in a similar manner as the family does in Roy’s novel. Padma reacts with horror that Saleem is ‘An Anglo? […] You are an Anglo-Indian?’ (MC, 158) Padma has a difficult time dealing with the fact that Saleem is not 100 per cent Indian and she feels betrayed since Saleem never mentioned this to her. She even questions if Saleem is some kind of monster and has no heart, since he does not care about what has happened to his biological father, or that his mother died giving birth to him (158). Padma is not worried about the Englishman, Mr. Methwold but her concerns, propose that the Anglo in Saleem makes him care less about other people in contrast to the common Indian (158). Padma finds it difficult to accept that Saleem is not full Indian and sees his difference, in comparison to her, as cold-heartedness. Another character, Doctor Aadam Aziz has studied in Europe and adapted to European ways of living, and experiences hybridity. He has “spent five years, five springs, away from home. … Now, returning, he saw through the travellers’ eyes. … years in Germany had returned him to a hostile environment.” (MC, 5-6) This instance, suggests that he is a different man compared to the man that left India five years earlier and he has become a hybrid. It makes him view his home country as a “hostile environment,” which proposes that he is alienated by his hybridity, at least from his home culture. In another passage, Aadam believes that it is not just he who sees India in a different light after returning from Europe. “Doctor Aziz notices a soldierly young man in the street, and thinks – the Indians have fought for the British; so many of them have seen the world by now, and been tainted by Abroad. They will not easily go back to the old world,”(37) which suggests that Aadam believes that people like himself, who have been abroad, do not want to go back to the old India, but a new place more like the West.
Rushdie also presents Aadam as having high beliefs in Western traditions, and particularly Western medicine. At one point, he attempts to fuse the skills of Western and hakimi medicine, which indicates that Aadam is willing to experiment new things to convince the Indian population of the benefits of western medicine. He is convinced that the hegemony of superstition and magical things would never be broken in India, because the hakims refused to co-operate. Hakims refusal to work with Aadam and adapt to the western medicine can partly be connected to their trust in something that has worked for thousands of years and their lack of faith in something completely new.

The ferryman Tai is another character who has no faith in Western medicine. His doubt is connected to Aadam’s medical tools as being scary and unreliable and he sees the medicine Aadam practice as not trustworthy and feels that it does not work. Tai describes Aadam’s medical bag as a “[s]istersleeping pigskin bag from Abroad full of foreigners’ tricks” (M.C.19). The fact that Tai calls the foreign medicine “tricks” can be connected to magic that does not work, in this case, medicine that does not work on him and his fellow natives. Instead, he believes in the medicine that has previously worked in India for thousands of years. To Tai “the bag represents Abroad; it is the alien thing, the invader, progress” (19). This illustrates that Tai sees this as scary and unreliable, which has its effect when Tai falls ill and does not let Aadam Aziz treat him. He knows that the Indian population has survived for thousands of years by treating illnesses using their traditional medicine with herbs, leaves, etc. The fact that Tai dislikes western medicine and takes a step away from Aadam can therefore be connected to alienating hybridity, which makes Aadam to feel “rootless” in his home country.
Similarly, Aadam’s wife Naseem Ghani has strong beliefs in the Indian culture, traditions and in the Indian medicine, which has cured the Indian population for thousands of years. She spends time trying to convince Aadam that Indian medicine is better than the Western medicine. After some time she gives up. It describes the gap between the two spouses, where Naseem thinks that the Western medicine ruins the family and nation, while Aadam has a strong belief in the medicine. He believes that Indian hakimi medicine is something that belongs to the past and the Western medicine is what works today. Aadam calls Naseem’s ideas “old-fashioned”. It shows that, Aadam has internalized the alien culture by having inner beliefs in the Western medicine and Western culture.

There is a contrast between Indian and European women, indicated by Naseem Ghani. Aadam and Naseem got married after Aadam returned from his studies in Germany. She imagines and fears that Aadam’s travels will make him want to change her into becoming more like a European woman. Naseem expresses her worries and questions her own actions by saying: “My God, what have I married? I know you Europe-retumed men. You find terrible women and then you try to make us girls be like them!” (MC, 38) She is convinced that Indian women are better than European women and therefore does not want to be like them. This indicates that Naseem has a specific image of European women.

Rushdie’s depiction of the characters above proposed that they all have a negative way of viewing the Westerners in the novel, as well as their status in society. However, some Indians view Westerners as higher status.

Arundhati Roy, with her extraordinary language style and realistic exploration of the hidden depths of the human psyche, particularly of the woman, undoubtedly heralds a new conception in traditional thinking. Roy's The God of
Small Things is a great work on Realism, social criticism, which has brought her international name and fame in Indian English Literature. The most striking aspect of the novel is the use of Anglophile characters and its rebellious spirit, which seeks to break away from the conventional paradigms in its selection of a challenging theme and narrative modes. It notes that the realities of Indian society serve as the main obstacle to a path of peace, prosperity and progress. It points out that the novel highlights the oppressing class of the society, as well as the oppressive machinery based on caste-discrimination. Anglophilia is explored in detail and it becomes the source in the plot of The God of Small Things.

The Ipe family of novel acts as an illustration of an Anglophile, which is deep-rooted in the psyche of the people of India. The family is so infatuated by the English culture and lifestyle that everyone imitates them blindly in a bid to be like the English people, as superior to them; they foster a feeling of inferiority for their native and non-English existence. Pappachi has quite influence of the British culture. Being a former official in British colonial government, he incarnates the British style to perfection. He wears crisp suits and drives a big Plymouth, which no one else was allowed to board without his permission. He is, in fact, the greatest Anglophile of all. That is why when Ammu tells her family about the indecent behaviour of his husband’s English Boss; Pappachi refuses to believe her because of his faith in the English people. He can never imagine that any Englishman, can lust after another man's wife. That is why, “Ammu said that Pappachi was an incurable British CCP, which was short for chhi-chhi poach and in Hindi meant shit wiper.” (GOST, 51) Chacko described his father Pappachi to Ammu’s children as someone who had been brought into a state, which made him like the
English. Chacko continued how his family had been carried away by the colonial attitudes.

