TANGLED RELATIONSHIP IN THE NOVELS OF KIRAN DESAI'S

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As was already indicated in the previous chapter, it is crucial to grasp postmodernism before attempting to examine the interpersonal connections in Kiran Desai's The Inheritance of Loss from that viewpoint. Postmodernism actually pertains to a collection of beliefs and is quite tough to put into exact words. The majority of the time, one may observe specifically similar traits in postmodernism, postmodern literature, and postcolonial literature. While they frequently take divergent paths, postmodernism and postcolonialism occasionally come together. The following are certain negative opinions on postmodernism and postcolonialism to take into account.

Regarding the shared traits of postmodernism, postcolonialism, and diasporic literature, Roger Bergers and Helen Tiffin's opinions were previously highlighted in the preceding chapter. The following are several other experts' critical opinions.

According to Robert Brasky, postmodern and postcolonial writers share the following characteristics:

Its (postmodernism) rise has spawned whole new approaches such as cultural studies, feminist studies (such as Heckman), Women's studies, gay and lesbian studies, gender studies, queer theory, science studies, and postcolonial theory, although it has now become the dominant paradigm which is its of being questioned for its limiting practices (Brasky 304).

According to the aforementioned viewpoints, postmodernism is a word utilized by European pundits, whereas postcolonialism, also identified as postcolonial literature, is a similar word for third-world nations. Bhim Singh Dahiya made this distinction in one of his seminal lectures on "Postmodern English Literature" in the streams of Higher education. In the historical study, the after-second world war era is referred to as the "post-industrial age" when there is a full lack of trust in humanism and materialism and when superficial cultural institutions emerge to serve a significant purpose.

Moving one step further, Fred Dallmayr does not perceive a clear division between modernism and postmodernism;

Rosen wishes "pox" on both modernism and post modernism; he goes so far as to claim that both are the same (the distinction between modernism and postmodernism is absurd). His strongest invectives are reserved for postmodern thinkers like Foucault and Derrida, he is not particularly mellow on modernist cithers. In a statement that resembles Rosen's view, he sees a continuity between modernity and Post modernity.

Thus, there are some fundamental and similar traits that may be seen in the literary structure as well as the thematic structure of both modern and postmodern novels.

The Inheritance of Loss is a novel that examines topics of interpersonal interactions in the postmodern period in the context of globalization, postcolonialism, shifting ethnic patterns, and unstable political and social conventions as a result. It highlights how imperial hangover jeopardizes interpersonal connections, many of which are considered to be based on trustworthiness, generosity, and compassion, and which are now in ruins. The foundations of interpersonal interactions in the

postmodern period can be summed up by the next sentence.

"Solitude became a habit; the habit became the man..."

On one hand, Kiran Desai explores the oddball relationships between three characters—the retired judge, his granddaughter, and the cook—who "take up a disintegrating house in an uneasy triangle of silence, frustration, nervousness, and skeptical cooperation" (Clark). On the other hand, it focuses on Biju's unhappy presence as he tries to manifest his American dreams in New York by "trawling through a sequence of unsanctioned catering gigs" (Hughes). In her second book, The Inheritance of Loss (2006), the author tackles two narrative threads, and two tales of deliberate banishment. Additionally, it considers a number of modern concerns, including fundamentalism, terrorist violence, globalization, economic disparity, and pluralism. Madhu Kamra highlights Kiran Desai, saying that she "offers an efficient commentary on modem difficulties and gives a neat diagnostic of all that has upset the stream of life," which she does pretty effectively. The novelist's main concern is with how human relationships are twisted as a result of estrangement, movement, relocation, displacement, and the resultant loss of one's background, heritage, and home. The novels attempt to investigate the identity dilemma experienced by the characters who frequently struggle to characterize themselves in a good way because the bulk of the characters in the novels are estranged or exiled. Tejinder Kaur thus says:

Desai has shown her characters leading the lives of dislocation-physical, psychological, emotional, ancestral and political- both in the alien land homeland and has also problematized the issues about home, homeland, diaspora and belongingness by treating these from multiple angles (Kaur 138).

Salman Rushdie and Rohinton Mistry both strongly think that Kiran Desai's second book establishes her as one of the modern literary geniuses who delves deeply into Indian and global civilization. Her debut book, Hullabaloo in the Guava Orchard, is a lovely fabulist piece about fate. But the other Described as "elucidating the sorrow of exile, the uncertainties of post-colonialism, and the relentless urge for a brighter future" when one individual's prosperity results in another individual's misery, The Inheritance of Loss is a highly acclaimed novel (Carlisle).

The novel goes into great detail about India in 1986. In the area of India where the story is set, there is currently a tremendous deal of social unrest:

Here, where India blurred into Bhutan and Sikkim, and the army did pull-ups and push-ups, maintaining their tanks with khaki paint in case the Chinese grew hungry for more territory than Tibet, it had always been a messy map. The papers sounded resigned. A great amount of warring, betraying, bartering had occurred; between Nepal, England, Tibet, India, Sikkim, Bhutan; Darjeeling stolen from here, Kalimpong plucked from there - despite, ah, despite the mist charging down like a dragon, dissolving, undoing, making ridiculous the drawing of borders (14).

According to the novel, this Kalimpong area has been devastated by aggressive separatist movements that serve as a "microcosm for the bigger image of other similar separatist movements that have arisen in the recent years across the nation." Kopor (298). Trouble is caused by this riot-like condition, which also jeopardizes the present state of harmony and strains inter-caste and racial ties.

The struggle is between the resourceful and resourceless. But it is also a struggle between those who belong to the soil, the son of soil, and the encroachers who try to impose their totally alien notions of modernity and civilization (Kapoor 298).

The issue of detached human relationships involving race, class, identity, cultural heritage, and linguistic heritage is addressed in the book. In her review of this book, Donna Reifkind emphasizes the fragility of personal connections and summarizes the book's themes, which "deviate significantly from the judge's long-ago failed matrimony to the elderly neighbours of the judge's tragicomic fear during the uprising to Biju's embarrassments as a baffled illicit alien, indefinitely dependent on the pitiless embassy functionaries during the monsoon season to Sai's budding romance with Cyan during the monsoon (Reifkind). These problems, as they are demonstrated in the novel, have a negative impact on society. The Inheritance of Loss highlights how discrimination and intolerance that arise from racial as well as ethnic diversity can be troublesome and pose a significant threat to

happy and amicable ties in multicultural societies. It also emphasizes how wealth and prestige issues cause rifts in human society. Most of the people in the book suffer from loneliness and alienation, which in turn lead to the disintegration of human contact. The topic of alienation is a recurring theme in the book. This book shows how the two main characters deal with racial prejudice, lead unstable, lonely lives, and maintain heated, complicated relationships. The man and woman have no choice but to endure from homelessness, desolation, misogyny, marginalization, solitude, and other conditions in a multicultural and post-colonial environment because they are incapable of utilizing their opportunities to their benefit in the face of class dispute, ethnic disparities, and colonial hangover.

Similar to Monica Ali's Brick Lane, The Inheritance of Loss focuses on the issues of globalisation, diversity, alienation and disillusionment, migration, belief systems, social characteristics, financial disparity, conservatism, as well as terrorist brutality (2003). In relation to the title of the book. While The Inheritance of Loss employs the term "loss" in a manner that implies giving up on interpersonal connections, Brick Lane maintains its objectivity. Could fulfilment ever be felt as intensely as loss? is the question posed in the book's title, and it perfectly sums up a major theme. (2). The narrative repeatedly examines the problem of postmodern and postcolonial aspects of existence causing human relationships to be lost or distorted. The majority of people ultimately encounter some form of disrespect or lack of honour. " Desai's stated objective is to "blended the strikingly simple divisions in society of times past with a more modern and multifaceted divisions of the modern world created by phenomena like globalisation, first worlds and third worlds and their overlapping, growing movement, as well as soaring ambitions" (Parmar the Dynamics of Class 322). The relationship between Biju and his father as well as Sai and her grandfather is the focus of "Inheritance of Loss." Desai tells the story of Sai, who resides in Kalimpong, a town at the base of Mount Kanchenjunga on the Indian side of the Himalayas, with her grandfather Jemubhai Patel. Sarita Singh notes the following in an attempt to examine the cause of the main characters' melancholy:

Jemubhai Patel-the Judge and his granddaughter Sai- Mistry, the Cook and his son, Biju have been drawn into a vortex of dream for money, status and security which constantly pulls them down into a dark pit where they straggle in vain to survive, consequently left with nothing but grim reality and loneliness (S. Singh 190).

It also tells the story of Biju, the cook's son, who works as an undocumented immigrant in New York while living in squalor, relentlessly pursuing his dreams, and hoping for a better life. Thus, the story discusses how the protagonist, Jemubhai Popatlal Patel, interacts with other people who enter his life on various occasions and in different places. Jemubhai Popatlal Patel, a retired judge, shares his home with his elderly and chatty cook, his teenage granddaughter Amed Sai, his purebred dog named Mutt, as well as other family members. The narrative describes his dreadful and solitary feelings as he pursued a decent education in Britain to become an Indian civil servant, his marriage to a young woman from a privileged background family to pay for his education, their failed union and horrifying mistreatment of his wife, his career as a judge all over India and having various experiences, as well as the lonely existence after retirement.

