

KIRAN DESAI – MAKING OF THE NOVELIST**Asstt. Prof. Taterao Bapurao Nikalje**

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Abstract:

The popularity of the English writing among Indians has become in order to achieve a respectable first place in the global. Kiran Desai had been raised up in India, England and the US. She first novel, *Hullabaloo in the Guava Orchard* (1998) got a 1998 Betty Trask Award. The second novel, *The Inheritance of Loss* (2006), came with the 2006, Man Booker Prize to fiction. The first novel *Hullabaloo in the Guava Orchard* (1998) puts the foot in a new optically campaign of life in the small-town Shahkot of Indian province which is asleep. The obnoxious main character of the novel, Sampath Chawla an unsuccessful postal clerk and a dismal daydreamer leaves home and his evil family to live up in a guava tree. In his life he sleeps soundly, broods and eats and a lot of other more strange stuff cooked up by his sociopathic mother. He starts to surprise other members of the village with constricted polite. More the fiction is an emotion of expecting something to happen that is the family and the various authorities of the town making efforts to resolve what to do about the monkey.

The new novel of *Inheritance of loss* is concerning the people living in a tiny community in the northeastern Himalayas. The revolution of Nepalese brought old jealous judge, his granddaughter Sai: his cook and their rich friends, acquaintances and allies, to their knees.

When she was born she was living in India. Then she became much familiar with the Indian social and cultural life. She attended St. Josephs Convent School of Kalimpong till fourteen before her family moved to the United States of America. She spent a year in England. She had a bachelor degree in Massachusetts. She entered the Bennington College in Vermont on achievement of her completion. After his college life, Kiran joined the writing software firm called Hollings in Virginia.

This is whereby she established foundations to her future success as the inventor of the English Language. Her English writing career had been established at this stage of life: Kiran Desai enrolled in the Columbia University and trained as a creative writer but could not complete her studies she had to go out to work in the same field. The first time she was considered to be honored with literary patronage became in 1997 when she was selected to be included in a fifty year gathering of Indian writing which was produced by Elizabeth and Salman Rushdie. After experiencing the life at the international level, the author got stabilized in the multiethnic society.

The author also has her paternal grandpa who was a Bangladesh migrant and her maternal grandma also happens to be German. The father side of the grandfather was born in the Gujarati state and migrated to America. The second book is *The inheritance of loss*; this one is founded on the occurrence of her family as it was in reality. Similarly to her family, the artwork is geographically placed in the middle of India and the United States of America: *The Inheritance of Loss* is about the necessity to discuss the problem of culturally diverse modern multiethnic society. The book written by her mother is the first book whose title she

was a character and this book called *Cry the Peacock* became her inspiration in her writings. One of the oldest questions is tackled by Kiran Desai, but she puts the question this way, "Did your mother set any \examples\ to your writing?" We are able to see it in her interview. In the matter of the opinion of Kiran, she asserted that, she must have impacted a lot on her as she always grew up listening to her speaking of books, literature and writing since childhood. At one point her presence when I was writing was amazing. Kiran Desai takes credit to say that the role of her mother influenced her work. Her mum is a writer and motivates her.

Key words: Novel ,Hullabaloo, Orchard Inheritance ,Loss.

One Indian connection to Kiran Desai's work is her father, Ashwin Desai. It was in India that she spent her formative years after being born. Kiran first began to write about events that took place in India because of his father, who is Indian. Her father, she said, had a connection to India. During her interview, she mentioned:

“While in Delhi, I stay at my father's home and visit him annually. When I think of India, he is the person I think of first. “

Her first work *'Hullabaloo in the Guava Orchard'* ‘used to be introduced in the vein of R. K. Narayan's works. The film vividly depicts the cultural and social diversity among India's middle class. God men and babes are the targets of the novel's satire, which examines the social structure in India. The little city of Shahkot, where herbal beauty is revered, is the setting of the tale, which takes place in a guava orchard. Kiran explains how the story's and its source's inspiration for writing about a baba came from a real-life incident. This is what she said:

“I began with a little concept. After reading an article about a famous Indian hermit who climbed a tree and lived there for a long time—I think it was decades—in The Times of India, I started to wonder what it was about this man that made him do something so extreme. So, that persona was the foundation around which the plot was formed. “

