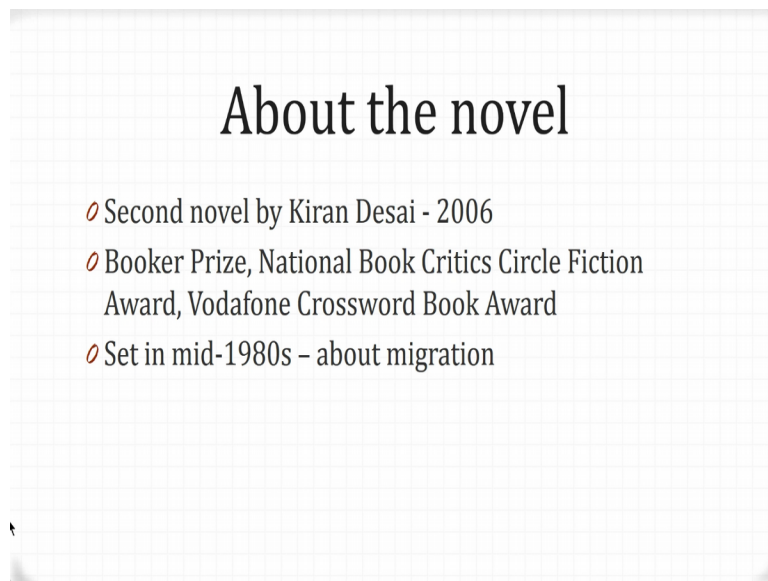


Indian Fiction in English
Dr. Merin Simi Raj
Department of Humanities and Social Sciences
Indian Institute of Technology - Madras

Module - 10
Lecture - 37
The Inheritance of Loss by Kiran Desai

Hello and welcome to today's discussion on The Inheritance of Loss, by Kiran Desai.

(Refer Slide Time: 00:20)



This is a second novel by Kiran Desai and is also a Booker winner. It also had won other significant awards which is the National Book Critics Circle Fiction Award and Vodafone Crossword Book Award. This novel is set in the mid-1980s and it is about migration.

(Refer Slide Time: 00:36)



There are 2 important characters in this work, Biju and Sai. Sai is an anglicised Indian girl. She lives in Kalimpong with Jemubhai her grandfather, who also is western educated. There is also a dog named Mutt. Biju on the other hand is an illegal Indian immigrant. He is living in the US. He is also the son of a cook who works for Sai's grandfather. That is the connection between Sai and Biju. The narration throughout the novel, that shifts between the 2 points of view.

(Refer Slide Time: 01:07)



Some of the major themes that this novel discusses include the idea of social class and how class becomes important in defining relationships and trust and even dictating the behaviour of individual characters. We also find this tussle between Indian and the Western. Not always necessarily as dichotomous things but we also find certain characters such as the grandfather straddling 2 worlds, trying to negotiate the ambivalence and the relation.

There are themes of colonialism and globalisation where they inform each other and also are present in their stew ideas which are poles apart. The difference between poverty and privilege comes across as being significant, because they are also being introduced to the story of 2 characters who belong to totally different social classes, where 1 is informed by poverty and the many difficulties of it; we find the other inhabiting a privilege status.

There are also discussions about home and the idea of the belonging, since there are 2 characters who are placed in 2 different ends of the spectrum. One an illegal immigrant in a Western land. The other being at home but at the same time being influenced and nurtured by predominantly western values.

(Refer Slide Time: 02:35)

Race in The Inheritance of Loss

- Thesis by Sissel Marie Lone (University of Oslo, 2018)
- The division between Sai and Gyan - More ethnic than racial?
- The experiences of Jemubhai - expand the theme of race into a universal subject
- The reader recognizes a 'pattern of white, imperial superiority and power and how people from colonized countries are not accepted or welcomed into the western 'world'
- 1939 - moves to Cambridge - learns 'hate and racism' - "Never again would he know love for a human being that wasn't adulterated by another, contradictory emotion" (37); "Eventually he felt barely human at all")40)

I found this interesting research work by Sissel Marie Lone published from the University of Oslo in 2018, where she looks at the idea of race in *The Inheritance of Loss*. She argues that the division between Sai and Gyan can be seen as a more ethnic than racial. But at the same time, due to the colonial influence and the ways in which the class system works. We find it making its way into the lives of the characters as well.