Jemubhai Patel, then perhaps a teenager of eighteen, got married to Bela, a stunning young lady who is the daughter of a successful local businessman, before leaving for England. Once Bela marries, her name changes. She is named Nimi as suited and selected by her father-in-residence. law's Jemubhai and Bela discover this marriage at an odd time, and they don't get married until Jemubhai returns from England several years later. However, when he takes her for a trip on his father's "Hercules cycle" and compliments her elegance for the first time, they fully enjoy this sweet moment in their relationship.

Jemubhai, a student in England, experiences brutal racial discrimination, alienated human relationships, and a deep-seated identity crisis. He is practically alone, feels shaken "when touched on the arm as if from an unbearable affection," and is "barely human at all" (40). (40). The suppressed as well as smothered mentality of young Indians among white Britishers has been vividly described by Kiran Desai:

For the entire day nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things and elderly ladies, even the hapless - blue haired, spotted, faces like collapsing pumpkins - moved over when he sat next to them in the bus ... the young and beautiful were no kinder; the girls held their noses and giggled, "phew, he stinks of curry!" (39)

Jemu is disappointed by his inability to integrate into the racist society in England. He is, however, involved in an understandable struggle in London, and his overwhelming sense of inadequacy can only result in self-hatred, according to Arpita Chattaraj (Chattaraj 260).

Jemubhai Patel feels miserable as well as fails miserably to establish and uphold a cohesive human relationship in England, as described in flashbacks in The Inheritance of Loss, as well as his failure can be analysed from the postmodern perspective.

While he is in England, his self-perception of not measuring up to colonial people damages his self-assurance and limits his capacity to withstand severe racial discrimination. This situation forces him to withdraw into his own room and his own smouldering make-believe world. Jemu Bhai, a victim of this racism, accepts the English's racial superiority as well as their ways of life, living all the same as a "other" and frequently in the "third space" (Bhabha) in a state of dread and ambivalence. He is a mimic man who makes an effort to look and act like an English man, despite the fact that he is, in Bhabha's words, "not quite white." Jemu's complicated human relationship may have its roots in Gramsci's critical viewpoint as expressed in his "theory of dominant culture," an Italian postmodern critic. According to Gramsci, the developed culture predominates over the less developed culture, which causes strife in interpersonal relationships. In the face of cultural hegemony and against the backdrop of racial discrimination and the pain of racial supremacy, Jemubhai treats the English culture as the developed and dominant one whereas his own culture as the less developed one. Jemubhai's ability to deal with challenging new circumstances is also limited by his lack of familiarity with the subtleties of English culture. With regard to brittle, unequal human relationships, Michel Foucault's theory of power and knowledge may be relevant. Power comes from knowledge, says Foucault. Jemu's capacity to establish and maintain interpersonal connections is severely hindered by his lack of knowledge of the English culture and its inhabitants. If there is one, it is never an equal relationship. It appears that the powerful and the powerless are at odds here. When it comes to the scattered human relationships in Jemu's life, the cultural differences between the dominant and the dominated as proposed by Gramsci and the concept of knowledge as power as conceived by Foucault both play a significant role.

As a result of his pervasive sense of alienation, he loses his healthy human connection, experiences depression, and develops what Nietzsche refers to as "nihilism." It is a form of denial of a person's involvement in the meaningful and purposeful aspects of life. Anomie and nihilism go hand in hand to convey the general dejection over the absence of necessary laws, norms, or rules. According to Sumita Parmar;

But his stay in Cambridge proves to a traumatic one. Shy and reserved in nature, unable to make friends, he is socially isolated. The racism which he encounters makes him withdraw further into his shell. In fact, the only conversation with a woman that he has during his entire stay in London is with his landlady. He becomes self-conscious in the extreme and develops an acute sense of inferiority which he later learns to mask with arrogance. (Parmar The Dynamics of Class 309).

"The clash of cultures instills in him a sense of ineffectuality, and he is troubled by a feeling of unimportance that is issued from his faith in his racial inferiority," Chattaraj mentions when analysing the root cause of his inability to establish good human relationships (Chattaraj 260). His innocent wife Nimi is a victim of Jemu's such simmering resentment because he had already undergone a sea change when he returns home, looking for someone to let out his pent-up rage;

In addition, as a native civil servant he had been indoctrinated in European culture, manners and taste, which facilitated his cooptation into the system of colonial power and knowledge. As a consequence, this widened the rupture at the cultural and psychic level, and distanced him from the native sensibilities (Mohapatra 15).

When Jemu gets back home, his approach to relationships changes. The judge believes he has the knowledge under his belt and a commanding sense of a developed and dominant culture thanks to his colonial mindset. His prejudiced and lopsided mentality, which is infected with the colonial virus, is prompted by the social inequality and power imbalances he observes in his home country and prevents him from having parallel, equal relationships with those around him, including his wife Nimi and other family members. As a result, when his wife steals a powder puff out of inquisitiveness, his confusion turns to hatred, and "any brutality to her became irresistible." He would impart to her the loneliness and shame he had experienced (170). The relationships with the cook, who spends all of his time in the "cavernous kitchen" (l) and tends to put all of his energy and effort into ensuring Jemubhai Patel's well-being, are shattered as a result of this colonial hangover. In comparison to his knowledge, dominant culture, and sense of superiority, humanity as well as morality and ethics are pushed to the side. He never establishes human relations with the people on an equal basis because, in his opinion, they lack the same level of education and culture as he does due to his colonial mindset and sense of class. According to postmodernists, this is a kind of fragmented human relationship that he never regrets; rather, it is something to be celebrated. Jemu Bhai is "barely human at all," with social interaction at an all-time low and humanity on the verge of extinction. He does not, however, ever regret the mistreatment and abuse he incurred on his wife and many others. While Sai, his granddaughter, the grumpy cook, as well as Mutt, the dog in a remote run-down house, Cho Oyu, can "raise the person's heart to spiritual heights," he is instead in his own world, enjoying rather than celebrating the inadequate human relationships with them (12).

The fact that he "forgot that he had a wife" therefore is not surprising (166). He couldn't stand anyone, according to Anju Bala Agrawal. His wife, who initially drew him in when they got married, no longer draws him. He actually failed to remember that he was married (Agrawal 243). Nimi, on the other hand, is forced to suffer the terrible consequences of her husband's change of heart in silence. Jemu is unable to comprehend that his wife is a human being and demands privacy.

As a result, Jemu has undergone a transformation and is now "eager to see India with eyes of Englishman and all too prepared to take over the affairs of this jewel of the imperial crown," hates his family, and can't stand his crude wife. He is so enthralled in foreign culture that his wife, who was once attractive to him, has lost all meaning to him.

He did not like his wife's face, searched for his hatred, found beauty, dismissed it. Once it had been a terrifying beckoning thing that had made his heart turns to water, but now it seemed beside the point. An Indian girl could never be as beautiful as an English one (168).

However, against the situational odds and differences of their mindsets, their marriage is consummated after his return from England. For no apparent reason, his relationship with the outside world falls apart, and after a while his marriage fraught with domestic violence is teetering on the edge. He could never understand the value of man and woman relationship that D.H. Lawrence, the reputed novelist, philosopher and critic underlines “The great relationship for humanity will always be the relationship between man and woman.” (Lawrence 130) nor did he value the essence of marriage that in the words of David Knox represents “a social relationship in which two adults of the opposite sex make an emotional and legal commitment to live together” (Knox 5).

While putting this mentality in perspective, the childish stealth of fancy powder puffbyNimi fuels Jemu’s anger and generates feelings of hatred to tell her ‘You filth’ comes as no surprise. He sees it as an attack on his privacy. The way of his sexual gratification gives a clear indication of disguised brutality,

Ghoulishly sugared in sweet candy pigment, he clamped down on her, tussled her to the floor, and as more of that perfect rose complexion, blasted into a million motes, came filtering down, in a dense frustration of lust and fury.....he stuffed his way ungracefully into her (169).

In order to "teach her the same lessons of solitude and shame he had managed to learn himself," this repeated "gutter act" (170) is a form of torture (170). Sanjay Solanki quotes Jemu as saying, "So an anti-social loner and incompetent Jemu rapes his wife from behind the veneer of rage and disgust," emphasizing his

animal behaviour toward his wife. (276 Solanki)

As a result, when the judge returns from London, he is a different person, and his attitude toward his wife changes. As a result, their relationship deteriorates. He may be purposefully unaware of receiving a large dowry from his father-in-law in order to travel to London and enroll in Cambridge. He becomes so cold-hearted that "his selection as a judge disenfranchises him from his family and, sadly, from his Desi wife" as a result of his alienation from his country and family, as well as his increasing habit of accepting adversity stemmed from inferiority complex due to racial attitude in a foreign culture (S. Singh 190).

To one's disgust, his marriage is torn apart when he feels that his wife violates his newly discovered Westernized privacy by searching his belongings and stealing his so-called most precious possession, his "powder puff" (166). The only thing he still holds dear is the one that helped him become an English gentleman. In actuality, "powder puff" is a tool used in an effort to overcome his racial differences in a foreign country. He views her as an example of unattractive Indianness and perceives in her a strangeness that reminds him of the terrible rejection and alienation he experienced in England. His suppressed feelings of hatred and resentment for those who avoided him remain at the forefront of his consciousness because he is fully cognizant of his alienation. He begins to despise anything that has traits similar to those of his wife. This is a "trick that would serve him well throughout his life in a wide range of areas" because he does everything in his power to "disguise his inexperience, his crudity, with hatred and fury" (169). His wife's rape serves as a metaphor for the emotional distance he used to support his belief that hate and rage can be an effective way to hide the insecurity and pain caused by his damaged mental self. He does indeed describe his love for Nimi as "undignified love, Indian love, stinking, unaesthetic love" (38).

