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**Gender Stereotype and Representation of Female Characters in the
Novels of Arundhati Roy *The God of Small Things* and
Kiran Desai *The Inheritance of Loss***

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The present paper explores the feminist sensibilities in the novels of Arundhati Roy and Kiran Desai, *The God of Small Things* and *The Inheritance of Loss* respectively. This paper tries to analyse how the characters in both the novels are suffering due to the societal imposition of Gender on them. The juxtaposition of the patriarchal tyranny at one hand and the fight back against it by the protagonists of the novels form the crux of this research work. Feminine sensibility, as one of the most significant themes, is being treated by the novelists of post-Independence India. Arundhati Roy has followed the 'Bildungsroman' technique which stretches the story both backward & forward at sudden pace. According to *The Oxford companion to English Literature*, "Bildungsroman" is

The German term for 'education-novel' (education being understood in broad sense that includes self-formation or personal development), which has a significant sub-genre of novel which relates the experiences of a youthful protagonist in meeting the challenges of adolescence & early adulthood. Such works, sometimes referred to in English as 'Coming-of-age' novels, typically develop themes of innocence, self-knowledge, sexual awakening, and vocation. (Birch 256)

Arundhati Roy herself describes the impact of these narrative devices on the novel when she states that the novel ambushes the story & ends with Ammu & Velutha making intense love. The story is being narrated by Rahel, Ammu's daughter, as the life of her mother seems moving before her and she being part of the story too keeps moving with it. Ammu's twins were born in a tea-estate of Assam of a Bengali Father. But, after the divorce of Ammu with their father, they return to Ayemenem from where Ammu always dreamed to escape from the grip of her father and suffering mother. When the twin's father proposed her, she weighted the pros & cons of the blissful or the un-blissful conjugation and accepted the proposal. The driving force behind this acceptance was to free herself from the clutches of her father. But after their divorce she again reaches Ayemenem with her twins to face Mamachi, Chacko, Baby Kochamma and Kachu Maria. Kachu Maria, the servant in the house, never let any chance go by to humiliate the twins and make them realize that they don't have locus-standi in Ayenemem. Being children of abandoned woman Rahel and Estha were always in search of security and love, which led them

to Velutha and Sophie Mol. After the death of both, again, they are uprooted. Ammu sends Estha to his father, which Roy describes 'Estha was Returned' to his father, ready to move with his step-mother to foreign destination (Australia). Estha was 'Re-returned to Ayemenem, when the sole master of Ayemenem was Baby Kochamma. The same condition is of Rahel, who migrates to Delhi and after her disastrous marriage with Mc Caslin returns from America after hearing the coming of Estha to Ayemenem. Estha is the condemned and abandoned one. From the very beginning he feels he does not belongs to anywhere and the author describes him as "he is Karna, whom the world has abandoned Karna alone, condemned goods." (Roy 232) He tried to earn his keep.

Ammu too suffers from the lack of Security, the retirement of her father Pappachi from his job as an entomologist, the family of Ammu migrates to Ayemenem, she has to abandon her studies and have to live in narrow confinements of Ayemenem house. She was eighteen years of age and as Roy describes "Ammu grew desperate. All day she dreamed of escaping from Ayemenem and the clutches of her ill-tempered father and bitter, long-suffering mother. She hatched several wretched little plans." (40-41). When the assistant Manager of a tea estate, a bengali, proposed her, she just weighted pros and cons and married him. For her, he was better than her parents who never bothered about her. But after Mr. Hollick's proposal and the expectance by Ammu's husband that "Ammu be sent to his bungalow to be 'looked after'". (42). She divorced him and went back to Ayemenema and finds herself absolutely unwelcome. Her condition was like "from frying pan to fire". Her only escape was to live in life of fantasy. "...she walked out of the world like a witch to a better, happier place . . . she spent hours on the riverbank with her little plastic transistor shaped like a tangerine." (44).