Chacko, who has received an English education from Oxford, also exhibits the traits of Anglophilia. His marriage to an English woman is just another proof of how much he leans towards English people and he always treats his English wife with great respect, but when it comes to Indian women, he treats them brutally as if they do not deserve respect at all. This shows how prejudiced Chacko's outlook is, towards the English race, which he considers superior to his own. Paul Jay has a point when he says, "The God of Small Things, rather, is about the transgression of boundaries (caste lines, 'love laws,' etc.), the debilitating effects of 'Anglophilia,' and the contemporary effects global culture and the global economy are having in Kerala". (91)

Mammachi is very proud of Chacko's achievements at Oxford University and so he has excesses and eccentricities like nobody else. In fact, Chacko is himself aware of the Anglophilia he and his family embody. It is Chacko, who makes the twins look for the meaning of Anglophile in the dictionary. He says, "They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history, and unable to retrace their steps because their footprints had been swept away." (GOST, 52) Chacko quotes verbatim from the Great Gatsby, the story of another “Oxford man”. The children’s in the novel are deliberately pushed into an anglicised mode of thought and living.

The family happens to be actually in awe of the English people, and so its members think themselves to be rising in self-esteem by following the ways of the latter. The family members mostly communicate in English and often sing English songs. Rahel and Estha are forced to speak in the foreign language, in
place of their mother tongue. Besides, a special emphasis is laid on English literature and grammar. Ammu reads Shakespeare each night to her children, to expose them to the English literature. Arundhati Roy represents the family’s Anglophilia through the reference to several English works in the book, such as Shakespeare’s *Julius Caesar*, Joseph Conrad’s *The Heart of Darkness* and Rudyard Kipling's *The Jungle Book*.

Several other instances also emphasize that Anglophilia is deep-rooted in the psyche of the members of the family. Baby Kochamma in her younger years falls in love with Father Mulligan, but when he converts to Hinduism, baby Kochamma fails to appreciate this fact as she has always degraded Hinduism. Her Anglophile tendency does not let her digest it. Baby Kochamma despises Ammu's husband for being Bengali and Hindu. She dislikes the twins for being ‘Half-Hindu’ Hybrids whom no self-respecting Syrian Christian would ever marry (GOST,45), but, following the warped logic of her ‘Anglophile’, colonized mind, she admires Chacko for having married an English woman and for having fathered a ‘beach-coloured’ little angel. (GOST, 179) The emphasis on complexion of human skin also reflects the Anglophilia among people in *The God of Small Things*. The family looks up to white skin colour and degrades skin colour of the natives because it is not white like the English. Chacko feels a sense of achievement in marrying a white woman, Margaret. Similarly, the family adores Chacko’s daughter Sophie Mol because of her white skin. The family is so much in awe of their English relatives that they prepare themselves to exhibit all sorts of artificial mannerism when Margaret and Sophie Mol would arrive at Ayemenem House. Roy refers to the whole period of Sophie Mol’s stay in the house as drama or play in the novel because each and every action performed by the family has
been artificial and fake. Thinking that Western things might make the guests feel at home, they present a cake saying ‘Welcome Home, Our Sophie Mol’. Estha and Rahel are made to sing English songs. Thus, the whole family is a perfect embodiment of Anglophilia who in its attempt to be English-like keeps hanging in the middle of being fully English and fully Indian. Subir Dhar very aptly sums up the above assertion.

It is Anglophilia, that had driven Chacko to many things like for a second B.A. degree in Oxford and marriage with an English waitress he met in a restaurant, and then quoting long passages from canonical English and American texts and finally and most incongruously, to hanging the oar he had been awarded as an Oxford Blue, on the wall of the pickle factory he takes over from his mother. (GOST, 75)

Roy in her novel comments on the colonization of the mind, which many Indians suffer from. In The God of Small Things, Chacko’s ex-wife Margret Kochamma and her blonde daughter Sophie Mol outshine the members of the Ayemenem house. Ammu and her dark-skinned twins are made of feel inferior and out of place in the ‘perfect’ family gathering. The Townspeople (in her fairy frock) [Rahel] saw Mammachi draw Sophie Mol close to her eyes to look at her. “To read her like a cheque. To check her like a bank note” (GOST, 174). The week that Sophie Mol, the blonde daughter of Chacko was to arrive, had been the “What will Sophie Mol think?” week” (GOST, 36). Kochamma makes it a rule to speak in English. Whenever she caught them speaking Malayalam, she levied a small fine which was deducted from their pocket money. She made them write lines— “I will always speak in English, I will always speak in English. A hundred times each…”

She had made them practice an English car song for the way back. They had to
form the words properly, and be particularly careful about their pronunciation. (GOST, 36)

Roy shows how, most notably, this affected children, who are in certain social environments and situations, even required to use form the words properly, and be particularly careful about their pronunciation.

_ReJ-Oice in the Lo-Ord Or-Orhways_

_And again I say, rej-Oice,
RejOice,
RejOice,

_And again I say rej-Oice._ (GOST, 36)

Chacko tells the twins that they are a ‘family’ of ‘Anglophiles’. In spite of this realization, he, the Oxford scholar, quotes passages in English without any provocation. Nevertheless, he fails to recognize the ambivalence in the combination of his family’s Anglophilia and its strict adherence to caste hierarchy in spite of being Christian. He is a man who talks of the identity crisis of Indians resulting from British rule and at the same time displays his ex-wife and blonde daughter as trophies. A white skin is an ideal of beauty, which leaves anyone with dark skin in a lower bracket. The impression that Sophie Mol leaves of herself is: “Hatted, bell-bottomed and loved from the beginning.” (GOST, 186) This glorification of the West is seen in the whole family’s behaviour, especially in Baby Kochamma’s. The ‘Foreign Return’ are imagined to be looking scornfully at the visitors at the airport. “Look at the way they dressed! Surely they had more suitable airport wear! Why did Malayalees have such awful teeth?’… Oho! Going to dogs India is.” (GOST, 140)

Rahel has a loveless marriage. Like her mother and uncle before her, she chooses a husband outside her community. However, this time her choice is socially acceptable because it conforms to the rules of patriarchy: Larry is an
American, and Americans rule the world. The craze for English can also be taken as something, which is part of urbanization. Comrade Pillai had his son Lenin repeat the lines from Shakespeare’s *Julius Ceasar, which* would certainly be out of place in a village context. In addition, his observation that his wife would understand whatever was said in English could also be viewed as the effect of urbanization in the Ayemenem village. The irony lays in the fact that Lenin, who was only six years old shouted the lines without faltering even once without understanding even a word of it! *Craze* for English medium and teaching young children of three out of four in this medium has become a routine affair.