Jemubhai's rage constantly boils over at his wife's apparent lack of respect. Because she used to be attractive to him and he liked her, he sometimes gets increasingly enraged. When he discovers that "she had been squatting on it" and discovers footprints on the toilet seat, his rage is finally let out (173). He loses his cool and becomes irrational as a result of this situation,

...he could barely contain his outrage, took her head and pushed it into the toilet bowl, and after a point, Nimi, made invalid by her misery, grew very dull, began to fall asleep in heliographic sunshine and wake in the middle of the night. She peered out at the world but could not focus on it, never went to the mirror, because she couldn't see herself in it, and anyway she couldn't bear to spend a moment in dressing and combing, activities that were only for the happy and the loved (173).

Nimi is left in the lurch by the injustice as well as mistreatment, which dulls her day after day. He puts his wife in such a terrible situation that there is no room for her to consider how she might be able to bring her social interaction and human relationships to the workplace. He always works to ruin her chances whenever she has the chance to find a release for her simmering emotional turmoil. The judge makes his wife's appearance such a complete mess that her behaviour and attitude consistently fail to capitalize on her virtue, and as a result, her presence is overshadowed. Raza Rahian emphasised as follows: "Her husband, who is her lord and master, expects too much of Nimi, and that expectation submerges her. One catches a glimpse of it every now and then, only to witness Jemubhai thwart, subjugate, completely crush, and turn it into nothing (Raihan 293).

Eventually, he "buys her a ticket and returns her back to Gujarat" and kicks his wife out of his home (305). The judge is currently unconcerned about his wife's shame as a result of his terrible mistreatment of her, he has no feelings for the daughter she is the mother of, and he is unmoved and unrepentant when he receives word that his wife "had caught fire over a stove" (307). The judge, who is misunderstood and socially rejected by everyone, prefers to lead a self-centered life of comfortable misery. He chooses Cho Oyu, a run-down mansion so that "he could live here anyway, in a shell, a skull, with the solace of being a foreigner within his own country, for this time he would not learn the language," in order to spend his retirement life without a hint of social interaction or human relationships (29). He moves into Cho Oyu, which was "built long ago by a Scotsman," getting rid of Nimi, who serves as a constant reminder of his repressed, undignified Indian-

ness, and gets to enjoy the illusion of Englishness on his own in peace. In the old mansion Cho Oyu in the mountain ranges of Kalimpong in the north-eastern Himalayas, alone, disengaged, and with no human friends of his own, he chooses to spend his time with Mutt, the dog who is adored more than any human nearby, and the cook, ironically, who is not loved at all.

His lack of respect for her not only poses a serious risk to her personality, but also transforms her into a living corpse, severely harming her inner being. Nimi is tutored to learn and speak English by Miss Enid Pot while the judge is stationed in the Uttar Pradesh district of Bonda as a sign of acculturation. Nimi, however, vehemently refutes having studied English and thwarts his attempts to Anglicize her. He loses patience as her enthusiasm wanes, which is "rudely contradicting his ambition" (172). The judge avoids conversing with his illiterate wife in public and avoids taking her with him. He also feels ashamed of her. As a result, Nimi is both disrespected by the servants and neglected by the judge. Nimi's life falls apart while she is confined to the bungalow because he perceives her as a "disruptive presence" (172), which leads to him abusing her physically in a violent manner when he loses control of his emotions.

As a result, Nimi becomes mentally disabled, loses her former admirable beauty, and completely loses her sense of direction. She tried to focus while looking out at the world (173). They act "as if they had tapped intc an unlimited bitterness carrying them beyond the parameters of what any individual is ordinarily capable of feeling," lacking love and affection in their relationship, the judge losing his role as an emotional support, Nimi seemingly opposing his wishes, and the judge no longer serving as an emotional anchor. (173).

Between the two, there is an unrelenting resentment, a lack of trust, and emotional bankruptcy that starts to grow out of control. On one occasion, it escalates into a violent incident that results in Nimi's permanent departure. The judge claims that Nimi's grudging participation in Nehru's welcome rally at the train station seriously jeopardizes his career. Jemubhai, who uses harsh language to criticize her independence, is enraged bitterly. In blatant defiance, Nimi uttered the words "You are the one who is stupid" (304), inviting a male chauvinist and Cambridge-educated husband to treat his wife brutally:

He emptied his glass on her head, sent a jug of water swinging into the face he no longer found beautiful, filled her earn with leaping soda water. Then, when this wasn't enough to assuage his rage, he hammered down with his fists, raising his arms to bring them down on her again and again, rhythmically, until his own hands were exhausted and his shoulders next day were strained sore as if from chopping wood. He even limped a bit, his leg hurting from kicking her. "Stupid bitch, dirty bitch!" The more he swore, the harder he found he could hit"(304-5).

So, in Piphit, he leaves her with her family because he does not want to jeopardize his career if things go south and he loses his temper and "skids from control and jeopardizes his professional life to commit a final act" (305). In this regard, Rehman states, "Of his own free will, Jemubhai banishes not only Nimi but humanity from his life" (Rehman 122)

Six months later, he gets a telegram announcing the birth of a new baby, much to his disinterest and laid-back attitude. There isn't a flurry of filial emotions. He does not ask Nimi to come back when she is ready or pay a visit to see his daughter. Instead, he responds carelessly to his fathers' requests for Nimi's safety. He responded. "Why are you speaking in this manner?" To his father, he said. "You're acting out a village idiot's script. She is inappropriate to be my wife (306). In this regard, Solanki says:

In this way, Jemu's alienation reached the extreme in a society he had thought so highly of. But his recklessness knew no humble regress and so he never, even as far possibility, contemplated retracting his steps (Solanki 275).

He betrays his original people, their values, and traditions "for the sake of false ideas" and disappoints his father, his family, and relations. He hardly cares about his father, and in his eyes, social conventions, moral codes, and proper human behaviour are inconsequential. His inflated ego, strong prejudice, and ostracized human attitude are all exacerbated by his Cambridge degree, which is why he "couldn't tolerate anyone at the same position as himself." (Haque 68). His "lopsided education has made him insensitive and supercilious; his father's illiteracy has seemed to him piteous as well as despicable as if it were the only thing

required to judge men," according to the author. He no longer understands the difficult work his father undertook to send him to London so that he may receive a highquality education and live a proud life well accepted by society. 275 Solanki He had been hired to modernise his people, but he could only do it on his own by severing all ties with them, for fear of their rebuking appearance and exposing the fraud he had become. (306). He loses all human emotions during his time living in the shadow of racial injustice, and he grows accustomed to being alone. The transformation of Jemubhai into the arrogant judge that the public is familiar with, as Parmar accurately noted, "conceals a tragic history of indignity and solitude, of an inferiority complex that embeds itself so gravely into his psyche that it transforms into being a part of him and manifests itself as an exterior of rigidity and preciseness, an ostensible infallibility." The Dynamics of Class 309 by Parmar He had in reality "taken her dignity, embarrassed his family" (p. 308), inflicted shame upon his wife's family, and "reduced his wife into a human wreck- a literal embodiment of her family's humiliation, before abandoning her with the kid he had conceived." (Ghosh 28).

The second telegraph, which arrives a few months after independence, is more shocking since it informs him that his wife has passed away. There is no guilt felt by the judge. It is movingly described by the narrator. "Ashes have no weight, they reveal no secrets, they climb too slowly for remorse, too slowly for gravity, and, thankfully, they vanish." (308). "A devious misanthrope and a die-hard cynic," is how Rehman characterizes him. (122) Rehman Without taking on his fatherly duties, Jemubhai sent his daughter, who was born as a result of his repulsive sexual behaviour, to a convent school. A Zoroastrian orphan named Mr. Mistry, an air force pilot, gave a lady who yearned for completely unfulfilled parental affection his undivided attention when she was in college. A romance developed between a Hindu girl and a Parsi pilot after their initial approach of formal reciprocity ripened into love of an emotional bond because they were "each empty with about the same boredom, each fascinating as a foreigner to the other, but both educated with an eye to the West" (26). This allowed the girl "to escape the grief of her past and tediousness of the present girlish life." (26). Sai's mother becomes even more estranged from her family, which disowns her in disgrace, as the secular romance develops into marriage. Sai's parents left her in the supervision of a missionary boarding school in Dehra Dun when she was six years old when they went to Moscow.

But just as the space mission training session is about to end, Mr. and Mrs. Mistry are run over by a bus. Due to the judge's long-standing, severe estrangement from his daughter, this terrible event had no effect on him. At this time, the British had returned home and left India to her own devices. Including the exception of Jemubhai, who "obtained a huge reputation for his statement that seemed to belong to no language at all, and for his face like a mask that communicated something beyond human fallibility" (62) in order to earn promotion to position of a judge in Lucknow high court, this leaves a void in administration, leading to a fair proportion of ICS members to rise to higher position.