Hullabaloo in the Guava Orchard It originally appeared in The New Yorker as a serial called Strange Happenings in the Guava Orchard. and in *Hullabaloo in the Guava Orchard* we are acquainted with Mr. Sampat and his misted ones. The story plays out in the Himalayan district of northeast Pakistan in a tiny town of Shahkot. It is told in a sequence to trace the history of the family of Mr. R. K. Chawala. The plot of the story is based on the life of Mr. R. K. Chawala and his family with his wife who is Kulfi, mother Ammaji and other relatives. The movie started with the birth of Mr. Sampat. Kulfi is already pregnant and the wife of Mr. M. K. Chawala and she has a lot of requirements of various food stuffs, which involves gadgets and fruits. Her son is called Mr. Sampat, which is also the name of hers. The elite prosperity comes to Sampat. Monsoon did not quite fall far behind and it was almost felt in town Shahkot also. To start with, the monsoons were just lucky just because they came; it is not the case anymore because now we all can end up feeling good that it is the gift of God. They suggested that he should be called Sampat.

All the best

The second novel consists of Kiran Desai, named, *The Inheritance of loss* published in the year 2006. The book has presented a practical description of the mixed environment that goes on today. The action is split between United States (50 percent) and India (50 percent). The time frame of the novel was in the lowly 1980s. It revolves around a retired judge known as Jemubhai Patel, his orphaned granddaughter Sai, his grandson Biju, the young Nepali fellow named Gyan from Nepal and the G.N.L.F movement in the frontier regions. The author makes some comments regarding the targeted worlds and cultures in the entire one hundred and fifty pages of the book. Indian culture would be a combination of these various different sub-cultures that are positioned all-around the Indian sub-continent and that have got several millennia traditions. The account of India by Kiran Desai was just a fiction until a short time ago, says Harper. At the age of fourteen she left India. In her India stay she became familiar with the Indian social set up of different Indian segments and expressed her views and pre-concepts with regard to the same.

The Indian side of the family includes Sai, her grandpa Jemubhai Patel, a retired judge, Gyan, Sai's instructor, their dog Mutt, and Cook. In many ways, it is the narrative of the United States, its culture, aspirations, and the realization of the American dream. The story's American connection, Biju, shows how immigrants in America live their lives and the truth of American life. The fight for Biju's criminal record and green card is far from over. His father's American ideal is often his compass as he seeks to find himself. He was always looking for ways to improve his life while working as an unauthorized immigrant in New York. Kiran Desai begins to provide an explanation of Indian beauty in the book's Indian section. Its dissemination shifted its emphasis from only the Indian magnificence to the country's rich geographical history. 'Nature' is effectively introduced at the outset of the e-book with a description of landscapes and nature, taking the reader on a journey via Kalimpong, Cho Oyu, Darjeeling and India places well familiar to Kiran from his youth. In 1980, during the winter season in India, the events of the story take place. In order to inject some personal depth into the narrative, Kiran Desai chose the Darjeeling location to narrate.

Kiran Desai was born and raised in India; this is her ancestral home. She attended Kalimpong's St. Joseph's Convent School for her elementary education. Consequently, she has a strong connection to the area and incorporates it into her work. *The Inheritance of Loss* by Kiran Desai presents the plot development through a chain of events that are attached to the East and the West in a non-continuous order of narrative. She applies techniques like flashbacks and stream of consciousness. Jemubhai Patel is a retired judge who resides with his dinner chef Pannalal, his granddaughter Sai, and his dog Mutt at his place of residence namely Cho Oyu in Kalimpong. Because he is associated with two separate cultures that of the West and that of the East Jemubhai Patel presents a complicated figure. He entered the civil service after purchasing an education in the British system; he was born in India. The following is Kiran's description of Jemubhai Patel and his connection to Sai: Respected Judge Jemubhai Patel Relation: Grandfather on the mother's side Occupation: Resident Chief Justice Spirituality: Hindu Occupation: Patidar (TIL 28)

The only connection that is publicly known is the one between Sai and Jemubhai Patel. He is definitely not popular with the girl. His daughter married a younger guy against

their disapproval and hostility from the family, and Sai is her daughter. However, Sai's parents pass away in a single accident, and it is because of this event that Sai ends up in Jemubhai Patel's life. Kiran Desai describes Jemubhai Patel's character via his past and present. From a bad household, he used to be a reasonable young man. In order to finance his studies overseas, he wed a lady from a higher-class home and used the dowry to pay for it. Unfortunately, he stops caring about his illiterate wife when he finishes school. She gives birth to a girl who married an orphan without her family's permission. Jemubhai Patel's wife and daughter were killed in a car accident. They had a family connection to Jemubhai Patel and were Sai's parents. Just so the record is clear, Jemubhai Patel was the only Sai in the world before him. She lost her parents when she was young and currently lives with her maternal grandpa, Jemubhai Patel.