After the episode of Velutha, where she forms physical relation with him and his death in police custody again she is in the state of homelessness. She dies in a lodge and her body is cremated in electric crematorium because after her marriage to a Bengali she was neither a Bengali nor a Syrian Christian. She was like a blot on the family name of Mammachi due to her illicit relation with Velutha. Roy describes the situation as "The Church refused to bury Ammu, on several counts. So, Chacko hired somebody to transport the body to the electric crematorium. He had her wrapped in a dirty bed sheet and laid out on a stretcher.". "Nobody except beggars, derelicts and her place-custody dead were cremated there". (162)

The condition of Ammu, Rahel and Estha were described by Chacko, Ammu's brother "Ammu, Estha and Rahel were Millstones around his neck" (85) Rahel and Estha in the words of Baby Kochamma ". . . lived on sufferance in the Ayemenem house, their maternal grandmother house, where they really had no right to be" (45). According to him, they were half-Hindu Hybrids whom no-self respecting Syrian would ever Marry. The twins were the mute witnesses to the upheavals in the Ayemenem House. The children in the novel are all social victims of patriarchal tyranny.

Other female character Margaret Kochamma, wife of Chacko, was attracted towards mysterious Chacko, like a westerner's altercation towards mystic cast which resulted in their marriage. But, this mystic attraction soon disappeared which led to their divorce. Chacko considered himself an Anglophile and it was duly his love for English things that provoked him to carry on an affair with Margaret. The Hangover of his affair persists even after the divorce. Her father never approves their marriage because "He disliked Indians, he thought of them as shy, dishonest, people. He couldn't believe that his daughter was marrying one" (240). She finds a new partner in Joe, she finds herself drawn towards him, "like a plant in a dark room towards a wedge of light" (248) but he is killed in an accident. Again left with no other option, Margaret turns back towards Chacko, her first husband, seeking warmth and consolation for the home being if not permanently. But, the death of Sophic Mol in a boat accident left her in a State of utter loss and she went back to England completely heartbroken and homeless.

Other characters who suffer in male dominated society are Rahel, Mammachi, Margaret Kochamma and Baby Kochamma. Rahel too was treated like an outsider in the Ayemenem house.

The basic difference between Rahel and Estha is that the former is more aggressive than the latter. She is rebellious girl like her mother. The three noble reactions in her character symbolize her silent protest against the dogmatic and conservative outlook of the family. First, she collides against other girls in the convent to see whether her breast hurts or not. Second, she is seen decorating a knob of dung with flowers. This way she seems to subvert the healthy values of society by electing what is considered low and detestable. Third, she burns the hair bun of her housemistress in order to protest against vanity and artificiality prevailing in the society.

Rahel is nearly eleven years old when her loving mother dies "Thirty one. Not young. But a viable die-able age." (3) As a child she has seen almost all those things of the grown up people which a child is not supposed to see, that is the sufferings of her mother, the insult and abuse that were inflicted on her, her betrayal of Velutha in the police custody, the cold and indifferent attitude of the family member of the Ayemenem House etc. Perhaps this is why all through her life these nightmarish experiences, which she gathers in her childhood, haunt her like a ghost. She also remembers how she is dogged by those past things. She also recollects how she, along with Estha, was made instrumental by Baby Kochamma in doing wrong to Velutha and to their mother. It is that memory which Rahel is unable to obliterate from her mind. It is the same memory that presents a hurdle in her conjugal life. After the death of Ammu, Rahel has lost the last moorings and so she begins to drift from school to school. She spends her holidays in Ayemenem House but was absolutely ignored by Mammachi and Chacko.

The author presents some beautiful episodes in Rahel's childhood, which clearly show her rebellious and somewhat abnormal nature. At first, she is

blacklisted in her school for decorating a knob of fresh cow dung with small flowers. The next morning she is made to look up the word “depravity” in the Oxford Dictionary. Six months later she is expelled from the school after repeated complaints from senior girls. The author observes:

She was accused (quite rightly of hidings behind doors and deliberately colliding with her seniors. When she was questioned by the principal about her behavior (cajoled, caned, starved) she eventually admitted that she had done it to find out whether breast hurt. In that Christian institution, breasts were not acknowledged. They weren't supposed to exist, and if they didn't, could they hurt? (16).

Moreover, she is also caught smoking. The other abnormal nature which she exhibits in school is burning the housemistress's false hair bun, which she had stolen. In each of the school where she get herself admitted, the teachers note two important things, that is, she is extremely polite child and has no friends.