He isolates himself from social engagement despite having a Cambridge education and maintaining a decaying colonial worldview. He chooses Cho Oyu, a sizable and wide cottage that was built by a Scotsman years ago and is flanked by breathtaking views of the Kanchenjunga that "may take the human heart to spiritual heights" (12), but the judge discovers that this is untrue. This home had a lasting impression on him, and "he had felt he was embracing a sensibility rather than a house" (28). In addition, he quit his work to "dwell here, in this shell, this skull, with the peace of being a foreigner in his own nation, for this term he would not study the language." He didn't return to court ever (29). The bungalow is partially inhabitable, despite the blatant negligence and indifference, as seen by the fact that "its formerly lovely floorboards have rotting; rats wandered about freely; termites slow grind the furniture into dust; and extreme cold infiltrate everything." (Ghosh 21) This represents his egregious disrespect for people's feelings, humanity, and reciprocal human relationships. As well as being fully aware of the deterioration that surrounds him and which he embraces, the elderly man is conscious of the shattered interpersonal ties with others.

His cook looks after him just like a loving wife would. Nevertheless, the cook is ignored and treated like a servant. The judge treats his

purebred, adorable pet dog who resides with him like a "adoring spouse" with all of his devotion (33). He is confined to his house, playing chess with himself and thinking about his history while being completely cut off from the outside world.

The judge leads a solitary existence in this house, accompanied by Mutt the dog, to the disregard all those who are related to him by blood or other connections. Sinha claims:

Despite a glorious reception, Jemu finds his wife grotesque and his people alien. He even rejects his daughter, his family, their ways and becomes more English than the' English - trying (and failing) to hunt animals with his gun, eating toast for breakfast and crumpets for tea, and pouring all his love into his relationship with his dog. (Sinha 72)

Jemubai, a devoted follower of the British administration, believes that the current India marks a considerable change from the former British India. India, in his opinion, was "too chaotic for justice; it simply resulted in humiliation for the person in control" (264). He can't shake the effects of a colonial hangover or unload the filthy mindset for his own people, so he decides to retire from his position. He lives at Cho Oyu, a huge bungalow that he purchased from a Scotsman because of its intricate colonial architectural design, with his loyal cook, obedient dog, and other household members as if in a self-imposed exile. He maintains his old lifestyle, linked stubbornly in a new way to his acquired artificial constructs and cultural pattern, such as favoring English food, scones, macaroons, or cheese straws at tea and powdering his face white, in order to turn a blind eye to political sea shift. The judge-like subhuman creature withdraws inside himself, completely cuts off all human contact, and plays with the memories of bygone days inside the perimeter of the crumbling house. The dry desert region of Jemubhai's heart is off limits to everyone except Mutt, a dog of high pedigree and foreign breed. That dog is prioritised over a dedicated cook says a lot about his debased subhuman mentality, and whatever attitude or behaviour he exhibits poses a major threat to civilization.

Nationalist disputes are almost completely gripping the region, and the residents are experiencing an identity crisis and a lack of clarity about how to define themselves. Many Indians continue to practice antiquated British customs despite their outdated nature and decline in popularity:

...Joydeep, with his romantic notions of countryside living; with his Wellington boots, binoculars, and bird-watching book; with his Yeats, his Rilke (in German), his Mandelstam (in Russian); in the purply mountains of Kalimpong with his bloody Talisker and his Burberry socks (memento from Scottish holiday of golf-smoked salmon-distillery). Joydeep with his old-fashioned gentleman's charm. He had always walked as ifthe world was firm beneath his feet and he never suffered a doubt. He was a cartoon (270).

The work places a strong emphasis on the use of English. Even though it was the colonial power's legacy language, English has long served as a crucial medium of communication in a multilingual post-colonial nation. Even in rural areas, the judge utilised this language to administer justice, which caused a breakdown in clear communication and solid interpersonal bonds.

The judge heard cases in Hindi, but they were recorded in Urdu by the stenographer and translated by the judge into a second record in English, although his own command of Hindi and Urdu was tenuous; the witnesses who couldn't read at all put their thumbprints at the bottom ... as instructed. Nobody could be sure how much of the truth had fallen between languages, between languages and illiteracy; the clarity that justice demanded was non-existent. Still, despite the leaf shadow and language confusion, he acquired a fearsome reputation for his speech that seemed to belong to no language at all. (Desai 69-70)

Some very important social concerns are brought to light by Jemubhai's portrayal and his experiences with racial prejudice, alienation, and social isolation. Desai successfully illustrates via the use of her narrative skills how such inhumane behaviour as racial prejudice can be a horrifying human deed to inflict a terrible blow to one's confidence and ability to create social contact and other similar relationships centered on humanity. Desai illustrates how Jemubhai is a victim of colonial mindset in a more general sense. His attachment to this country has social and professional repercussions because he was raised surrounded by the luxury and power of the British. His expectations were not met by the British educational system in England since it was not

free of prejudice and bigotry. Later, he comes to understand that he will never be accepted in that country and that he cannot be "one of them." The English believe it is their right to oppress and alienate people from colonial countries like Jemubhai. They despise Jemubhai and see him as an intrusive outsider trying to take advantage of their sophisticated social structure. Jemubhai never succeeds in establishing any positive human ties or changing his condition in England, just as there are no appropriate human interactions between Indians and British people as a result of their intense hierarchical system, which exists even in India. He is filled with hate and resentment towards the British people as a result of racial discrimination, bigotry, and intolerance, and he struggles with his ambiguous identity.

He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone, English and Indians, both (119).

Devastatin results from Jemubhai's unpleasant experience. His experience with discrimination is so pervasive that it affects every aspect of his life, and because it has become his goal, he has no remorse about discriminating against others in the same way. Nimi is subjected to racial and gender discrimination. He follows him "like wives in those days obeyed their husbands" and exploits his physical might to chastise and enslave docile and obedient Nimi (166). Jemu and Nimi's conflict of brutal dominance and unquestioning submission resulted in the uneven human relationship of marital discord. Jemubhai feels alone in the post-modern world because of his inner self and his alienation from his social and cultural circles. His social antagonism stems from this loneliness and isolation, and he loses touch with his true self and becomes distant.

Sai, the granddaughter of Jemu, experiences the "homelessness" Bhabha refers to in the context of diaspora. After her father was killed in a car accident in Russia, she received her schooling in a convent school. It is evident from the fact that Sai is dispatched to Kalimpong along with "a visiting nun who was investigating convent finance systems, on her way now to Darjeeling" (28), how humanity crumbles in the instance of an eight-year-old girl being sent alone in a taxi on a dark evening.

However, Sai's sudden entrance following the passing of her cosmonaut parents in a bus accident initially looks to be upsetting to his carefully planned way of life. He worries that she would awaken a repressed animosity in him, prompting him to want to get rid of her or treat her the same way he did her mother and grandmother. Sai's presence seriously shakes up Judge's life's established routines and forces him to reflect on "his own voyages, of his own arrivals and departures from places distant in his past" (210). (35). Reliving the past causes so much stress and worry that it nearly feels like a bag of sour memories. He unexpectedly started to itch when he remembered his past. The feeling of burning spread throughout his entire body. He could hardly take the turmoil inside him. (56) Over time, he comes to accept her because the girl reminds him of himself and ends up being "more his kin than he had believed imaginable" (210). She also resembles him because "she is an estranged Indian living in India, a westernized Indian raised by English nuns." She shared the same accent, etiquette, love of European cuisine, and tendency toward brooding and introspection as his grandfather. The judge believed it was a grave error on his part to have rejected his daughter in the past, that Sai may have been "the only miracle fate had thrown his way" for him, according to "backwaters of his unconscious" (210). Jemubhai notices a bit of himself in her (210). Although it is accurately stated, "Sai was living up in a house where the dog was much more humanly than canine," Sai revives his suppressed memories and reminds him of the excruciatingly uncomfortable naturally divided character of his identity. (Haque 67) When he accidentally kills his beloved dog Mutt, "he shouted all the language that existed between Mutt and himself, sending nursery words of love flying over the Himalayas...forgive me, my little puppy" (292). The judge has some freedom to let out his previously suppressed feelings as a result of the frenzied search for Mutt. However, this regret is just fleeting, giving way to self-hatred right away, and the judge resorts to violence by brutally beating the cook in retaliation for the death of his much-loved pet.

Sai, however, finds the colonised mindset repulsive and views her grandfather as more of a reptile than a human due to his shrunken appearance.

There was more than a hint of reptile in the slope of his face, the wide hairless forehead, the introverted nose, the introverted chin, his lack of movement, his lack of lips, his fixed gaze. Like other elderly people, he seemed not to have traveled forward in time but far back. Harking to the prehistoric, in attendance upon infinity, he resembled a creature ofthe Galapagos staring over the ocean. (33)

Whatever the case may be, Sai develops a familiarity with a vast expanse that "stretched both backward and forward" in contrast to his grandfather who is solitary and resigned to his oppressive and guilt-ridden existence. (34). In stark contrast to the judge, Sai has a strong distaste for the vices of convent education and is unafraid to express her interest in Pidgin Hindi. Sai is deeply troubled by the colonial bias and ideas of sin and purity connected to convent schooling. Throughout the story, the author highlights the developing bond between the two characters. In addition to being a reunion of a reclusive grandfather and granddaughter, Jemubhai and Sai's encounter is a meeting, if not a rendezvous, between the past and present as well as between a dangerously preoccupied coloniality and a mainly secular modernity. Sai's transition from formal schooling in Dehradun to privately tutored informal education in Kalimpong is a kind of education to examine her identity and family history against the backdrop of a crucial political environment.