Objectives of the Study

1. To get to know about the life and the background of Kiran Desai

Learn how her child hood, school and life prepared her in her creations.

2. In order to examine her major works

Conduct a comparison on Hullabaloo in the Guava Orchard and The Inheritance of Loss with regards to themes, characters, and the style of narration.

3. In order to investigate the effect of diasporic identity

Analyze the writing of migrations, displacement, and cultural conflict in her writing.

4. So as to have an idea concerning her contribution to Indian English literature

Evaluate her position in the global and postcolonial literature.

5. In order to find out important literary devices and themes

Discuss the humor, imagery, and storytelling in Kiran Desai and how they reveal the inner human feelings and social facts.

6. So as to find the influence of family and literary influences

In particular, the impact her mother (Anita Desai) and other distinguished authors had on her becoming a novelist.

Conclusion:

The numerous burning issues of her novel along with the conflicts of cultures, inequalities between down and outs and questions of a personality that do not apply the greater today in spite of the historical past of 1980s are discussed. As it is written the mixture of realities and imagination a flair of placing prose with flexibility and grace is admirable to the socio-cultural and political moderate of India and the United States.

Thus, the novel presentations of the author have accurately engraved her writings in the line of social and historical picturing. As an accomplished writer she has truthfully and extensively illustrates the post - colonial circumstances in India and America both. She shifts the material in her hand with imaginative awareness and as one who is alert of numerous matters which touches the contemporary culture. She seems to be advocating a new world

order which should be barren of needless tensions and struggles. Yet, she presents the glitches of the casually burdened group of the Gorkhas with truthful sympathy she does not fail to attentiveness severely radical violence and loss of human survives. While on behalf of characters like the cook and the wandering beggars she disclosures her considerate anxiety for the poor and the subjugated and also worry for humaneness and other too. She is the fixed belief that cultural discernment is only man-made and discrimination is born out of the social and political thought. The author excessive revolutionary visualization powerfully advises in the novel that broad-mindedness and common respect for one another will lead to the elimination of cultural prejudice and insight.

As a dedicated novelist with social awareness, she observes that communal sympathetic will undoubtedly cover the way for perpetual peace and universal agreement. The basic human values such as love, compassion, broad-mindedness, unselfishness and esteem for one another which exceed all social, political, cultural and religious fences and boundaries. She plays games to find out with luring familiarity and perception, that is just about all that is related to contemporary problems of globalization, multiculturalism and economic inequality. She has given light to make the invisible demonstrative realism. In her fiction she has explored in dissimilar ways of accounting. There is no doubt that she is a high-caliber and legendary constructors of the present era because of her talent in integrating satire and funniness in her novels.

Future Scope of the Study

This paper has discussed the literary career of Kiran Desai and the manner in which her life influenced her writings. Nonetheless, a few aspects are worth to examine in detail:

1.Comparative study of diaspora writers in other countries:

Future studies can contrast this work by Desai with some other Indian diaspora authors like Jhumpa Lahiri, Salman Rushdie, or Arundhati Roy to get a better understanding of commonality in the themes of identification, migration, and cultural conflict.

2.Analysis of Character in Depth:

The close consideration of characters may shed even more light on the way Desai creates her characters with respect to gender, social displacement, and inequality.

3.Language and Technique of Narration:

Additional research may be done on the language, symbolism and structure of narrative of Desai, mainly how she uses Indian way of telling as a story with western writings.

4.Feminist Interpretation of her Novels:

Feminist approach to the characters and themes of Desai can bring out new meanings of gender construct, female empowerment and internal conflict both in regional and international contexts.

5.Influence on New Generation Writers

It is possible to study the impact of Kiran Desai on other Indian writers especially women giving voice to the wider experiences of Indian in the world.

6. Studies of Translation and Reception:

Studying the reception of the works of Desai on various languages and cultures can provide a bigger picture of how she has impressed the world.

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