Rahel's college life is equally noteworthy. Even in this life too, she is haunted by her past nightmarish experiences. Having finished her school education, she spends eight years in college without finishing the five-year undergraduate course and taking her degree. She lives in a cheap hostel and eats in the subsidized student mess. She hardly goes to the class. The other students particularly the boys of the college are also not happy to see:

Rahel's waywardness and almost fierce lack of ambition they left her alone. She was also not invited to their nice homes or noisy parties. Even her professors were a little wary of her bizarre, impractical building plans, presented on cheap brown paper, her indifference to their passionate critics. (18)

During this period, she falls in love with Larry Mc Casline who is in Delhi to collect material for his doctoral thesis. The author observes: "Rahel drifted into marriage like a passenger drifts towards an unoccupied chair in an airport lounge. With a sitting down sense She returned with him to Boston" (18). Rahel's past terrible memories haunts even her happy married life. Her husband feels very happy to find so good and beautiful girl like Rahel: "He held her as though she was a gift. Given to him in love. Something still as small. Unbearably precious" (Roy 19). But one thing always offends him, “. . . her eyes which behaved as though they belonged to someone else" (19). He is exasperated because he does not know exactly the meaning of that strange look of Rahel.

Well, their love marriage does not exist for a long time. Within a few days, Rahel is divorced like her mother Ammu. The life of Rahel as is portrayed in the novel, *The God of Small Things*, mostly conforms to the life of Arundhati Roy, who has been the student of the Delhi School of Architecture. She also falls in love with Gaon, a well-known architect. In one of the interviews, Roy remembers:

My boy friend was Gaon, he is a very well known architect now, and we hired a little house on beach. We used to bake cakes and sell them . . . so I left Gerard and come back to Delhi . . . there was a whole ground of us in the college who were no particularly welcome in the hostel there —perhaps we were a little too anarchic. (17)

After divorce, Rahel comes to Ayemenem like her mother. We notice that she develops a casual attitude to life. She doesn't suffer from the various restrictions imposed by the society. Instead of sighing and sobbing or having a feeling of Shame and moral weakness, she startles Comrade Pillai by saying in straightforward way: "we are divorced. Rahel hoped to shock him into silence. Divorced? His voice rose to such a high register that it cracked on the question mark. He even pronounces the word as though it were a form of death (130).

The predicament of Mammachi, mother of Ammu, another victim of male domination is on the same line. Her married life is not peaceful; she was beaten by Pappachi.

Mammachi right from the beginning of her married life has been a silent sufferer. Her husband keeps a very insignificant opinion about her. In the very beginning, the author presents a very pathetic picture of her life. She observes:

Mammachi was almost blind and always wore dark glasses when she went out of the house. Her tears tickled down behind them, and trembled along her jaw like raindrops on the edge of a roof. She looked small and ill in her crips off-white sari. (75).

The frustrated and unsatisfied marital life of Mammachi shows the reader a different tale of woe. Her husband is seventeen years older than she is. He is a respectable and high up man in the society. He is a noted entomologist who has discovered a 'moth'. But he is a very jealous husband and a sadist who wants to fling insult and abuse to his wife without any rhyme or reason, only to get pleasure and nothing else. We know that in a patriarchal society, wife beating is a normal thing. This is what Arundhati Roy wants to expose through her novel. Rahel's husband also beats her. Even the Kathakali men are also in habit of beating their wives: "The Kathakali Men took off their make-up and went home to beat their wives. Even Kunti , the soft one" (236).

Margaret Kochamma, the wife of Chacko and the mother of Sophie Mol, suffers and loses her dreams in this male dominated society. After the marriage with Chacko, her life becomes more frightful and more insecure than before. She has to undergo unbearable grief and sorrow. A chain of misfortunes makes her life sad and gloomy, e.g. she gets a divorce; Joe, her second husband dies; Sophie Mol, her daughter also gets an unexpected death. This is why she is always seen expressing her contempt and her irrational ways at Rahel and Estha who have been spared of

death by drowning but very soon realizes her mistake and writes an apologetic letter to Ammu.

Margaret Kochamma was working as a waitress in Lodnon when at first she meets Chacko. What attracts her much is Chacho's shining, happy cheeks and friendly smile. She even shared the uncontrollable laughter with Chacko, a complete stranger: "She thought of Chaco's laugh, and a smile stayed in her eyes for a long time"(244).