In *The God of Small Things*, urbanization plays a major role in the social life of Ayemenem, which was only a small village earlier. Villages become towns and towns become the metropolis in no time. Sometimes one would even find it difficult to draw the dividing line between a village and a town, a town and a small city and a small city and a metropolis. Coco-Cola had found a place even in police stations speaks volumes about how fast urbanization is taking place. The impact of the Gulf money on the people of Kerala is yet another factor, which dominates the discussion of the contemporary society in the novel. Booth sees the genre of the novel as an imitation of the real world, in the rich sense in which Aristotle uses the term ‘imitation’ (Booth, 179). Roy’s novel imitates the real world. The contemporary society appears in the novel in a rather realistic way and the influence of the Gulf money on the social life of the people of Kerala can only be described as something more that near to reality. People have changed their lifestyles and they bid goodbye to conventional houses only to enjoy a new life.

Literary critic Krishna Singh calls *The Inheritance of Loss* “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” and the realistic way in which she shows her characters “inferior, bounded and defeated by their Indian heritage” (Singh, 55)

Almost all of Desai’s characters have been stunted by their encounters with the West. It is Jemubhai’s education in a school of British milieu and then at Cambridge University, which makes him enjoy the status. English poured the concept and importance, especially for social status, in the minds of Indians and thus people began to look power in relation to English this is best reflected in the character of the judge. There is an interesting scene in *The Inheritance of Loss* revealing the influence of English education in establishing cultural hierarchy among natives. Above the entrance to the missionary school where the judge studies in, a portrait of Queen Victoria, a symbol of imperial power is hung.

The future judge as a student is isolated in racist England and feels “barely human at all” and leaps “when touched on the arm as if from an unbearable intimacy.”(IHL, 39) On his return to India, he finds himself despising his apparently backward Indian wife. Jemubhai Patel is one of those ridiculous Indians who couldn’t rid themselves of what they had broken their souls to learn and who’s Anglophilia can only turn into self-hatred.

There is some resemblance between Jemubhai Patel and Desai’s paternal grandfather who travelled all the way to England for education and became a civil service judge and typical of Anglicised, middle-class Indian, somewhat estranged from his native culture. Desai in an interview confirms:

> 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 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 I wanted to capture. (Rediff.com)

Being an Anglophile the judge thinks that he is more of an English man than of an Indian. He hates his Indian heritage. An old Gujarati Judge corroded with hate, has retired to these misty foothills in an old leaky house. He does not care for anyone and have anything to do with the world. He has no family ties, wants no friends.

The mansion of the novel is inspired by a house that Desai’s aunt a paediatrician, owns in Kalimpong. Like the judge Desai’s paternal grandfather journeyed from Gujarat to Cambridge University, a poor student learning the English, suffering the discriminations of a colonial subject, became a typical anglicised, middle-class Indians. During the independence movement, these anglicised Indians had divided loyalties. When the nationalists triumphed “every one made up a story they could live with” she said. Like many upper class Indians, those in “inheritance” speak English to each other reserving Hindi or Urdu for their servants. She said, “We are very good at breaking ourselves into caste and different religions”.

Jemubhai, an Anglophile wanted Nimi to follow him. He hires a teacher, Miss Enid Pott to teach English, but Nimi fails to learn: “Nimi seems to have made up her mind not to learn.” (IHL, 172) Nimi finds a monogram that the judge had hidden in his bag. She wondered if JPP means James Peter Peterson or Jemubhai Popatlal Patel. (IHL, 170) Desai takes a sceptical view of the west’s consumer driven multiculturalism noting the “sanitized elegance” of Lola’s daughter who has a British accented voice, which is “triumphant over any horrors the world
might thrust upon others. When in 1939, Jemubhai departed for education at Cambridge, in the alien and cold environment of the colonial power, “his pusillanimity and his loneliness had found a fertile (39) and he retreated into a solitude that grew in weight day by day. The novel examines the different phases of migration to the European countries. Jemubhai Patel leaves for Cambridge for education. Mala Pandurang writes:

Yet despite his unhappiness as an alien in England, he envies the English and loathes Indians and grows increasingly embittered by the realization that he would be despised by absolutely everyone English and Indian both. (50)

The judge is a living example of the life stunted by the encounter with the west, which has affected the culture of the Indian people. The judge returns with hatred for Indian culture. He treats his wife with contempt and harasses her after a long lasting ordeal; he banishes her from his life. “He did not like his wife’s face, searched for his hatred, found beauty dismissed it. An Indian girl could never be as beautiful as an English one”. His hatred never extinguishes but kindles his disillusionment. (IHL, 168)

The hint at the desire for self-annihilation in the image of “eating himself” is the inevitable result of a life lived on the borders. Jemubhai express his power only through physical violence; when he discovers the real thief of the powder puff to be his wife, rage combines with his sense of humiliation and he avenges himself on her by sexual violence. In this incident, Jemubhai emerges as a victim of an inferiority complex that is related to his acute awareness of his skin colour and an irrational desire to emulate the white man in order to escape his sense of inferiority. Frantz Fanon in his influential book, *Black Skins, White Masks* (1952), discusses this complex in terms of an “epidermal schema” (112) to which the
subjugated races of the colonized world are subjected. Similarly, Colonial contact makes Jemubhai ashamed of his epidermal difference from the white man and when he fails to conceal it beneath the white and pink powder, he loses his self-respect. His blinding desire for the coveted whiteness pushes him into a quagmire of volatile subject positions, wife-beater being one of them.

Trapped in his brown skin, the judge becomes understandably possessive of his position as a civil servant. The sustained irony of Jemubhai’s position is that he could join the Civil Service only because attempts were being made to Indianize the service (117) but he takes his civil service position to be a symbol of his “whiteness.” This jealous possession of his identity is challenged by an unwitting act on his wife’s part. Mrs. Mohan, a politician’s wife, astutely manages to take Nimi along to be part of Nehru’s welcoming committee gathered to protest against the British rule in India (IHL, 303).