The experiences of Jemubhai the grandfather of Sai underwent as a youth in England. We find that it has immense potential to expand the theme of race into a universal subject. In this theses we find this argument that the reader recognises a pattern of wide imperial superiority and power. And how people from colonised countries are not accepted or welcomed into the western world.

And this is the dichotomy that Desai introduces us to, when she is talking about 2 characters who are ethnically the same. But their lived experiences are so different that we find them being subjected to many colonial ideas in different ways. Looking at Jemubhai as an important character in the discussion on race. We can find that in 1939 he moves to Cambridge in England which is where he begins to learn hate and racism.

The experience of racism that he faced in England; it changed his personality and his outlook completely. Earlier in the novel itself we are told that, never again would he know love for a human being that was not adulterated by another contradictory emotion. And later on, it talks about how eventually he felt barely human at all. Here race comes in as an intervention which

transforms this individual who in a different part of the world is located within a privileged sector. Who in a different part of the world enjoys certain kinds of powers over the other subaltern who are around.

So, this thesis talks about the peculiar ways in which we find race penetrating into different ethnic groups into different social classes.

(Refer Slide Time: 04:57)

Identity problems in postcolonial India

o Sai and the cook

o "Sai felt embarrassed. She was rarely in the cook's hut, and when she did come searching for him and enter, he was ill at ease and so was she, something about their closeness being exposed in the end as fake, their friendship composed of shallow things conducted in broken language, for she was an English-speaker and he was a Hindi-speaker" (19)

And this is a novel which also exposes the identity problems in postcolonial India, situating the relation between Sai and the cook. We get to know that poverty and privilege are being positioned, are being represented here and the way they deal with each other. The way these 2 otherwise nice characters deal with each other. They also expose certain problems which are prevalent and contemporary in India.

At the outset of the novel itself we are being made (()) (05:31) to the very different kind of a relation that they share. Sai felt embarrassed. She was rarely in the cook's hut and when she did come searching for him and enter, he was ill at ease and so was she. Something about their closeness being exposed in the end as fake. Their friendship consisted of shallow things conducted in broken language. For she was an English speaker and he was a Hindi speaker.

In spite of sharing the same ethnicity, we find them being totally different in terms of language, in terms of identity, in terms of the culture and the privilege of the lack of it that they have.

(Refer Slide Time: 06:05)

Uncle Potty and Father Booty

- Represent the privileged people from the West living in India
 - Uncle Potty - English upper class, Oxford educated -
 - Father Booty - Switzerland - privileged European
- Fading economic status - but rich and powerful compared to the poor in Kalimpong
- Comparison between Father Booty and Biju - different immigrant experiences

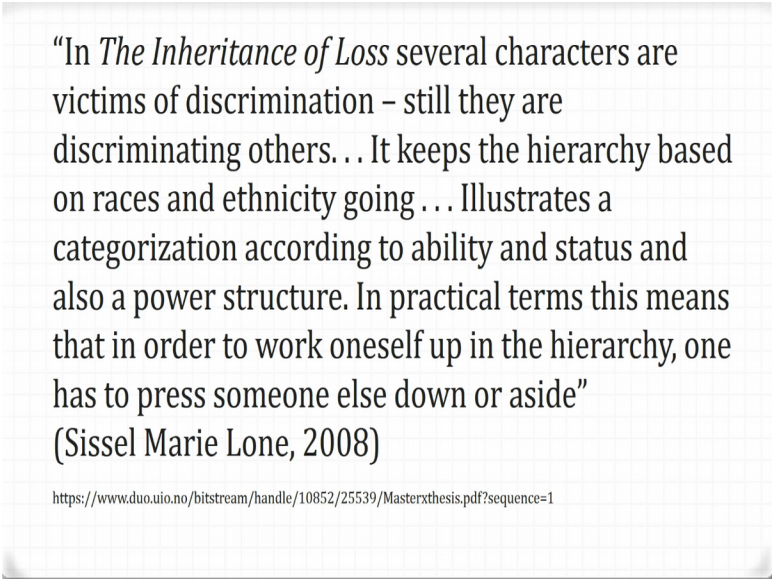
So, these 2 characters who come across is interesting; Uncle Potty and Father Booty. Both of them represent the privileged people from the West, who choose to live in India. The novel also tells us that they choose, they make this choice of living in India because their economic status had begun to fade away and they chose to be in a place where they would continue to enjoy certain privileges than going back to their western first world nations, where they would perhaps be not able to enjoy the kind of privileges that they would get in a third world seemingly backward country.