Desai seems to be echoing a situation from Anita Desai's 1977 novel Fire on the Mountain, which describes how the arrival of Nanda Kaul's great granddaughter, Rakha, upsets her lonely life. Rakha, though, ends up being a recluse. Considering Sai's experience with migration, cross-cultural conflicts, and her desire for identity, her settings are in fact not suitable for healthy human relationships. It's unusual for Sai's mother and father to meet under these circumstances. They "thought themselves blessed to have met each other, each one hollow with the same loneliness, each one interesting as a stranger to the other, but both educated with an eye to the West," despite the challenging conditions they had experienced. (26)

Despite being of Indian descent, her parents travel to Moscow when her father is chosen as a potential applicant for the "Intercoms Program" (25). But Sai is left behind to grow up in a convent where she is taught that "English was better than Hindi" and that "cake was better than laddoos, fork spoon knife was better than hands" (30). Sai is left with no choice except to succumb to influence and cling to the way of life and ideals he primarily received from the British. This has a negative effect on social bonds by causing cultural alienation. She expresses her bitter disappointment in her foreign education to her tutor Gyan after a disagreement: "I am not interested in Christmas!" She yelled. You celebrate The Christmas holiday, why? She wondered: Why don't you celebrate Id, Guru Nanak's birthday, Durga Puja, Dussehra, or any of the other Hindu holidays? She has always (179).

Even though Sai has little interest in politics or disputes, she is aware of the enormous effects they have on her interpersonal relationships and the love-hate connection. It really doesn't matter if she likes it or not:

Her crying, enough for all the sadness in the world, was only for herself Life wasn't single in its purpose ...or even in its direction ...The simplicity of what she'd been taught wouldn't hold. Never again could she think there was but one narrative and that this narrative belonged only to herself, that she might create her own tiny happiness and live safely within it. (Desai 355)

As a grandfather, Jemubhai decides to take care of Sai at Cho Oyu. The judge stated that Cho Oyu was the ideal location for him to retire since "a Scotsman developed and built it in conformity with his taste for the West." Indeed, the seclusion of this property perfectly mirrors the alienation and loneliness of the judge's deteriorating mental state. Cho Oyu was once quite gorgeous, but right day it is in disrepair. "Had its past if not its future" like the British Empire (257). Following Sai's arrival, the Bengali sisters reside close at Mon Ami, and the judge hires Noni as a private instructor for Sai. Sai's intimate human connections are particularly strong with those from diverse backgrounds who have grown up largely imitating Western culture. The cook, who is a true Indian from the inside out, is the lone exception, and Sai befriends him. The cook teaches Sai about India and Indian culture. Nevertheless, despite their apparent closeness, their difficult-to-bridge differences become apparent:

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 a broken language, for she was an English-speaker and he was a Hindi-speaker. The brokenness made it easier to never go deep, never go into anything that required an intricate vocabulary, yet she always felt tender on seeing his crotchety face, on hearing him haggle at the market, felt pride that she lived with such a difficult man who nonetheless spoke to her with affection, calling her Babyji or Sai baby. (19)

Sai seems to have a great deal of difficulty sustaining healthy human relationships because of identity issues in postcolonial India. This is the location where Sai feels the pain of alienation and isolation. Additionally, it highlights the disparity between the privileged class—which is strongly impacted by the West—and others. Sai's upbringing and environment have a big impact on her personality and way of living. At age 16, she meets Cyan, a young student recruited by her grandfather to tutor her in science and mathematics. Cyan is a descendent of a Nepali Gorkha trader. Sai becomes infatuated towards this young math instructor and learns the importance of interpersonal relationships as a means of overcoming her emotions of alienation. But the Gorkha National Liberation Front (GNLF) grows at the same time as their relationship does.

Over time, Sai has grown to be special to both the tutor and her sister. If you get a chance in life, seize it, advises Noni, the spinster, who believes that life has almost passed and that love will always be an inexperienced entity (69). She encourages Sai's desire to be creative in order to escape the constricting world of Cho Oyu. Sai, a quiet and delicate young woman who reminds Noni of herself, says, "Time should march....." Don't choose a life like mine where time stands still (93). The judge becomes enraged and yells at her for expressing her inability to understand science and mathematics, calling her a "irresponsible woman" (70). A destitute Nepali youngster who is recommended by the principal replaces Noni as Sai's tutor at Cho Oyu, sparking a turbulent love affair between a student at the age of sixteen and a teacher at the age of twenty. Sai and Cyan put a spell on one another on their first meeting. Despite the fact that Gyan shies away from her after class because she "created such a profound impression upon him," Sai's intense brilliance, serious eyes, and curly hair make her feel compelled to feel more for him than she should. (73).

She becomes increasingly aware of his attention as time goes on, pays close attention to her physical attractiveness, and "her appetite for something else"(74) rises. Sai becomes upbeat and contemplative when reading "Interested in Love"(87): "ifshe continued eternally in the company of two bandy-legged men, in this house, this magnificence, so brief she could scarcely hold it firm, would fade and die, unheard, unrescued, as well as unrescuable." (74). Sai appreciates the tutor's company despite her grandfather's adamant opposition, which included the statement, "I hope that tutor of yours doesn't get any strange notions" (98), to her having a romantic relationship with Gyan. "Sai and Gyan "played the game of romance, reaching, withdrawing, teasing and fleeing" because they "loved each other without comprehending their destiny." (Patil 203) She also becomes hyper-aware of how her body responds to Gyan's touch as a result of her infatuation with Cyan, which "manifested in infantile displays of adoration and cautious approaches," which ignites "all the pleasures of first love." In Of Borders and Boundaries (Parmar, 106). According to Desai,

She thought of how she turned to water under Gyan's touch, her skin catching the movement of his fingers up her and down until finally she couldn't tell the difference between her skin and his touch (125).

By the way, the level of tension between the two loves rises to the point where they are unable to accept the other's absence. Sai occasionally felt forced to defend her tutor against shame in the face of the judge's "sinister drive to catch the boy off guard"(109) by asking him snide questions. She was concerned for her tutor and could not hide her anxiety. Gyan frequently feels "heated with guilt" due to her unsettled emotions, and while she apologises for her grandfather's unpredictable behaviour, she notices that "his eyes fixed directly upon her as if were devouring her alive in an orgy of fantasy" (113). The two's love story develops against the backdrop of a turbulent and violent

social and political environment that poses a serious threat to the country's unity and integrity:

The country, Sai noted, was coming apart at the seams: police unearthing militants in Assam, Nagaland, and Mizoram; Punjab on fire with Indira Gandhi dead and gone in October of last year; and those Sikhs with their Kanga, Kachha, etc., still wishing to add a sixth K, Khalistan, their own country in which to live with the other five Ks (108).

Even at the national level, ethnic conflict causes problems in human relationships. It was a time when numerous ethnic groups expressed their fierce rage against hardship and serious injustice via militancy and slaughter, which ultimately caused things to break apart. Gorkhaland movement in Kalimpong and the nearby mountainous areas accumulates dust as if to explode under the solid leadership of SubhasGhising and C. K Pradhan: "there was a rumor of new discontent in the hills, collecting insurgency, men, and guns." This time, it was the Indian Nepalese, who were tired of being treated unfairly while being the majority in a region where they were not. They desired their own state, if not their own country, where they could conduct their own affairs. (9) The "game of wooing" between Sai and Gyan is in full swing when the Gorkha National Liberation Front is alert and, on the offensive, as evidenced by processions and roadblocks that signify "a growing political discontent" (107). They like comparing the lengths of each other's limbs, sharing passionate kisses, and acting out their fervent need for physical closeness. They became more desperate for affection, to the point where "a week or two later, they were shameless as beggars, screaming for more" (125). The two lovers are blissfully unaware of the political unrest going on in the globe around them as they are preoccupied for a while with their own little world, relishing the fire and ferocity of their brand-new romance. Given that "Gyan was twenty and Sai sixteen, and at the start they had not paid really much attention to the incidents on the hillside, the new posters in the market making a reference to old discontents, the taglines scratched as well as painted on the sides of government offices and shops, they seldom pay attention to the growing clamor for a separate state. We have no state," they said. "The saying goes, "It is better to die than live a life of servitude. Give Bengal our land back "" (126). Different people react differently to this irritation. Noni supports the demand for a separate homeland by Indian Nepalis, but Lola views this as "nonsense" and sees it as a pre-planned plot to split the nation: "Those Neps will come after all outsiders now, including us Bongs. They have long been planning this. Dream realized. Then they can skip happily over the border to hide in Nepal when all manner of atrocities has taken place. Very practical (127)

Additionally, Lola attributes all claims of such movements to Nehru's policy of reorganizing states according to language and other relevant factors, which only served to incite secessionist proclivities and groups to further their own interests and pose a serious threat to the nation's security and integrity; “The worst error that fool Nehru did was creating this state, Lola continued. Any group of idiots can demand a new state and succeed under his rules. How many more keep popping up? After turning fifteen, we increased to sixteen, then seventeen, then twenty-two. She criticizesGorkhas and makes derogatory statements about them that smack of racial prejudice in support of the GNLF movement: "These people aren't good people.