Jemubhai is an Anglicised Gujarati judge, who could neither assimilate into the cultures of his origin because of his desire to mimic the English colonial identity, nor could he fully don the much-coveted Western identity. The young insurgents, who are mere boys from the University, slowly penetrate the house and reveal its dilapidation and dead glory:

A few bits of rickety furniture overlaid with a termite cuneiform stood isolated in the shadows along with some cheap metal-tube folding chairs... They peered at a certificate issued by Cambridge University that had almost vanished into an overlay of brown stains blooming upon walls that had swelled with moisture and billowed forth like sails... a broken Ping-Pong table in the kitchen and only a corner of the kitchen was being used, since it was meant originally for the slaving minions, not the one leftover servant. “House needs a lot of repairs,” the boys advised. (IHL, 6-7)
The idea that the house “needs repairs” hints at Jemubhai’s failed aspirations and his dream to be the model mimic man of the British Raj in India. From the time Jemubhai boards the ship to Cambridge for Western education; his life is constructed around a Janus vision of his identity. Jemubhai assumes office as touring judge in the Indian Civil Service after a harrowing experience of life in the West that had made him feel “barely human at all” (40). He tries to copy English living according to a time-table, a hint of which can be captured in the cook’s story: “As I said, we went first, so that when your grandfather arrived, everything was set up exactly as it had been left in the old camp, the same files open at the same angle turned to the same page. If it was even a little bit different, he would lose his temper.” (IHL, 60) “The tight calendar” and the “constant exertion of authority” (61) have a “calming effect” on him as the narrative reminds us, but nonetheless, Jemubhai Patel, as a brown man in the white man’s garb of civil authority, is constantly aware of his liminal position in between the spaces that are unequivocally occupied by the coloniser and the colonised:

The cook… cooked a chicken, brought it forth, and proclaimed it ‘roast bastard’, just as in the Englishman’s favourite joke book of natives using incorrect English. But sometimes, eating that roast bastard, the judge felt the joke might also be on him, and he called for another rum, took a big gulp, and kept eating feeling as if he were eating himself, since he, too was (was he?) part of the fun… (IHL, 62-63)

The novel *The Inheritance of Loss* deal Anglophile judge who withdraw from the world only to have solitude interrupted by the arrival of a grandchild. In, the judge realizes that “Sai… Was more his kin than he had thought. There was something familiar about her; she had the same accent and manners. She was Westernized Indian.” (IHL,210). Jemubhai with his fake Englishness, eats even
chapatis, puris, and parathas with knife and fork. He insists Sai also to do the same in his presence. Sai feels proud for her behaviour. She considers it as a status symbol.

Desai inserts several reminders in the novel that Sai’s adherence to Western culture results naturally from her Anglicized upbringing. She had ‘no idea how to properly make tea … the Indian way’, because she ‘only knew the English way’ (6). She cannot communicate with the cook because ‘she was an English-speaker and he was a Hindispeaker’ (19). Gyan and Sai fall in love with each other. He rages her for celebrating Christmas. He calls them ‘slaves’. He rages that they are running after the West, getting nowhere else. They appear fools to the whole world. They are copy cats, imitating the English people. Gyan feels anti-secular and anti-Gandhian while shouting at Sai. Gyan asks whether Sai and others try to be so westernized. He says that the Indians are ready to clean the toilets of English people even if they don’t want them. He hates the company of Sai and her grandfather with the fake English accent and the face powdered pink and white over the dark brown.

Besides the judge and Sai, there are other characters as well in the novel, which are fascinated by the west, but quite a few that are impressed by the “English” ways and are thus Anglophiles like the twosome. Lola Bannerjee is one such character that is all praises for England. She criticises her country and its people including one of the greatest Indian leaders Jawahar Lal Nehru, in the novel:

‘This state making,’ Lola continued, ‘biggest mistake that fool Nehru made.’ Under his rules any group of idiots can stand up demanding a new state and get it, too. How many new ones keep appearing? (Desai, 128)
The English have influenced the Indians in various ways. Being English in dress, food, hobby, habits, and manners is considered ‘standard’ in India. People like Jemubhai Patel, Sai, Noni, Lola, Mrs. Thondup, and Uncle Potty live English lives in India. Kiran Desai’s *Inheritance of Loss* talks about the serious consequences of colonialism and depicts the Anglicized Indian culture in a splendid way. Early in the novel, she sets two anglophilic Indian women to discuss V.S. Naipaul’s *A bend in the river*, powerfully bleak novel about traditional Africa’s encounter with the modern world. Lola, whose clothesline sags “Under a load of marks and Spencer’s panties”, thinks Naipaul is strange. “Stuck in the past… He has not progressed. Colonial neurosis, he has never freed himself from it.” (44)

Lola and Noni grow broccoli with seeds procured in England, wear Marks and Spencer panties, listen to BBC, read nineteenth century British novels, keep an empty jam jar with “By appointment to Her Majesty the queen jam and marmalade manufacturers” written on its coat. Lola is so proud of her daughter being an anchor at BBC and she asks her to seek residency and not to come back ever after. The judge asks Noni to teach Sai instead of sending her to a public school in Kalimpong because he believes that Sai will learn the Indian-accented English in public school. The cook always tells his son Biju about his American dream of obtaining sudden wealth and living a modern life and makes every possible attempt to send Biju to the U.S.

Afghan princesses are given refuge by Nehru as their father on a holiday to Brighton is replaced by the British army. Mrs. Sen is their neighbour. Her daughter Mun Mun has gone to America. She is to be hired by CNN. Noni and Lola live in a rose-covered cottage called Mon Ami, which is a French name. Pixie, Lola’s
daughter, is a BBC reporter. While reading the news, she announces her name Piyali Bannerji in British accent. Lola warns her that India is a sinking ship and compels her to leave India as soon as possible. Kiran beautifully sums up the attitude and mentality of the anglicised class of Indian society, educated in convent schools, which believe that,

Cake was better than laddoos; fork, spoon, and knife better than hands; sipping the blood of Christ and consuming wafer of his body was more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi. (37)

The characters like Chacko in *The God of Small Things* and Jemubhai in *The Inheritance of Loss* truly depict the fate of Indian Anglophiles. In this regard, Paul Jay rightly observes:

In *The God of Small Things* and *The Inheritance of Loss* relatively privileged postcolonial subjects like Chacko and Jemubhai journey to England and back, bringing with them a perverse form of Anglophilia that feed their own self-hatred and their loathing of others. (Paul, 154)

The Globalization scattered the need of English language throughout the world. The English language became the important language in global community. The importance of English language can be seen in Balram’s statement to the Chinese Premier, “Neither you nor I can speak English, but there are some things that can be said only in English.” (TWT, 3) Adiga describes the world of the bourgeois, who imitate English culture in order to establish their social standing:

It’s not piJJA. It’s piZZa. Say it properly.

Wait – you’re mispronouncing it too. There’s a T in the middle.