Uncle Potty is from a typical English upper class. He is Oxford Educated. We get to know that his parents were very Rich. His mother even made a trip to the Switzerland just to see the cherry blossoms. So that is the kind of background from which he comes. And Father Booty is from (Swit) Switzerland. He is from a privileged European Family as well. Both of them are experiencing a fading economic status which could be seen as an extension of the fading colonial power.

Uncle Potty and Father Booty. They continue to be rich and powerful compared to the other poor, the other underprivileged in Kalimpong. And they seem to be quite comfortable with that status. That status of privilege that they enjoy only in a nation which is not really their own, only in a setting which is not ethnically their own. And when we look at a comparative study between Father Booty and Biju, who is an illegal emigrant in the US; we realise that their immigrant experiences are entirely different.

They have very little in common except that both are immigrants. Biju faces a tough life in the US on account mainly of his illegal status as an immigrant. But Uncle Potty and Father Booty though they, their economic status is not very impressive. We do not find them facing the kind of challenges that Biju is facing in the US. Here also we find class, race and its peculiar context and situationing coming in to play a significant role in determining the lived experiences of an individual.

(Refer Slide Time: 08:29)



"In *The Inheritance of Loss* several characters are victims of discrimination – still they are discriminating others. . . It keeps the hierarchy based on races and ethnicity going . . . Illustrates a categorization according to ability and status and also a power structure. In practical terms this means that in order to work oneself up in the hierarchy, one has to press someone else down or aside"
(Sissel Marie Lone, 2008)

<https://www.duo.uio.no/bitstream/handle/10852/25539/Masterxthesis.pdf?sequence=1>

I leave you with this brief statement to think about as and when you begin reading this novel. In *The Inheritance of Loss*, several characters are victims of discrimination, still they are discriminating others. It keeps the hierarchy based on races and ethnicity going. Illustrates a categorisation according to ability and status and also a power structure. In practical terms this means that in order to work oneself up in the hierarchy, one has to press someone else down or aside.

That seems to be the central theme around which different characters and events are plotted in this wonderfully crafted novel *The Inheritance of Loss*. I now also invite one of our students Ranjini to speak at length about how this novel can be situated in a larger framework of the body of writing that we refer to as Indian Writing in English. I thank you for listening.

(Refer Slide Time: 09:24)

Dawn of the New Indian Novel in English

An analysis of novels post *Midnight's Children* with focus on
The Inheritance of Loss



Good Morning. I am Ranjini and I will be presenting on the topic Dawn of the New Indian Novel in English. And it is an analysis of novelist's post *Midnight's Children* with focus on *The Inheritance of Loss*. So, as one of the final presenters in this course, that is perhaps the penultimate presenter in this course. I think this topic is somewhat an encapsulation of the summary of what we have done in this course or I hope it will be rather. So, my objectives in this presentation are:

(Refer Slide Time: 09:54)

Objectives

- To trace the change in pre-occupations of the Indian Novel in English since *Midnight's Children*
- To identify *The Inheritance of Loss* as part of this changing literary trend



to trace the change of preoccupations of Indian novel in English since *Midnight's Children* and to identify the inheritance of *Loss* as part of this changing literary trend. So, my analysis today will be rather non-traditional. In that I will not be looking directly at themes or as at style of narration and so on, but see them more as part of my objective which is to identify *The Inheritance of Loss* as part of a literary school.

And another thing is that I draw heavily from the works of Rajeshwari Sundar Rajan in the, at least one third of my presentation. And this is largely due to the fact that I could not find too much critical material to support my presentation. Haven said that the reminder of my presentation is something of a speculative effort in trying to determine the popularity of, or lack thereof, of *The Inheritance of Loss*. And to provide a certain comparative study between this Booker winner and other, perhaps other Booker winners. So, *Inheritance of Loss* won the Booker in 2006. So, I begin with the topic *The Burden of the Nation*.