Mercenaries are what Gorkhas are, end of story. They will be devoted to whatever you pay for. There is no guiding principle here, Noni. What's up with the Gorkha, too? Gurkha was always used. Additionally, there aren't many Gurkhas at all; aside from a few who have recently retired and a few who are arriving from Hong Kong, the most of them are sherpas and coolies. —”(246-47). Noni, however, has a forgiving attitude due to her common sense. The sentences that follow reveal their divergent viewpoints:

“But you have to take it from their point of view,” said Noni. “First the Neps were thrown out of Assam and then Meghalaya, then there’s the king of Bhutan growling against— “Illegal immigration,” said Lola. She reached for a cream home. “Naughty girl,” she said to herself, her voice replete with gloating. “Obviously the Nepalis are worried," said Noni.” They’ve been here, most of them, several generations. Why shouldn’t Nepali be taught in schools?”(128)

This movement is influenced by separatist movements in places like Kashmir, Assam, and Punjab. An ex-army poet named Subash

Ghising leads the GNLF and addresses letters to the US and the USSR in hopes of receiving their assistance or interference in ending their "colonial oppression" (129). The GNLF turns to violence when this effort is unsuccessful. The romantic relationship between Sai and Gyan blooms in the middle of this violent movement. They make up nicknames and expressions of endearment, visit various locations including the Darjeeling Zoo, Sericulture Institute, Mong Pong Nature Reserve, and Zang Dog PalriFoBrang Monastery on DurpinDara as if on vacation to heighten their love or the impact of their love. They tell their family history and background that spans centuries against the backdrop of these lovely settings and the magnificent view of nature. When she gets back home, she realizes for the first time how uncomfortable her family and friends can be because she was raised in her distant grandfather's walled-in cottage under constant observation. She feels as though she has found a new area of love that might provide her "freedom and space." However, the young couples' adolescent romance finds it challenging to endure and remain unaffected by the political unrest outside (143). Intoxicated by the agitating GNLF members' motto, Cyan suppresses his passion and love for Sai, and their relationship begins to deteriorate. His anxiety for the independence of his ethnic identity from India takes precedence over her ardour and dedication to her adored. Sai's lifestyle is heavily scrutinized in the meantime. When Cyan returns from the market with rice, a procession of young people, including his college buddies, is waiting for him. They are singing slogans in favour of Gorkhaland while holding kukris aloft in their hands. This has a magical effect on Cyan and gives him an excess of patriotism, igniting his passion for teamwork and movement. He feels as though history is being made as he glides through the market (157). He feels layers of meaning about his relevance and confirmation for the first time as a result of his engagement. He evokes the memories of the struggle for Indian independence from colonial rule, which begs the serious question, "If a nation experienced such a peak in its history, would it not thirst for it again?" He is forced to lament his romantic relationship with Sai as a result of his incendiary speech that included provocative remarks about the problems of the Nepalis and the severe injustice done to them. When his own community is on the front lines of the fight for liberation, justice, and integrity, he views his love as a selfish act and an attitude of irresponsibility. As a result, he is pulled to the political movement that is fiercely promoting real identity and a better way of life. He sees it as a suitable outlet for his long-suppressed fury and frustration.

He told the story of his great grandfather, his great uncles, “And do you think they got the same pension as the English of equal rank? They fought to death, but did they earn the same salary?” All the other anger in the canteen greeted his, clapped his anger on the back(160)

As was already said, Cyan joins this movement in order to let go of his bitterness and sadness from his past. Old hatreds are eternally retrievable, as the narrator correctly noted, and they are "purer than it could ever have been before, because the anguish of the past was gone." Just the concentrated, freeing wrath was left. (161). Gyan now feels guilty about falling in love with Sai, who seems to be impeding the development of his adulthood. He "expressed an uncompromising conviction that the Gorkha movement follow the hardest road feasible" after joining the movement. (161)

Thus, Gyan's perspective on Sai has drastically changed. The enormous fervour and limitless ardour for the protest against the political establishment overwhelmed Gyan's amorous impulses. In light of his larger goals for the movement, his role as tutor and cum lover seems inconsequential. The following day, he is "restless" and "mad" to tutor Sai who "here in this large house and property, taking hot baths, sleeping alone in spacious rooms," enjoys a luxury lifestyle (162). His thoughts are now raging against paying a westernised girl who is walking a long distance in the bitter cold tuition for only a tiny sum of money. Such thoughts sap his motivation, thwart his earlier enthusiasm for his studies, and incite "a petty rage that drew him back, restricted his passion, and made him feel peevish." (162). It creates "a self-righteous posture, a new way of talking," which is a different kind of feeling(162). Sai, much to her chagrin and surprise, tries to comfort him frequently and cheers him up, bringing up the Christmas Party at Mon Ami as if to welcome Gyan's strong nationalistic stance, who sharply reprimands her for colonial hangover:

Why do you celebrate Christmas? You're Hindus and you don't celebrate Id or Guru Nanak's birthday or even Durga Puja or Dussehra or Tibetan New Year." She considered it: Why? She always had. Not because of the convent, her hatred of it was so deep, but. . .. "You are like slaves, that's what you are, running after the West, embarrassing yourself. It's because of people like you we never get anywhere"{163).

He feels "against secular and anti Gandhian" after hearing Sai defend her behaviour by saying, "Nothing wrong in a bit of fun and Christmas as an Indian celebration as much as any other" (163). Sai is purportedly accused of copying the west slavishly, and Gyan views this conduct as a strong sign of self-respect on his part: "It's evident all you want to do is copy. unable to think independently. Copy, copy, copy. Do you not realise that you are a copycat of these people? (164) His unjustified animosity and never-ending resentment so throw a shadow over their romantic relationship and pose a serious threat to it in the future. He feels that his commitment in the political cause has been tainted by his sexual relationship with Sai.

She keeps her distance from him with grit and resolve out of concern for purity:

Once again, he felt the stir of purity. He would have to sacrifice silly kisses for his adulthood. A feeling ofmartyrdom crept over him, and with purity for a cause came ever more acute worries of pollution. He was sullied by the romance, unnerved by how easily she gave herself. It wasn't the way one was supposed to do things. It was unsavory (175).

When Sai suddenly retaliates by shouting, "You bastard. My dignity is worth a thousand of you," their love comes to a tragic end (175). Gyan is furiously angry with himself for allowing Sai to influence him so easily. It is incomprehensible how hateful he feels for his beloved. This is because Sai lacks an authentic Indian accent and prefers to speak English over Hindi, which is actually pidgin Hindi. The irritation is so intense that Gyan doesn't hesitate to betray her and her grandfather by telling his GNLF friends about their home's secrets and hidden mysteries, including the weapons and "the lack of a cellphone and there being no one to call for help"(l 17). This merciless betrayal opens the door for a theft at Cho Oyu and the subsequent humiliation of the proud judge, who is forced to make and serve tea for the militants because he is at his wit's end.

After breaking off her relationship with Sai, Cyan actively joined the campaign as the situation deteriorated and was followed by strikes, roadblocks, a suspension of economic activity, a boycott of elections, and the burning of the Indo Nepal Treaty of 1950. A few months later, Sai discovers Cyan at a GNLF rally close to Darjeeling Gymkhana while travelling to the library. She is shocked to find that he ignores her. "She opened her lips to yell at him, but he turned to look at her as well, and the shock on his face was followed by a slender, furious nod of his head and a chilly, wary expression that served as a warning not to approach. (215).

Father Booty is forced to leave the nation despite having lived in Kalimpong for 45 years. He is labelled a foreigner who is residing there illegally. Sai feels hurt by the expulsion of a philanthropist who believes himself as a "Indian foreigner"(220) and works incredibly hard for the economic improvement of the people of Kalimpong through a model diary. Sai places all responsibility for this conspiracy on Gyan:

Anger strained against Sai's heart. This was Gyan's doing, she thought. This is what he had done and what people like him were doing in the name of decency and education, in the name of hospitals for Nepalis and management positions. In the end. Father Booty, lovable Father Booty who, frankly, had done much more for development in the hills than any of the locals, and without screaming or waving kukris, Father Booty was to be sacrificed (223).

A young boy and girl are in love and getting married, but in the background, there is unrest caused by violence and hatred over the Gorkha state's secession in the Nepali-speaking region. Gyan chooses the latter, putting his love and passion for Sai on hold, and eventually, the two lovebirds' relationship experiences a major turning point and degenerates. Sai's life is turned upside down when Gyan betrays her and abandons her. Gyan's clear violation of Sai's affection and confidence is demonstrated by his awareness of the weapons in Jemubhai's home and the seizing of those same weapons by the rowdy youngsters of the Gorkha National Liberation Front. Sai is made aware of their racial distinctions as a result: " You detest me for significant reasons that have nothing to do with me, Sai remarked, seemingly reading his mind. You're not being impartial (260). When

Gyan abandons Sai to join the rebellion, Sai is inspired by an article she read in a National Geographic:

No human had ever seen an adult giant squid alive, and though they had eyes as big as apples to scope the dark of the ocean, theirs was solitude so profound they might never encounter another of their tribe...Could fulfillment ever be felt as deeply as loss? Romantically she decided that love must surely reside in the gap between desire and fulfillment, in the lack, not the contentment. Love was the ache, the anticipation, the retreat, everything around it but the emotion itself(2)