*Peet. Zah.*

Don’t correct my English, Ashok. There’s no T in pizza. Look at the box (TWT, 154)
Indian mass is so fascinated with this language that it has changed the nomenclature of newly opened shops and even names of kids and pets. European traders have understood the nerve of Indian mass. People get impressed by things simply because those are promoted and propagated with a tool named English language. Bollywood movies once presenter of beautiful Hindi language, now mostly has either titles or tag lines in English. It seems that Hinglish has become the lingua franca of India’s young middle class. Adiga depicts this trend, when Balram comments:

Pinky madam would sit in the back of the car, chatting about life, about India, about America mixing Hindi and English together.

(47)

Adiga show the impact of the English culture through the role of money in Indian legal system and society. Money can change the number plates of the car and make another car a substitute. Globalization has many side effects like:

See, men and women in Bangalore live like the animals in a forest do. Sleep in the day and then work all night, until two, three, four, five o’clock, depending, because their masters are on the other side of the world, in America. (298)

Adiga portrays the picture of booming economy of India and with it he points out the degradation of ethics, morals and values in the globalize India influenced by English culture. Once every week, Ram Persad (name) and Balram are sent to the “Jackpot” English Liquor Store to purchase expensive American whiskey. When Ashok is upset because of his divorce, he is offered a company of whore. The fat man says, “She is a stunner, I tell you. Just like that American actress.” (TWT, 217) The manager of hotel says to Balram, “Look here; the rich of Delhi have had all the golden-haired women they want”. (TWT, 232) The golden hair girl shows the Indian man’s tendency of being attracted towards fair looking
and English speaking girl. Balram is unconscious that he has descended into the trap of Anglophilia, besides the rooster coop. He is able to come out of the rooster coop, but remains infatuated with English language till the novel ends. He takes it to the next level by putting his nephew in English school.

3.2 Diaspora

In today’s globalize world, where labour, capital, and resources are a common problem from country to country, Diaspora or displacement of immigrant workers is one of popular theme in new age writers of India. For these unskilled, immigrant labourers, middle class immigrants, and the children of both groups, adaptation to the culture, society, and life in a new ‘host’ country can be difficult, to say the least. So, in response to a new cultural landscape and a tenuous sense belonging, as well as to maintain a connection with a shared past, citizens of the world’s numerous diaspora replicate linguistic, cultural, and social norms, creating their own “cultural space [s]” that mirror and often replace a past relationship to their land of origin, or ‘home’. (June, 2005)

Diaspora is derived from the ancient Greek word means “sow over” (Cohen 9). It is originated from the ancient Greek tradition of migration and colonization. According to Cohen “Diasporas can be characterized as being of a mass nature with catastrophic origins and as having been dispersed from an original centre to two or more foreign regions” (Cohen,11). Dispersion is directly connected to globalization and it has enhanced economic and political interdependence and, at the same time, has afforded opportunities for the people who want to run fast in the race of modernism. Globalization has brought many benefits, including the reduction of poverty in several countries. But it also has a dark side: the unleashing of negative forces as a result of the compression of time and space made possible
by modern technology and marginalization is one of the negative forces which overshadow the positive growth and benefits of globalization.

According to *The Oxford Advanced Learner’s Dictionary*, marginalize is an act “to make somebody feel as if they are not important and cannot influence decisions or events; to put somebody in a position in which they have no power” (924). Indian diaspora is a global phenomenon. Thus, Diaspora can be defined as a community of people who have settled outside their natal country, but acknowledge their loyalties towards the ties with the country of their origin by voicing or implying a sense of co-ethnicity with the people of their country back home or as fellow members of their diaspora.

Rushdie, a writer of the Indian diaspora deals with the dilemma of displacement which takes place through marriage, education, social unrest, natural disaster or religious conversion. He is “haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutilated into pillars of self.” (10)

The novel, *Midnight’s Children* is divided into three books, which correspond with the tripartite experience of the Indian Diaspora: location, dislocation and relocation respectively. Rushdie narrates three generations of the Sinai’s family, which also correspond to the three phases of predicament through which diasporic writers locate and identify themselves: to retain their cultural identity as Indians, to assimilate into the host culture by cutting off the lineage of their homeland, or to remain in a state of perpetual ambivalence and endlessly endeavouring to strike a balance between the homeland and the host nation.

Like Salman Rushdie, the protagonist Saleem Sinai wanders among three countries i.e. India, Pakistan and Bangladesh but is unable to find a proper place to
live in. *Midnight's Children* is a narrative of displacement and rootlessness that is caused by relocation. Many of its characters are migrants drifting from shore to shore in search of some “imaginary homelands” and obviously, the author identifies himself with his migrant personae. All the Midnight's Children, Saleem, Shiva, Padma, Parvati face a calamity of identity, disintegration of disposition, geographical as well as cultural dislocation. As Pramod K. Nayar opines:

```
Much of diasporic writing explores the theme of an original home.
This original home as now lost due to their exile is constantly worked into the imagination and myth of the displaced individual/community. (Nayar, 191)
```

Rushdie describes Aadam Aziz, Saleem’s grandfather who spent five years in Germany, studying to be a doctor. “Now, returning, he saw through travelled eyes.” Aadam Aziz is back at home, but he does not feel comfortable at his birthplace. He suddenly realizes that “the years in Germany had returned him to a hostile environment.”

Salem, the protagonist in the novel, suffered a severe identity crisis throughout his life:

```
Who am I? My answer; I am the sum total of everything that was before me, of all I have been seen done, of everything done to me... to understand me, you’ll have to swallow a world.
(MC, 535)
```

In between multiple lineages, Salem cannot trace himself back to his origin and the process of construction, the concepts of return, homeland and diaspora are all for him.

Roy describes about the effect of diasporic culture in Kerala. Roy, portray modern Indian Diaspora in *The God of Small Things*. In Kerala, most families have at least one person working in the Gulf countries, which has a tremendous
impact on the social life. The Gulf-money houses built by nurses of Kerala are yet another factor, which dominates the discussion of the contemporary society. Indians living and working abroad are often associated with images of hard working and successful people living in the U.K. or the USA by Western countries.

Rahel worked for a few months as a waitress in an Indian restaurant in New York. And then for several years as a night clerk in a bullet-proof cabin at a gas station outside Washington. Diaspora helps Indian women to come to terms with herself, a process which could not be effected within the Indian socio-cultural setting. In, the Indian woman who dares to cross the boundaries of caste is to face the most hideous form of ostracisation and stands on the fringes of Indian society, which does not provide any satisfactory choice to women who stand apart of the usual pattern of accommodation to wifehood and integration into the in-laws.