(Refer Slide Time: 10:58)



So, writers are burdened with a higher degree of self-awareness. So, Burden when I mention here in part refers to the content of the novel. And the awareness that I speak about is generated when relationship is established between the writer and the subject. And this awareness of responsibility also opens up a range of attitudes, opinions, ideologies and questions that need to be addressed. So, this is the burden that I speak about.

And the next thing is, the guardianship of tradition that seems to be suddenly befallen the Indian writer. So, writers seem to have internalised this sense of entitlement and this is also compounded by the aforementioned burden and they acutely aware of their centrality of the nation. They see themselves as intellectual leaders or profits in modernity. So, one question that I could perhaps post to these writers is, How does one write a nation-wide novel or a nation level novel?

And the answer that would seem most obvious to these writers is that nation level novel should reflect a dominant perspective and therefore the writer should hale from a dominant


class representing these dominant points of view. So, coming to the next point. Realignment of power in the Indian polity and a subsequent weakening of the centre. So, I talk about the socio-political developments that took place after *Midnight's Children* was published or the things that occurred during that time.

When I speak of these changes, I refer to the votebank civilisation that came into existence or the change in women's roles, caste mobilisation and privatisation of resources. So, to help you understand better here are some examples.

(Refer Slide Time: 12:32)

Burden of the Nation - Some Examples

- The stoic diagnosis of "history is against our class" in Vikram Seth's *A Suitable Boy* (1993)
- The mocking of Oxford-educated Indians (including herself) as 'irrelevant Indians' in Sagarika Ghose's *Gin Drinkers* (2000)
- They (the writers) must yield to the new (and newly relevant) Indians who are now the 'upwardly mobile Dalit intellectuals and the vulgar entrepreneurs' (Sunder Rajan : 2001)



So, the first one is, the stoic diagnosis of, history is against our class, in Vikram Seth's *A Suitable Boy* which was published in 93. So, this is actually said by a Nawab Sahib, a certain Nawab Sahib in *A Suitable Boy*, where he refers to the passing of the Zamindar Abolition Act. I should remind you here that this was set in the context of the 1950s. So, in that time the abolition of the Zamindar Act was seen as a sort of curbing of power of these people and so therefore he pronounces very stoically that history is against our class.


And then the mocking of Oxford-educated Indians including herself as irrelevant Indians in Sagarika Ghosh's *Gin Drinkers* published in 2000. Finally, the writers must yield to the new and newly relevant Indians who are now upwardly mobile Dalit intellectuals and the vulgar entrepreneurs. This I take from Rajeshwari Sunder Rajan; So, it is observed that these things are very revealing of one's relevance in the nation and to the nation and lay open further questions about the relevance in the context of the nation.

And these are the generational changes that are also observed in Kiran Desai in, wherein she conveys in the title itself, *The Inheritance of Loss*. So, Loss of Power of the Ruling Class; is this an overstatement.

(Refer Slide Time: 13:46)

'Loss of Power of the Ruling Class' - An Overstatement?

- An awareness of change in status does not necessarily imply complete 'loss of power'
- Can a redundancy in the task of nation-building be observed? How does this affect the 'ruling class'?
- "From its position as a 'proxy' for the nation, this class has now graduated to thinking of itself as a 'portrait' of the nation" (Deshpande: 2003)



An awareness of change in status does not necessarily imply complete loss of power. So, as I mentioned about Sagarika Ghosh's novel *Gin Drinkers*, so it records an acute awareness of the change in status and a change in power. And it is an acknowledgement and an awareness. But never is there a sort of lamentation of the passing of this kind of rule of the dominant class. And in the novel the members of the versatile class are seemed to reinvent themselves as alias of the new meritocracy.

And they always find news for their English education. So, this class never becomes irrelevant as it is made to be. But actually, keeps reinventing itself to keep itself relevant. The next question is, can a redundancy in the task of nation building be observed? How does this affect the ruling class? And then Satish Deshpande adds to this by saying, from its position as a proxy for the nation, this class has now graduated to thinking of itself as a portrait of the nation.