Well, both Chacko and Margaret Kochamma marry without their family's consent, without their family knowledge. But this untraditional rebellious marriage, as bad luck would have it does not prosper in a fruitful way: "Along with the pressure of living together came penury. There was no longer any scholarship money, and there was the full rent of the flat to be paid" (247). Moreover, she also get fed up with the untidy, clumsy and undisciplined living of Chacko. To crown the effect, Margaret Kochamma's parents refuses to see her. Her father dislikes Indians and he thinks them as sly, dishonest people. He could not believe his daughter's marriage with such a man. So, very soon, she divorces Chacko and get herself married with Joe, a biologist. The author observes: "Joe was everything that Chacko was not. Steady. Solvent. Thin. Margaret Kochamma found herself drawn towards a wedge of light". (249).

Thus, Margaret Kochamma is tortured by the powerful fate (in Hardian sense) but is mostly harassed and devastated by her own fickle mind and inadaptable conduct. Had she judged the pros and cons of her future husband before marriage, her piteous condition would have disappeared. But she, like Ammu, was in a hurry to marry a stranger, and therein lies her tragedy.

Baby Kochamma "lived her life backwards. As a young woman she had renounced the material world, and now, as an old one, she seemed to embrace it" (22). In her youth, she was in love with falls in love with Father Milligan and to impress him she forcibly bathes poor children. She also becomes a Roman Catholic against the wishes of her father so that she could be near Father Mulligan. But as her family comes to see through her plans, they withdraw her and all her plans come to nothing. Her father decides that since she couldn't have a husband she could be given education. So she is sent to a university in America to do a course and after two years she comes back with a diploma in Ornamental Gardening. But her love for Milligan does not die. Two things stand out first the decision of her father makes clear the priorities of society. A girl can be given education only if she cannot be given in marriage. Secondly, the fact that her physical separation from Father Milligan due to her stint in America could not kill her love for him largely accounts for her growing narcissism and eventual sadism. Baby Kochamma is a study in meanness and perversion that may result from unnatural self-repression and the consequent frustration. When the novel opens Father Mulligan is already dead for four years. His death does not affect the attitude of Baby Kochamma. On the contrary, she feels that she can possess him more now than she has ever done when

he was alive. She feels that "her memory of him was hers. Wholly hers, savagely, fiercely hers. Not to be shared with Faith far less with competing co-nuns and co-sadhus or whatever it was they called themselves" (298). All her life everyday she makes a fresh entry in her diary. "She writes: I love you I love you" (297). At eighty-three she had a new hair-cut. Rahel notices:

Her hair, dyed jetblack was arranged across scalp like unspooled thread. The dye had stained the skin of her forehead a pale grey, giving her a shadowy second hairline. . . . She had started wearing makeup. Lipstick, Kohl, A sly touch of rouge. . . . She was wearing a lot of jewellery. Rahel's dead grandmother's jewellery. All of it. Winking rings. Diamond rings. Gold bangles and a beautifully crafted flat gold chain that she touched from time to time reassuring herself that it was hers. Like a young bride who couldn't believe her good fortune (22).

Her frustration in love and lack of understanding of her feelings on the part of her parents make her a neurotic, and particularly after Rahel's return, she lives more in the past than in the present.

Kiran Desai's *Inheritance of Loss* is a female text dealing with depiction of human experience. Bela Patel was the most beautiful daughter of Bomanbhai Patel. She lived with her mother and sisters in strict purdah confinement. She led an idle existence sister in their beg bed and complained of boredom under a crystal chandelier. She was married at the age of fourteen with Jemubhai. Her family was of a higher standing than Jemubhai's though their caste was not high. Her father was a distinguished man and for Jemubhai's father, even a dark and ugly daughter of a rich man would have fit the bill. Bela was beautiful. The cook complimenting her looks says,

You could tell from her features which were delicate; her toes, nose, ears, and fingers were also vary fine and small, and she was very fair-just like milk. Complexion—wise, they said, you could have mistaken her for a foreigner. Her family only married among fifteen families, but an exception was made for your grandfather because he was in the ICS (Desai 88).