Arundhati Roy deals with the mental aspect of displacement. The heroine of the novel is rooted in the new post-independent India, with aspirations and attitudes that translate the confusion and search for self identity that has become the distinguished feature of the generation. *The God of Small Things*, give a new vision of Indian women, pleasing to the Western mind and feelings and yet, reflecting partly Indian values and flavour, i.e. their Indianness. Probably diaspora helps the Indian woman to come to terms with herself, a process that would certainly have not been affected within the particular socio-cultural location. Women, who play the part of Sita in life, are presented as the ideal and pure wives and this specific Hindu representation keeps on influencing gender relationship expectations between Hindu men and women. The choice of Indian diasporic women, in particular, is not only colonization in reverse and the voice of the other, but also the voice of hybridity. Hindu symbolism has a powerful impact on the construction of
femininity (and masculinity) within Indians. As it has been revealed in Roy’s *The God of Small Things*, Indian women who resisted to Hindu traditions are accused of transgressing and violating the oppressive patriarchal patterns within an Indian family structure and therefore are condemned.

Hybridity, which is a cross-cultural exchange, is not advisable for a man, but not acceptable for an Indian woman in *The God of Small Things*. The deconstructions of fixed identities by socio-cultural norms are forbidden in the novel. Displacement occurs when a specific cultural population is moved from its original homeland and relocated to a different setting, but in *The God of Small Things*, it refers to a mental displacement. In each case, displacement frees the heroine from Hindu constraints.

In *The Inheritance of Loss*, Desai like a skilled fiction architect has woven very current themes of this postcolonial world in the fabric of her highly praised Booker winning novel. She has comically and sympathetically presented this new era of advancement in which ruthlessness of colonial mindset can still be felt. In an interview, which she gave with her mother, Anita Desai gave to Maggie Gee, she said:

> My first experience of really feeling like an outsider was when we left and it was just the two of us going up to the mountains to this town called Kalimpong which I write about in *The Inheritance of Loss*, when we were suddenly strangers on a hillside that was completely different. It was my first growing up moment when I realised that I was not the centre and my story was the only story – there were many books on the shelf. And when we left very quickly for England and then the United States and I think I became even more acutely aware of the fact – and all my work, I think, has also being about outside, not fitting in. Perhaps that is just one of the qualifications for being
a writer in the first place, but I find that is true about everything that I have written. (35)

The novel is a wonderful depiction of multicultural global society and immigrant genre. The story of the illegal migration in search of better livelihood and life in a the foreign land for the home left, exile, and the negotiation between the imagined ‘home’ and the host culture usually unfolds in the postcolonial and multicultural registers of the novels of immigrant genre. However, the immigrant experience and the state of exile in the Diaspora space is only part of a larger scheme of this novel because it includes other stories dealing with social exclusion not so much in the globalized diaspora space of New York as in the milieus of the imperial metropolis of London and colonial and postcolonial India. All these stories, including Biju’s, act out different types of homecoming – each with its specific kind of experience of social exclusion and the effect of an enigma of arrival.

*The Inheritance of Loss* spans two continents and three generations. It is set partly in India and partly in the USA. Desai describes it as a book that tries to capture what it means to live between East and West and what it means to be an immigrant. After being duped by a recruiting agency, Biju experiences the harrowing process of getting the tourist visa at the American Embassy: joining a crowd of Indians fighting to reach the visa counter, Biju is in the limelight of a humiliation, which he now takes for his greatest victory:

Biggest pusher, first place; how self-contented and smiling he was; he dusted himself off, presenting himself with the exquisite manners of a cat. I'm civilized, sir, ready for the U.S.; I'm civilized, man. Biju noticed that his eyes, so alive to the foreigners, looked back at his own countrymen and women, immediately glazed over, and went dead (183).
Desai’s novel seems to argue that multiculturalism confined to the western metropolis and academe, does not begin to address the causes of extremism and violence in the modern world. Nor, it suggests that economic globalization can become a route to prosperity for the downtrodden. Multiculturalism is a buzzword of the postcolonial era. To quote John Theme:

“Multiculturalism is a term variously used to describe the demographic makeup of a country’s population, as an expression of an ideal of cross-cultural-inter-ethnic and inter-communal harmony and to describe public policy initiatives that promote such an ideal. Multicultural policies were pioneered in Canada, at both national and provincial levels in the early 1970s; and Australia introduced similar policies shortly afterwards.” (Thieme. 174)

Biju is at first presented by Desai as a naive and impressionable, illegal immigrant. Having attained a limited travel visa to the US, Biju lands in New York City and quickly fall in with the New York’s illegal immigrant community. Biju experiences the peculiar habit of hop scotching jobs from one New York restaurant to another leaving the illegal immigrant plight – Inhuman surviving conditions - and being continuously on the run.

After a few weeks, Biju’s visa’s expires, and he starts his new life as an undocumented, restaurant employee, bouncing from hot dog stands, to steak joints and generic Indian restaurants. It was the cook’s desire for modernity that propels him to send his only son, Biju to the United States of America. Here Biju experiences “a whole world in the basement of kitchens of New York” (22) and is overwhelmed by the presence of labour of the Indian Diaspora in the cogs of the global economies. This new identity as an undocumented restaurant worker - living
in tenement housing, working long hours, and barely getting by - helps to underscore Biju’s commodity-function in Desai’s novel.

To his employers, he is merely one more expendable worker, simply a form of human capital. Furthermore, his commodity-function is also highlighted by his implication in consumer cycle; as his fellow illegal-immigrant friends show, the profits of their work are not seen in greater friendship, familial or national connection, but new sneakers, big satellite dishes, and a thirst for bigger and better commodities.

The motivation behind living as a low-level kitchen worker is the obsessive dream of obtaining the Green Card. Biju’s commodity-function occurs as he begins working for the Harish-Harry at the Gandhi Cafe Biju happens on the café as he searches to find employment more with his morals; however, while the Gandhi Café doesn’t serve beef and Harish-Harry claims Biju is part of his family, Biju’s exploitation and identity as a worker continues. Harry overworks Biju and provides meagre salary and rat-infested living conditions. Furthermore, from Harry, Biju imbibes the “penny-saved, penny earned” mentality and finds working towards Harry’s mantra of capital accumulation as life’s purpose.