And he also further adds that, there has been no diminution of its importance in the era of globalisation. So, now I talk about a new patriotism. So, we must at the outset acknowledge that there is a difference;

(Refer Slide Time: 14:54)

A New 'Patriotism'

- An 'exhaustion' with nationalist sentiments and settling into the 'bad habits of nationhood' (Sunder Rajan : 2001)
- *Opposing* the nation, or opposing *this* nation is the new form of patriotism - as said by Arundhati Roy: "I secede. I hereby declare myself an independent, mobile republic" (Roy : 2001)
- Critique of nationalism - always expressed in the voice of an individual



In the kind of patriotism, that high-minded patriotism that must be employed in a country when it is on the brink of development or when it is just newly decolonised as opposed to a country that sees itself as on the brink of claiming global power or becoming an economic and military superpower and seen as being a part of the transition of getting there. So, the kind of high-minded patriotism would not work in a situation like this.

So Sunder Rajan once again says that India is now a big as well as a bad nation. And there is a habit of claiming nationalism by some dominant groups within the country. So, opposing the nation or opposing this nation is a new form of patriotism. As said by Arundhati Roy, I succeed, hereby declare myself an independent mobile republic. So, this expression of secession has been seen by many critics including Amitava Kumar as an instance of narrow individualism or as lot of selfish attitude that excludes and leaves people behind.

And Sunder Rajan opposes this by saying that perhaps Arundhati Roy is not dis-identifying her from the nation or removing herself from the nation, but actually hyper-identifying her with the nation. And that is what is causing the problem here. So, the last point is the critic of nationalism always expressed in the voice of an individual. So, as we can see the critic is expressed in the language of individualism and is typically formed through a rejection of compulsory nationalism.

So, I like to prompt a slightly controversial question here. That is, if many of us had not been born into the identity, national identity in which we have been born, how different will our lives be? Or to put it in another term, in another sense, how important is our national identity

to us and how do we understand it? So perhaps for those of us such as myself, who are looking for answers to questions like this.

We can find some sense in the words of Sudhabratha Shengupta who says in his *Peace*, which is actually subtitled, *The confessions of an Anti-national*; in which he defines national identity as a limited choice, a great deal of coercion, considerable indifference and some convenience. So, these thoughts are also seemed to echo not only in his works but also in the works of Upamanyu Chatterjee in *English, August* and Salman Rushdie's *Midnight's Children*.

So, what can we conclude about nationality in the end. We have to acknowledge to some extent that choosing nationality is a luxury of the privileged cosmopolitan even in an age, particularly in an age of globalisation where our identity, national identity is mostly synonymous with our passport. And I would like to end this segment by just quoting Shama Futehally when she says in, *idea of India* that, all we ever thought about India is that we have to live in it. So now I come to *The Inheritance of Loss*.

(Refer Slide Time: 17:43)

The Inheritance of Loss

- An *intelligently postcolonial* novel - provides an unusual postcolonial setting
- Provides ample cross-cultural contrasts
- A sensitive handling of tension and violence



And I try to locate this as part of the larger literary cannon in Indian writing. So, the first point is, it is an intelligently postcolonial novel and provides an unusual postcolonial setting. So, it is set in the decaying house of Cho Oyu in Darjeeling. And it has all the quint essential large leftovers and is suffering from the cliched colonial hangover that we speak of. Something that we could also perhaps identify Ruth Praver Jhabvala's works.

So, it provides ample cross-cultural contrasts and has a sensitive handling of tension and violence. So, it has all the right elements of a young girl of 16 contrasted with an anglicised grandfather, well-educated but powerless Nepali tutor. So, these are some elements that are interesting in the novel, that perhaps make it better, give us a better understanding of cross-cultural contrast. So, in this I brief you, briefly take you through the characters in the novel before I delve into an analysis. So, I begin with Sai. Sai is 16 years.

(Refer Slide Time: 18:44)

<p><i>Sai (16 years)</i></p> <ul style="list-style-type: none"> • Comes to live with Judge Jemubhai Patel when she is orphaned at nine - parents died in Moscow • Becomes close to Gyan, a Nepali mathematics tutor who is hired to teach her 	<p><i>Judge Jemubhai Patel</i></p> <ul style="list-style-type: none"> • An Anglophile • Cambridge-educated judge, is left to care for the child he has never fully known • Has a tortured marriage, is alienated from his world - is only close to his dog, Mutt • Is never friendly with the Cook
<p><i>The Cook</i></p> <ul style="list-style-type: none"> • Lives in a hut near the judge's house - kept on meager wages • Is tremendously proud of his son, Biju, whom he imagines to be wildly successful in America 	<p><i>Biju</i></p> <ul style="list-style-type: none"> • Struggles from job to job as an illegal immigrant in New York City • Suffers a series of humiliations and trials as he tries to survive in New York • Returns to Kalimpong when he hears of the political disturbances

She comes to live with Judge Jemubhai Patel when she is orphaned at 9. And her parents died in Moscow. So, she becomes close to Gyan, a Nepali mathematics tutor who is hired to teach her. So Sai, her world view and the, her world in itself begins to shift once she meets Gyan. And Gyan is an educated man but hales from a poor and uneducated family.