The only reason of the marriage being dowry, Bela brought with her loads and loads of it. The bride was a polished light-reflecting hillock of jewels, barely above to walk under the gem and metal weight she carried. The dowry included cash, gold, emeralds from Venezuela, rubies from Burma, uncut Kundan diamonds, a watch of a watch chain, lengths of woollen cloth for her new husband to make in to suits in which to travel to England, and in a crisp envelope, a ticket for a passage on the SS Strathnaver from Bombay to Liverpool (91)

The bride Bela who was carefully 'locked up behind the high walls of the haveli' in her parental home was handed over like a commodity from her patriarchal father's custody to that of Jemubhai's. The consent or opinion of the bride or groom

was not at all important. Her only 'value' lay in her dowry otherwise she was a 'valueless' person. Her name was changed and "in a few hours, Bela became Nimi Patel. "The selling of her jewels began soon after the wedding for extra money" (250). Nimi was so young and immature that she did not even understand, react, or respond to it. Any woman would be shocked to realize that she had been married for money. Nimi did not even protest once about it or feel humiliated. She had just left one suffocating, male dominated bastion to enter into another androcentric home for a loveless, unsuccessful marriage. Perhaps she was one of those girls in India who were taught since childhood (and some girls are being taught even now) not to question their father's authority, and are told repeatedly that marriage, hearth, and motherhood are three key events, roles, and goals of their life. She was too young to comprehend the significance and intricacies of marriage. Her only happiest memory (and ironically that of the judge too) was that of a cycle ride with her new hubby.

On the judge's return home as a successful person, he was twenty- five and she was nineteen years old. They vaguely remembered each other. Things went wrong in the first meeting itself (the powder puff incident) and to assert himself, the judge resorted to the oldest trick in the book-phallocentrism. Her tale of humiliation, injustice, abuses, violence, and battered life commenced within those four walls on that day itself. He was always cruel to her to disguise his inexperience. He taught her the same lesson of shame and loneliness every now and then. Nimi also grew accustomed to his detached expression and silence. Perhaps his detachment and silence were manifestations of his male superiority. In her husband' eyes, she was completely inadequate, fully inconsequential, and totally incompetent. So, she did not accompany him anywhere and stayed alone.

She has spent nineteen years within the confines of her father's compound and she was still unable to contemplate the idea of walking through the gate. The way it stood open for her to come and go-the sight filled her with loneliness. She was uncared for, her freedom useless, her husband disregarded his duty (171).

Her existence was marginalized for the family, servants, and for persons like Mrs. Singh and Mrs. Mohan. She was desolate and "she had fallen out of life altogether" (172). Servants ignored her, served their leftover food and she did not talk to anybody for weeks. The judge was annoyed with her expressions first and later on by her blankness. Her hired companion declared her as a limp. Nimi's marital life, like many other Indian women, indicates a heterogeneous relationship between a husband and wife. Nimi had no 'body', no 'self', no 'identity' and no 'autonomy'. The result was, she peered out at the world but could not focus on it, never went to the mirror, because she could not 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's sensitive nature, loneliness and lack of love became the bane and burden of her lacerated psyche. She had witnessed the hollowness and futility of life. Her marriage was like a card house that revealed the travesty of a flesh and blood marriage. The chasm between the husband and wife

widened so much that the bond they shared during their early days of marriage remained in specks in Nimi's memories. The dread they had for each other was so severe that it was as if they had been tapped into a limitless bitterness carrying them beyond the parameters of what any individual is normally capable of feeling. They belonged to this emotion more than to themselves, experienced rage with enough muscle in it for entire nations coupled in hate (173).

Her loneliness and silence were exploited in a stratagem by Mrs. Mohan. She was used as a decoy to tarnish the judge's image. He 'wore the cap' and made her stand in the witness box as a criminal. She did not answer a single question. "But when it became too much for her, with fear that grew as she spoke the words, summoning up the same spirit of the powder-puff night, she defied him. To his amazed ears and her own shocked ears, as if waking up to moment of clarity before death, she said: "You are the one who is stupid" (304).

The judge's anger resulted in his hitting her harshly. Her bags were packed and she was sent home. Her defiance of her husband by a single comment shows her ability to evaluate and assess things even in her muddled condition. It shows a spark of her persona, the embers of her personality which were unfortunately lost in the male dominated, phallogocentric set up. The birth of their daughter, her status as a dependent, parasite, and 'her death by fire' put her in the category of countless, nameless, and faceless, married Indian women victimized every year. She led that humiliating life but did not request, beg, or grovel at her husband's feet to accept her again. The life of ignominy was better than 'death in life' every moment with him. Towards the end of the novel, "Now Jemubhai wondered if he had killed his wife for the sake of false ideals. Stolen her dignity, shamed his family, shamed hers, turned her into the embodiment of their humiliation" (308).