In postcolonial world, in the eye of the West, the Indians, the people from the Third World remain at the bottom of society; their rights have not been guaranteed. In the basements of New York restaurants, as depicted in The Inheritance of Loss, are full of illegal immigrants from the Third World. The wage is little and the dream of wealth remains far away. They are being exploited, but they are unable to change their status. The boss cut down their wages and living expenses, so that there will be more money put in his own pocket, but he or she will not spend a penny to sponsor them for green cards.
New York has many minority communities and Biju assuages his homesickness by taking a job in the Gandhi café. He becomes increasingly distraught and burdened by his expanded “self consciousness”. He “tried to be loyal to so many things that he himself could not tell which one of his selves was the authentic, if any”. Slogging for the meanest wages in the kitchens of the fancy restaurants of New York City, Biju is learning:

From other kitchens, he was learning what the world thought of Indians:

- In Tanzania, if they could, they would throw them out like they did in Uganda.
- In Madagascar, if they could, they would throw them out.
- In Nigeria, if they could, they would throw them out.
- In Fiji, if they could, they would throw them out.
- In China, they hate them.
- In Hong Kong.
- In Germany.
- In Italy.
- In Japan.
- In Guam.
- In Singapore.
- Burma.
- South Africa.
- They don’t like them.
- In Guadeloupe -- they love us there? No. (IHL, 77)

Meanwhile, his American experience also involves the failure in establishing any genuine relationships with his fellows. Friendships are of single use: though living intensely one relationship - with Saeed, for example - this shadow away and Biju is, each and every time, left with an empty soul. Biju’s lack of connection with his fellow worker, points to a greater irony encounters in his pursuit of the American dream. He, begin to wonder if his migration to the US is
really paying-off. Through Biju’s own realization of a growing separation from his father, his sole remaining family member, and an absence of a greater purpose in his life, he comes to question his relationship with ‘American dream.’ when he hears of trouble at home, in the form of the 1980’s Gorkha Autonomy Movement, he decides his father is more important than his ‘freedom’ and ‘prosperity’ offered in New York and returns to Kalimpong.

The present American experience does not convince Biju in any way to adapt to the new reality, the one so much desired when still in India. Tired of the pain and humiliation, Biju make the return journey home as green card return out of fear of the greatest loss that can come out of long term separation from one’s family. One early manifestation of his incompatibility with the new temporality is his regularly feeling homesick, accompanied by his anger with his father for having sent him. “Biju couldn’t help but feel a flash of anger at his father for sending him alone to this country, but he knew he wouldn't have forgiven his father for not trying to send him either”. (82) This stands as the trap of his immigration experience, a situation Biju will solve by his decision to reject his father’s slogan - STAY THERE. MAKE MONEY. DON'T COME BACK - and thus return home.

Immigration and movement have long defined the human condition. The second wave of immigrants takes to Europe in the quest of better living. They fall under the green card holders and illegal migrants. Biju, the cook’s son gets down at New York as an undocumented immigrant. His experiences are reflective of the ‘shadow class’ of illegal migrant workers condemned to constant movement as they evade immigration authorities. Through his life, Kiran presents the feeling of alienation often experienced by the expatriates. Dr. Bhatt’s compilation sums up the novel thus:
In a generous vision, sometimes funny, sometimes sad, Desai presents the human quandaries facing panoply of characters. This majestic novel of a busy, grasping time – every moment holding out the possibility of hope or betrayal – illumines the consequences of colonialism and global conflicts of religion, race and nationality. (Bhatt, 161)

Desai depicts the overwhelming feeling of humiliation experienced by the people who reach America in search of a better future. Biju’s experiences are reflective of the ‘shadows class’ of illegal migrant workers. Kiran being an Indian might have experienced the same anxiety as a foreigner. Her novel, which stretches from India to New York, analyses the postcolonial and postmodern set up by the expatriate Indians. Some of the scenes set in an Indian atmosphere, lack the sureness of touch that characterizes the social realism of the American scenes.

When Biju calls home from New York City we can smell the humid air over the telephone line, we can picture the green-black lushness. “The plumage of banana, the stark spear of the cactus, the delicate gestures of ferns, the rising note welding imperceptibly with the evening.” (World literature today, 36) This is the story of exiles at home and abroad, of families broken and fixed, of love both bitter and bitter sweet. Tired of the pain and humiliation, Biju make the return journey home as green card return out of fear of the greatest loss that can come out of long term separation from one’s family. On return to his home after a quarter of a lifetime, he finds the love was gone, for affection was only a habit after all, and people, they forgot or they come accustomed to it, its absence. He is warned, however, of the consequence of this decision when Mr. Kakkar tells him of a
world “Where one side travels to be a servant and the other side travels to be treated like a king.” (IHL, 269)

Father Booty has lived in India for 45 years, and is a stranger to the Europe now assigned as his forced destination. Yet he is not an Indian citizen--he is a visitor who has never applied for Indian citizenship and even has forgotten to renew his working permit. A transplant for decades, he has assumed a family position to his land. Now he finds himself a displaced person ordered into exile to his native country. Desai puts the paradox of globalism in these words:

Each of them [Sai, Father Booty, and Uncle Potty] separately remembered how many evenings they'd spent like this... how unimaginable it was that it would soon come to an end. Here Sai had learned how music, alcohol, and friendship could create a grand civilization.... (223)

Kiran Desai has handled several major issues of modern civilization in her second novel. The concept of globalization is multisided. It has economic, political, social, cultural and educational aspects. It may create an opportunity or a danger, because of Globalisation, situations have changed, new concepts have emerged and people have stepped out their areas of confinement to find company and competency among their counterparts. Dr. Shubha Mukherjee remarks,

Kiran Desai’s ‘The Inheritance of Loss’ presents the picture of globalised India. The characters like Jamubhai Patel, Mrs and Mr Mistry, Sai, Biju Nonita and Lolita are affected by Globalisation. As intelligent writer and careful observer of human behaviour, Kiran Desai fulfils the responsibility of writing about current sensational issues. (Mukherjee)

The globalize India is a mixture of cultural expatriates and entrepreneurs. Balram’s India is in the throes of a major transformation, heralded in part by the advent of globalization. India finds itself at the crossroads of developments in the
fields of technology and outsourcing, as the nation adapts to address the needs of a
global economy. Balram recognizes and hopes to ride this wave of the future with
his White Tiger Technology Drivers business in Bangalore, but this force of
globalization has a darker component for him as well. It threatens and
disenfranchises those adhering to a traditional way of life, such as his family in
Laxmangarh. Adiga thus vividly conjures the tension between the old and new
India, suggesting that succeeding in this world requires a flurry of ethical and
personal compromises.