The next character is Judge Jemubhai Patel who is an anglophile. A Cambridge-educated judge is left to care for the child he has never fully known. Has a tortured marriage, is alienated from his world. He is only close to his dog. He never bestows the same affection that he bestows on his dog to any human. He is never friendly with the cook. So, he has retired from the Indian Civil Service. He is an angry old man and has a battled relationship in which he is very abusive to his wife.

The next character is the cook who in odd reality is actually only referred to, throughout the novel as the cook. And he lives in a hut near the judge's house and is kept on meagre wages. He is tremendously proud of his son Biju whom he imagines to be wildly successful in America. I should add that the cook is Nepali and has struggled great deal to send his son

abroad. So, Biju the final character, struggles from job to job as an illegal immigrant in New York City; suffers a series of humiliations and trials as he tries to survive in New York; returns to Kalimpong when he hears of the political disturbances.

So, Biju here is a sight of analysing a lot of cultural shock. He undergoes a lot of changes in his world view especially when he sees Hindus eating beef which really appals him and he is really odd by the Whites but prejudiced against Africans. And he also goes as far as asking Hindus why they are celebrating Christmas in New York when it never possibly occurred to them to celebrate Eid, Gurunanak or Tibetan New Year.

So, this is, you know, something which really shocks him, but in response to this he is actually told that anybody can celebrate whatever they want as long as it makes them feel good. And here is where he is made to feel like an anti-secular and an anti-Gandhiyan. So, that brings to the final character in this novel who is never really a character but I feel it is essential to be acknowledge in a course like this, which is Gandhi.

So, Gandhi does not even have a dominant role or any significant role in this novel, but they refer to Jemubhai's nationality by way of expressing his relationship with Gandhi. They refer to his country as the land from which Gandhi came. And similarly, the Indian Cafe in which Biju works in New York City is called Gandhi Cafe. So, Gandhi is present in the novel but may be not so, in not very obvious way.

So, I think this is the best expression of the entire, this excerpt encapsulates whatever the gist of this novel is and tries to convey everything that I am trying to convey in this presentation as well as provides an insight into the book. I request you to read from Superb writer. So, in the second line;

(Refer Slide Time: 21:39)

"We had better run to the market, Noni. It will empty out. And our library books! We must change them."

"I won't last the month," said Lola. "Almost through," she thumped A Bend in the River, "uphill task—"

"Superb writer," said Noni. "First-class. One of the best books I've ever read."

"Oh, I don't know," Lola said, "I think he's strange. Stuck in the past. . . . He has not progressed. Colonial neurosis, he's never freed himself from it. Quite a different thing now. In fact," she said, "chicken tikka masala has replaced fish and chips as the number one take-out dinner in Britain. It was just reported in the Indian Express"

~ Lola and Noni

I would not last the month almost through, she thumped a bend in the river uphill task. So, in this Kiran Desai is taking a very (()) (21:47) at V.S. Naipaul, who is the author of A Bend in the River. So, Noni says superb writer, first class, one of the best books I have read. But the response to his is what is more interesting. Oh, I do not know. I think he is strange, stuck in the past. He has not progressed colonial neurosis. He has never freed himself from it.

Quite a different thing now; in fact, chicken tikka masala has replaced fish and chips as the number one take-out dinner in Britain. It was just reported in the Indian Express. So, this show a sort of generational shift that has been observed not just in this novel but from the novels that have been published since Midnight's Children. So, what really sets The Inheritance of Loss apart. So, one critic calls it the trial, says that it portrays the trial of exile; (Refer Slide Time: 22:21)

A 'Workmanlike' Novel?