Sai was the orphaned granddaughter of the judge. She was an avid reader and a very lonely, sensitive person. She was very young and innocent. Her grandfather first appointed Noni and later on Gyan as her tutor. She had come from a convent in Dehradun. "I am an orphan", Sai whispered to herself, resting in the infirmary. "My parents are dead. I am an orphan." (27). The repetition shows her emotional trauma and the need to accept the sad news. Sai was in touch with her parents only through letters. "Sai had not seen her parents in two whole years, and the emotional immediacy of their existence had long vanished. She tried to cry but she could not (27-28).

On her arrival at Cho Oyu, "Sai became of the enormous space she was entering" (31). In addition, "Death whispered into Sai's ear, life leaped in her pulse, her heart plummeted" (31). The judge seemed not to have noticed her arrival. He subtly cautioned her not to afford it and said, "Can't send you to a government school, I suppose. . . you'd come out speaking with wrong accent and picking your nose. . ." (34). With so many sudden changes in her life, Sai was distraught and upset at nights. One feeling strongly stood out, "She had a fearful feeling of having entered a space so big it reached both backward and forward" (34). Noni taught her thrice a

week. She was ill equipped to cope up with maths and science and hence Gyan was appointed as a home tutor. Sai spent her time in chatting with the cook and learning chappatis from him. Her life revolved round Lola and Noni, uncle Potty, Father Botty, the cook, and Gyan. Sixteen year old Sai looked far older in some ways and far too younger in others.

Sai was in love. The season changed and along with it changed Sai's state of mind in the aqueous season. She was clam and cheerful. She could experience peace and for the first time. She could experience peace and for the first time, her life in Kalimpong had acquired perfect sense. She realized that life was "dissipating thin, chilly and solitary." (106-107) and she missed Gyan. Gyan too reciprocated her feelings. Her relationship with Gyan reached new levels of intimacy, so they played the game of courtship, reaching, retreating, teasing, fleeing-how delicious the pretense of objective study, miraculous how it could eat up the hours. But as they eliminated the easily revealable and exhausted propriety, the unexamined portions of their anatomies exerted a more severely distilled potential, and once again, the situation was driven to the same desperate pitch of the days when they sat forcing geometry (125).

Her lady friends sensed something and teased her about not having a boyfriend. Sai went red when she thought of Gyan. It was the dumpling stage of their love. Endearments and nicknames tumbled out. The intimacy also made them aware of the difference in their status and eating habits. Yet Sai was happy as "she had found freedom and space in love." (143) Along with their flourishing romance, political trouble was also brewing up and it worked as a backdrop to their affair. The epicurean life style of the judge's family, and the deprivation of his own, their different homes, lack of opportunities in his life, unnerved Gyan. In that state of mind and in the company of his friends, Gyan was ashamed of his tea parties with Sai, he thought the place was theirs (Gorkhas') by birthright and he "voiced an adamant opinion that the Gorkha movement takes the harshest route possible." (161) Moody and restless, Gyan was in an argumentative mood even on the next day and picked up a row with Sai. The hatred was palpable. In spite of Sai being a temptress, the rage, and irritation were on the rise. This resentment and disparity in their status incited Gyan to betray Sai. He became acutely aware of her shortcomings and limitations. Sai could only speak English and pidgin Hindi and mixed up with people in "her tiny social stratum". Gyan felt,

She who could not eat with her hands; could not squat down on the ground on the haunches to wait for a bus; who had never been to temple but for architectural interest; never chewed a paan and had not tried most sweets in the mithaishop, for they made her retch; she who left a Bollywood film so exhausted from emotional wear and tear that she walked home like a sick person and lay in pieces on the sofa; she who thought it vulgar to put oil in your hair and used paper to clean her bottom; felt happier with so-called English vegetables, snap peas, French beans, spring onions, and feared-feared-loki, tinda, Kathal, Kaddu, Patrel, and the local saag in the market (176). Gyan' real opinion about Sai was so revolting. She was an

Anglophone and a colonized person. Her grandfather witnessed a reflection of his own traits in Sai and it became a greater reason for his reluctance to welcome her,

Sai arrived and he was afraid that she would incite a dormant hatred in his nature that he would wish to rid himself of her or treat her as he had her mother, her grandmother. But Sai, it had turned out, was more his kin than he had thought imaginable. There was something familiar about her; she had the same accent and manners. She was a westernized Indian brought up by English nuns, an estranged Indian living in India. The journey he had started so long ago had continued in his descendants. (210)

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