The phrase "The sorrow of this circumstance flooded over Sai" (2) brings the parallel between Sai's personal life and the lonely existence of the gigantic squid into clearer focus. With the "unhomely" dwelling they share, the reader is once more made aware of the acrimonious human relationship between her and her grandfather. "Time might have died in the home that sat on the rocky ledge, its lines gone hazy with moss, and its roof filled with ferns," says Desai of Cho Oyo's deteriorated state (18). The novelist's use of "unhomely" imagery symbolises the uncomfortable cultural circumstances that many individuals feel. Desai appears to be paraphrasing Bhabha's statements here:

In the displacement the border between home and the world becomes confused; and uncannily, the private and the public become part of each other, forcing upon us a vision that is as divided as it is disorienting. In the stirrings of the unhomely, another world becomes visible. It has less to do with forcible eviction and more to do with the uncanny literary and social effects of enforced social accommodation, or historical migrations and cultural relocations. (Bhabha, The World and the HomeXAX- 142)

Gyan's decision to join the GNLF, a violent political organisation, is due to his dissatisfaction and frustration with the lack of employment opportunities and his failure to find any such opportunities. In addition, Gyan's irritation and isolation are also brought on by his cultural background, his family's difficult circumstances, and his own dim future outlook. As he becomes more aware of the struggles and difficulties experienced by Nepalese in India, his rage and resentment flare up. His relationships with other people suffer as a result, and Sai's love for him is now at the whim of the movement he has joined. Desai and He think the relationship with Sai is pointless, "The setting was male, and Cyan felt a pang of embarrassment as he recalled his tea parties with Sai on the porch, the cheese toast, the queen cakes from the baker, and even worse, the cramped, cosy space they shared, the nursery conversation (161). She suffers as a result of his distaste for her bourgeois, Westernized lifestyle.

In addition, Gyan feels that because they are frequently the victims of prejudice and alienation based on their ethnicity, Indians with Nepalese ancestry are caught up in tense interpersonal situations. In this regard, even Gyan, like the judge, violates his bond with his girlfriend, betrays her, and endangers the lives of the Cho Oyu family members. Desai uses an example to show how prejudice based on ethnicity can have detrimental effects on one's social abilities, both globally and personally. Gyan loses his purity and love as a result of using methods to gain his independence that are socially and politically incorrect. It is crucial for the author to paint a clear image of how many people from different nationalities and ethnicities become involved in tense interpersonal relationships as a result of societal alienation and exclusion in postcolonial and multicultural societies. Lola and Noni are among the few Indians who have a strong affinity with British culture and way of life, and they make the most of this affinity. Before her husband passed away, Lola lived life to the fullest and was unconcerned about the future. However, after the passing of her husband Joydeep, Lola moves in with her unmarried sister Noni, and the two of them live off of Lola's husband's pension. The pension of Lola's husband supports the lives of both sisters. Both of them manage to pursue lives influenced by Western lifestyles despite experiencing a decline in income due to tragedy. Noni pays Sai's tuition and makes a small financial contribution to the family. They frequently travel to England to purchase food and clothing, employ staff, stock their pantry with Wedgwood utensils, and the baker delivers Swiss rolls and queen cakes every day.

They are greatly influenced by British culture and way of life. Their top priorities include reading works by British authors, viewing BBC news and English television programmes, and celebrating English Christmas. Because "the

doors won't stay open forever," Lola views India as the "sinking ship" and tells her daughter to leave the nation if the chance arises (47). The sisters are viewed as privileged due to their mannerism in a postcolonial milieu where there is still a noticeable divide between the wealthy and the poor, whites and non-whites, the English and the Indians. The situation has changed drastically since the GNLF has taken over Kalimpong. Normally, when guerrilla organisations seize power, everyone suffers, regardless of origin or class. When tourists stop visiting, businesses are forced to close. Water supply, power, and cooking gas are all turned off (237). Innocent people are detained and tortured in Kalimpong's hills. The population are under a great deal of stress as a result of the scary scenario and the daily rise in terror. The conventional pattern of discrimination based on wealth and power is reversed. The elite group, which included Lola and Noni, suffers the loss of their possessions to the GNLF movement after being mocked and made to look foolish. They are denied food, and Nepali kids can still spit on them without being stopped. Due to her ethnicity, social class, and gender, Lola experiences excruciating humiliation and discrimination when she meets with the leader of the organisation for the Kalimpong region to explain the issue. She is extremely upset and depressed, and possibly for the first time in her life, she can relate to the excruciating struggles of the underprivileged:

The poor ... the sisters had never paid much attention for the simple reason that they didn't have to. It was natural they would incite envy, they supposed, and the laws of probability favored their slipping through life without anything more than muttered comments, but every now and then, somebody suffered the rotten luck of being in the exact wrong place at the exact wrong place and time, when it all caught up - generations worth of trouble settled on them. Just when Lola had thought it would continue, a hundred years like the one past - Trollope, BBC, A burst of hilarity at Christmas - all of a sudden, all that they had claimed innocent, fun, funny, not really to matter, was proven wrong. (241-242)

Lola thinks herself naive and understands further:

It did matter, buying tinned ham roll in a rice and dal country; it did matter to live in a big house and sit beside a heater in the evening, even one that sparked and shocked; it did matter to fly to London and return with chocolate filled with kirsch; it did matter that others could not. They had pretended it didn't, or had nothing to do with them, and suddenly it had everything to do with them. (242)

Lola believes that because she and Noni are about to lose their wealth and advantages, they will no longer be considered members of the privileged class. They become the GNLF's simple prey since they are in dire need of a place to live and food for their guerrilla forces. Desai sheds light on the drawbacks of imperialism in these sections. An Indian society emerges that clearly distinguishes between the coloniser and the colonised in terms of their money and power, as though as a legacy of postcolonial rule. Poor and deprived nations experience terrible conditions similar to other colonised nations; political unrest and guerrilla forces are constantly prepared to seize power. Riots and violent protests are practically the norm at this point.

Everyone, regardless of rank or position, is a victim of such riotous behaviours in colonised countries where riots break out at the least provocation with little effort. Lola realises that once the Nepalese people's simmering resentment erupts into violence, they become armed and dangerous rebels. It is also certain that someone will be held accountable for the injustice that the Nepalese people have endured. Lola is aware that the privileged class, which includes her and Noni, suffers as a result of their loyalty to the English and that this puts their social standing in danger. The rioters will stop at nothing to attack or degrade individuals who have had lives of affluence and opportunity. The Nepalese believe they may use their newly acquired authority to exact revenge on those they believe are to blame for their suffering and atrocities. The extreme and abrupt breakdown of interpersonal ties between two communities can be attributed to alienated feelings manifested in oppression and brutality coming from both England and India.

Racism and discrimination affect many people, including Biju. He is one of the young Indians who moves to New York in order to make a future for himself and his father and realise his "American Dream." He is the child of the Cho Oyu cook. His "dream" of living in America is undoubtedly not as idealistic as his letters to his father suggest. Biju travels to America to fill a

"need" and to take advantage of and exploit his power. The white man is not only the other but also the master, whether actual or imagined, according to Fanon (Fanon 138).

Furthermore, it is completely different from what he anticipated when he left his calm life in his hamlet in search of a riches, but not fame, in New York. Desai represents "themes of globalizations such as outsourcing, migration, multiculturalism or cultural encounters, racism and alienation" (Khandait 174) through the character of Biju, who faces significant obstacles, goes through a number of strenuous highs and lows, and encounters numerous difficulties in America. A fundamental aspect of post-colonial literature is the preoccupation with placement and displacement, which is strongly related to the migrant scenario in which the individual's identity is divided between the experiences of the old and new worlds (Ashcroft 8).

Because he has an unique kind of experiences with language borders, generations, and even oceans, Biju's psychic condition differs greatly from that of Judge, Sai, Lola, Noni, and other people. What unites these ostensibly hopeless creatures, according to Pankaj Mishra, is a shared historical legacy as well as a similar sensation of impotence and shame. (Mishra). Desai achieves the finest possible illustration of this reciprocal helplessness, alienation, and humiliation with regard to human interaction and individual social rapport building experience through the use of her narrative approach. In addition to being "pulled by the deceptions of a globalised future," Biju ekes out a pitifully precarious existence full of daily frantic struggle for survival. At the same time, "poignant emptiness of the present is felt in the absence, the lack, of genuine feelings of affection, of relationships, of roots and truth." 76 (Deshmukh)

When readers first encounter Biju, he wanders aimlessly between restaurants and illegal, underpaying jobs, "skimming the surface of the diasporic center yet unable to put down roots anyplace." (Ghosh, D. 229) He lives in constant fear of being apprehended and deported by the government. As an undocumented migrant worker in New York, he struggles to "create an illicit life in cellars and basements of the city" (Hussein) and repeatedly fails to forge meaningful human connections as a result of his painful experiences with isolation and identity crises. Because he has little control over it and it is not in his favour, he feels unsafe in his local environment. In such a position of "powerlessness," according to Seeman, "he may be hired or fired." He "... Falls, again and again, through the cracks in the system" (75), and as a result, he appears to represent the struggles of the shadow class, a group of undocumented "Third World diasporics" who attempt to make a living in the most affluent modern cities while still dealing with the horrifying conditions they wished to flee in their native countries. Because of his numerous job changes, Biju's life is plagued with stress and estrangement. Biju's life is described by Desai as being filled with a variety of traumatic events because of the unsettled situation there and the extreme discomfort at home. Here is a true account of Biju in the steamy, muggy kitchens of New York City:

Biju ...at the Baby Bistro. Above, the restaurant was French, but below in the kitchen it was Mexican and Indian. And, when a Paki was hired, it was Mexican, Indian, Pakistani. Biju at Le Colonial for the authentic colonial experience. On top, rich colonial, and down below, poor native. Colombian, Tunisian, Ecuadorian, Gambian. On to the Stars and Stripes Diner. All American flag on top, all Guatemalan flag below. Plus, one Indian flag when Biju arrived. (21)

There was an entire universe in the New York basement kitchens, as the novelist infers. When Biju left India three years ago, he thought of himself as the luckiest youngster in the entire world. He unintentionally ends up in the murky world of the illicit class and a trap of shifting identity. Their capacity to sustain human relationships is severely hampered by the separation between his life outside and within the kitchen, which exposes his split personality and alienated existence. He goes back to the basement after spending lengthy periods of time at work, where he joins a "changing community of guys" who reside wherever they can find a place for themselves:

Biju joined a shifting population of men Camping out near the fuse box, behind the boiler, in the cubby holes, and in odd shaped comers that once were pantries, maids' rooms, laundry rooms, and storage rooms at the bottom of what had been a single-family home, the entrance still adorned with a scrap of colored mosaic in the shape of a star (51).