- One critic says it is "the trial of exile", while another adds: "the world as viewed through the eyes of children" and anti-Americanism (Moseley : 2008)
- Eileen Battersby (commentator at the *Irish Times*) characterizes Desai's work as "solid," "workman like," "earnest, traditional," and she judged that "this year's Booker is one of the more low-key ones."
- 'An exactitude and freshness that resist melodrama' (Moseley : 2008)



Where another adds the world as viewed through the eyes of children and anti-Americanism. So, the transition that Biju undergoes from seeing the American dream as an American Dream to an American nightmare is something very interesting. And further I like to explain the meaning of workman like, in this context. So, workman like implies that it is efficient and it is competent but perhaps not very inspiring.

For instance, Eileen Battersby a commentator at the Irish times characterises Desai's work as solid workman like earnest traditional. And she judge that this year's book as one of the more low key ones. And mostly talks about it in his paper as an exactitude of freshness that resist melodrama. So, this would be my concluding slide. I would like to point out a couple of things here.

The novel does not directly engage with religion or caste and it is a topic of sensitivity within the Indian discourse. So, the word religion and caste together appear in the novel where grand total of 6 or 7 times put together. I do not mean to say that the number of times the word is mentioned in the novel is indicative of the relevance to the novel. But in the context, the context in which these words are mentioned themselves are not very controversial or there, it is just mentioned in passing.

They are not mentioned as an area of focus. So, that is the first thing and removed perhaps from the political centre of Indian writing. So, Inheritance of Loss talks about the struggle of Gorkhas and Nepalis. And in the place, it is set geographically also, it is set in this place called Kalimpong which is a town in the foot hills of the Himalayan foot hills of West Bengal. And it is actually removed from both the political and geographical centre of Indian writing.

And the third another point I like to make is that the Nepalis who actually read this novel argue that the rebellion has been glorified as projected, or projected as more important than it really is. Because it is actually seen as a matter of annoyance or inconvenience to the residents than as a matter of rebellion. And another thing that I found interesting in this novel is that it provides an immediate critic of economic globalisation.

So, Desai argues, the novel argues that multiculturalism confined to the Western world in this context does not begin to address the causes of extremism and violence in the modern world.

So, it does have underlined themes that are very relevant even today. But a final that I really like to talk about is how it elicited more responses from Nepali readers than from Indian readers. So, lot of Nepalis were actually slightly offended for the lack of a better word at the portrayal of Gyan.

So Gyan is a mathematics tutor who comes and teaches Sai. But in some other parts, other Nepalis are portrayed as Barbaric or as having low sensibilities. But it is ironic because Gyan is actually being portrayed as a maths teacher. He is not portrayed as a barbaric person but as a person who is educated and is willing to educate another person. So here is where another prominent question is posed.

That is, if for instance this is an easy novel for an Indian reader because it is an Indian writing about a Nepali. Nepali readers ask, suppose a Nepali writer has written about Indians in a similar way, would it have been able for, would it have been easy for this Nepali writer to get away with it. So, this kind of brings to, for the notion that perhaps Indian writers do hold a position of privilege, perhaps at least in the South Asian context. And that we are not all that deprived of power. So that I like to conclude my presentation.

(Refer Slide Time: 25:58)

References

1. Albritton, Laura. "Review." *Harvard Review*, 2007: 169-171.
2. Desai, Kiran. *The Inheritance of Loss*. New Delhi: Penguin Books, 2006.
3. IANS. Kiran Desai's 'Inheritance' outrages Nepali readers. December 4, 2006. <http://www.dnaindia.com/world/report-kiran-desai-s-inheritance-outrages-nepali-readers-1067686> (accessed April 22, 2018).
4. Mishra, Pankaj. *Wounded by the West*. February 12, 2006. <https://www.nytimes.com/2006/02/12/books/review/wounded-by-the-west.html> (accessed April 22, 2018).
5. Moseley, Merritt. "Tidy and Untidy Novels: The Booker Prizes 2006-2007." *The Sewanee Review*, 2008: 289-303.
6. Rajan, Rajeswari Sunder. "After 'Midnight's Children': Some Notes on the New Indian Novel in English." *Social Research*, 2011: 203-230.
7. Sen, Mandira. "Review: Strangers to Themselves." *The Women's Review of Books*, 2006: 27-28.