The Indian Diaspora is “like a banyan tree, traditional symbol of the Indian
way of life he spreads out is roots in sebral soils, drawing nourishment from one
when the rest dry up. Far from begin homeless, he/she has several homes, and that
is the only way he has increasingly come to feel the home in the world” (quoted in
Indian Diaspora 10). Adiga’s novel The White Tiger traces the effects of
globalization on modern India with stereoscopic vision. Globalization, says Ania
Loomba “seems to have transformed the world so radically... [it] has provided fresh
grounds for examining the relevance of postcolonial perspectives to the world
which we now inhabit” (213).

When Adiga was interviewed about The White Tiger and its controversial
reception by The Guardian in 2008, his following answer refers to an intended
readership in India:

At a time when India is going through great changes and, with
China, is likely to inherit the world from the west, it is important
that writers like me try to highlight the brutal injustices of
society. That’s what writers like Flaubert, Balzac and Dickens did
in the 19th century and, as a result, England and France are better
societies. That’s what I’m trying to do—it’s not an attack on the
country, it’s about the greater process of self-examination. (Jeffries)

Globalization has an impact on India more than almost any other country in the world. According to Balram’s perspective, Globalization is a positive force and its success is due to the outsourcing of jobs to India and provides jobs to middle class, resulting in a boost in the economy. However, Globalization is also acting as a catalyst for increasing corruption and widening the income gap. Investor and upper class businessmen continue to make profit off of millions of workers making minimum wages. Balram the protagonist explains in a very ironic manner the present situation of Indian corporate scenario:

Sir, you Chinese far ahead of us in every respect, except that you don't have entrepreneurs. And our nation, though it has no drinking water, electricity, sewage system, public transportation, sense of hygiene, discipline, courtesy, or punctuality, does have entrepreneurs- have set up all these outsourcing companies that virtually run America now. (TWT, 4)

India, a Third World nation with its painful experiences and traumas of colonization, is usually mistaken as “the land of religions, the country of uncritical faiths and unquestioned practices” (Sen, 8). According to Ralph J. Crane, ‘India has no single true identity despite that it can be found on any map. For some people, India is a land of self-sufficient villages, which signifies desirable stability; for others, it signifies backwardness and stagnation.’ (Ludden, 272)

The novel The God of Small Things portrays how the caste system and hierarchy, which is still prevalent in India, operates and is a powerful ally of patriarchy, which is another powerful component of Indian society. Women, children, untouchables, and poor are the oppressed lot. The traumatic memories of the Ipe family remind us of India’s traumas of colonization. “The History House,”
which is a place holding small events and traumatic memories, is also the haunted house of “her-stories.” By dwelling on the “small things” happened to the Ipe family, Roy actually is questioning the construction of empire, the lingering effects of colonialism and the global order in flux. In this way, Roy’s novel reveals to us the possibility of dismantling the western codes and performing postcolonial subversion through the process of literary decolonization.

*The Inheritance of Loss* is a rich, expansive work. It is about globalization, immigration and class and Desai is now among a growing group of prominent young novelist of Indian background including Arundhati Roy and Aravind Adiga. *The Inheritance of Loss* scrutinizes the current pre-occupation of society and literature - globalization, nationhood, migration, poverty and political violence. In the novel, Kiran addresses herself to an Indian culture in which globalization is not imagined but experienced whether in exile abroad or as a result of painful social and cultural displacements within the country itself. In the novel, the American social background is better depicted than the Indian one.

Desai’s novel seems to argue that such multiculturalism confined to the western metropolis and academe, does not begin to address the causes of extremism and violence in the modern world. Nor, it suggests, that economic globalization can become a route to prosperity for the downtrodden. Desai observes, “Profit could only be harvested in the gap between nations, working one against the other.” Biju fall victim of modernity due to his father’s desire. Gyan, the maths tutor is sympathetic to Gorkha National Liberation Front. The judge hates the Indian culture and his hatred never extinguishes. However, Biju hates people who give up Indian style. Kiran’s cool scrutiny of society’s cruelties has an unsentimental edge.
Desai’s novel focuses on migration. Diasporic space is seen to encompass not only identity negotiation in the Western economic centre, but also in ‘homes’ from which migrants originate. The novel does carry substantial autobiographical burdens, particularly with regard to Kiran Desai’s nagging feeling of being an outsider in the first-world location, irrespective of her Booker-acclaimed name and fame location. In various ways the characters, namely Sai and Biju, resonate feelings of exclusion in cultural terms in Kalimpong.

*The Inheritance of Loss*, challenges the dominance of the West and the “reality” of an orderly, civilized “center” told by the West. In her novel, the depiction of New York City reveals its disorder—the basements filled with illegal workers, and its uncivil, religious people taking no notice of the religious disciplines.

Adiga’s novel does not present in traditional Indian lifestyle. All the characters portrayed in the novel are influenced by the postcolonial aftermath and supports the view that the author’s aim was not to describe the lifestyle of people in a remote part of India with their traditional culture, but rather to show the relationship between East and West as well as the reality of immigrants. He makes us aware of the severe problem of discrimination and communal tension in our present society. The progress that is sweeping the country is only for the benefit of the higher classes, while many are left living in poverty. Globalization and Multicultural Identities are taken as giant and vague concepts that are supposed to have meaning.

Kiran Desai’s *Inheritance of Loss* portrays the Anglicised Indian culture by depicting the lives of a few Indians with fractured Indian identities. Desai contributes to debates about the American Dream, Globalization and Identity in
The Inheritance of Loss by advocating neither the preservation of cultural distinctiveness nor assimilation, but rather ambivalence and flexibility. She shows that the real issue facing post-colonial and immigrant people are not whether they should assimilate, but how clinging to cultural certitude leads to disaster. By spreading the message of multiculturalism through her novel The Inheritance of Loss, Desai is an Indian by blood and spirit, is spreading the message of ‘Vasudhaiva Kutumbakam’ (the whole World is a family), the age-old concept of Indian philosophy and a universal value established by our ancestors.

The fourth chapter deals with Language, Technique and Theme used in all the Indian Booker Prize winning Novels.
Works cited

Bhatt, K. K. ‘*Response to Colonialism in the Novels of Chinua Achebe and Kiran Desai*, New Delhi, image India, 2013, p. 161


Fanon, Frantz. *Black Skins, White Masks*. 1952,112


Ghosh, Amitav. *In An Antique Land*. 322


Pandurang, Mala. The journal of Indian writing in English. p.50


World literature today Aug.2006 P.36

http://www.nytimes.com/2006/02/12 books/ review/ 12 Mishra.html