The manager, blushing from having to humiliate these men, replied, "Nothing I can do. Just disappear quietly is my recommendation. So they vanished." Biju endures the humiliation of losing employment in a never-ending process (Desai 16). The illegal immigrants experience this type of treatment, which causes them to feel alienated in their new country. Biju, who is poor, lonely, and powerless in New York, remembers his village and his grandmother:

. . . Biju and his grandmother with her sari tucked up ... on Diwali the holy man lit lamps and put them in the branches of the people tree and sent them down the river on rafts with marigolds - how beautiful the sight of those lights bobbing in that young dark . . . how peaceful our village is. How good the roti tastes there ... fresh roti, fresh butter, fresh milk. Still warm from buffalo ... (Desai 102-103).

The pink-skinned boss exemplifies the supremacy of white people in such positions, and the Third World workers in the kitchen, with their dark skin and subservient rank. Illegal immigrants are forced to accept any employment, regardless of pay, as they have no other options. Both their compensation system and housing options are in disrepair. They are unable to disagree or complain in spite of this. The fact that labourers from the Third World are undocumented and inexpensive also encourages owners and managers to hire them in order to increase profits. Biju puts in time at work.

It has been noted that the owner's wife of Pinocchio's Restaurant prefers the illegal employees from the comparatively underdeveloped regions of Europe to those from other parts of the world. She believes that because of their faith and skin tone, European workers and she have something in common. However, "they weren't coming in enough quantity ," is the issue (48). Marx's account claims that Biju was reduced to "dead labour" in the racist society. The masters maintain such labours by metaphorically sucking the blood of their living labours, much like a vampire. When an immigrant enters the United States illegally, he or she must deal with numerous issues as though the world has turned upside down.

For legal immigrants, things are different since they may move around freely in society and contact with a wide range of people, which helps them overcome their sense of alienation and forge fruitful human connections. With certain rights at their disposal, legal immigrants can take advantage of opportunities for professional and educational advancement, improve their own living conditions so that they can lead respectable lives, and maintain their dignity. This helps them overcome obstacles so that they can establish social connections and become a part of the American social security system. Having a Green Card, which is a legitimate individual proof of permanent residency, is crucial for this status. Naturally, Biju and his coworkers have a strong desire to obtain a Green Card, which for some people can become an obsession. "Oh, the green card, Biju was so anxious at times that he could hardly manage to stay in his skin," one coworker recalled (81). Biju is aware that he cannot apply because of his race; "...Indians were not allowed to apply" and "The queue would be backed up for years; the quota was full, overfull, and spilling over" are other statements that prove this (81). Thus, insofar as an Indian's permanent resident status is concerned, it serves to highlight feelings of prejudice, alienation, and hostility toward Indians due to their ethnicity and nationality. The notion that persons from Third World nations face discrimination in Westernized nations is well acknowledged. As he becomes jaded and disheartened, Biju thinks back on his home and family in India, which shocks his relationships with others to their very roots in the same way as his personal experience of discrimination and isolation in America does. This forces him to come to the realisation that he might never again see his home and family:

If he continued his life in New York, he might never see his pitaji again. It happened all the time; ten years passed, fifteen, the telegram arrived, or the phone call, the parent was gone and the child was too late. Or they returned and found they'd missed the entire last quarter of a lifetime, their parents like photo negatives. And there were worse tragedies. After the initial excitement was over, it often became obvious that the love was gone; for affection was only a habit after all, and people, they forgot, or they became accustomed to its absence. They returned and found just the facade; it had been eaten from inside, like Cho Oyu being gouged by termites from within (255).

Biju might be seen as the embodiment of all immigrants who travel to the United States in search of better opportunities and satisfying

employment. However, there is a recognised hierarchy among the various racial and ethnic groups that is unseen. As a result, people from many countries compare and compete with one another's homes and families. As a result, both legal and illegal immigrants experience self-created discrimination, and interpersonal connections often end badly. Biju is aware that "Indians were not permitted to apply... the list went on and on, but no, no Indians" (81). As is common knowledge in other kitchens, "Indians are not a popular group" (77). Biju feels frustrated rather than angry over this circumstance. He feels that there is no future for him in America despite his tireless work, strong effort, excruciating suffering from appalling living conditions, and complete humiliation. He is frequently depressed and enraged. Even yet, he toughens himself and stands boldly because "Biju seems to be the only one who is prepared to hold on to pursuit among the masses of immigrants." He stands out for his refusal to allow beef in cafés and his avoidance of prostitutes. Kundait 177

Due to his poor English skills, Biju encounters numerous obstacles on the route to emigration: "Is this the embassy of Amriken?" A watchman outside the intimidating exterior was questioned by Biju. “Bephkuph, Amreekanehi.” U.S. Embassy here! He continued, asking, "Where is the Amriken embassy?" "Is it present?" The man pointed once more at the same structure. The man remarked impatiently, "That is U.S., It is the same thing. "Bhai, you should clarify before boarding the aircraft" (Desai 199).

Biju represents a different category of language nomads than the judge does. For the judge, English is the language that "gave distance and kept the heart intact" since he has fallen in love with the British tradition and then this language (228). Biju, on the other hand, is a migrant for economic reasons and is never a cosmopolitan on design or by profession. Migration has always been popular, but in recent years, the global economy has given it a new dimension and unique significance. Because of a lack of resources or the absence of modern amenities, people who migrated in the past for causes such as war, violence, or starvation never considered going back to their native country. As a result, they acquired a variety of languages, including at least their native tongue and the language of the country from which they emigrated. The migrants are so frequently thrown between several languages and cultures. Here is what Michael Cronin says:

The condition ofthe migrant is the condition ofthe translated being. He or she moves from a source language and culture to a target language and culture so that translation takes place both in the physical sense of movement or displacement and in the symbolic sense of the shift from one way of speaking, writing about and interpreting the world to another (Cronin 45)

It is incredibly ironic that Biju, who experiences injustice because of racial prejudice and discrimination, is unable to separate himself from this prejudice when it comes to individuals of other races, particularly those of Pakistan, whom he despises intensely. Even Biju's father is quite dissatisfied with his son's friendly relations with Pakistanis. "Beware. Beware," he exclaims. Stay away. Distrust” (22). (22).

At "the Queen of Tarts bakery," where Biju first meets Saeed, a black Muslim from Zanzibar, he is reminded of the social, racial, and religious biases he brought with him from India. Because of Saeed's many positive traits, he chooses him as his favourite and is "overcome by the want to be his friend, because Saeed wasn't drowning, he was bobbing in the seas" (76). The charming Zanzibari's seductive smile has a contagious attraction about it. Perhaps more than Biju, it impacts others, according to the author:

A large number ofpeople wished to cling to him like a plank during a shipwreck -not only fellow Zanzibaris and fellow illegals but Americans, too; overweight confidence-leached citizens he teased when they lunched alone on a pizza slice; lonely middle-aged office workers who came by for conversation after nights of lying awake wondering if in America - in America! - they were really getting the best of what was on offer. (76)

Biju spontaneously starts liking and respecting Saeed, and in consequence tears his hereditary prejudices to pieces:

Saeed was kind and he was not Paki. Therefore, he was, OK? The cow was not an Indian cow; therefore, it was not holy? Therefore, he liked Muslims and hated only Pakis? Therefore, he liked Saeed, but hated the general lot of Muslims? Therefore, he liked Muslims and Pakis and India should see it was all wrong and hand over Kashmir? (76)

Biju is treated differently and placed in the position of a stranger, despite the fact that he is

an illegal immigrant from the Indian diaspora trying to make a living in New York. It seems to be a practically impossible challenge for him to come to terms with the strangeness appearing in other countries, although being aware of the difficulties faced by a foreigner in America. Biju questions cultural norms and becomes conscious of his own divided identity after encountering Saeed's empathy. He struggles with the core of his subjectivity after engaging in thorough self-analysis, finds himself "displacing the histories that compose it" (Bhabha 211), and negotiates his existence within the parameters of Bhabha's "third space." The transformation brought about by Saeed's involvement in Biju's life, according to Bhabha, "...gives rise to something else, something new and unrecognizably, a new region of negotiation of meaning as well as representation" (Bhabha, The Third Space 211).

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