

A COMPARATIVE STUDY BETWEEN ANITA DESAI AND KIRAN DESAI

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ABSTRACT

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Kiran Desai and her sister Anita Desai are two of the most well-known authors in Indian English literature. Kiran Desai is the daughter of the renowned writer and Anita Desai, who shifted the focus of the Indian novel written in English from its sociopolitical obsessions to the investigation of an individual's psyche and fundamental human relationships in the years following India's independence. Kiran Desai is also a successful author in her own right. In the year 1937, Anita Desai was born in Moussurrie. She was born in Germany to a mother who was German and a father who was Bengali. The many civilizations, cultures, and customs that her parents come from are evident in her upbringing. These various cultures and customs have a significant impact on the way that she writes. Her formative years were spent in Delhi, and in particular, in old Delhi.

Keywords: *Anita, Comparative, Kiran Desai, relationships*

INTRODUCTION

Kiran Desai and her sister Anita Desai are two of the most well-known authors in Indian English literature. Kiran Desai is the daughter of the renowned writer and Anita Desai, who shifted the focus of the Indian novel written in English from its sociopolitical obsessions to the investigation of an individual's psyche and fundamental human relationships in the years following India's independence. Kiran Desai is also a successful author in her own right. In the year 1937, Anita Desai was born in Moussurie. She was born in Germany to a mother who was German and a father who was Bengali. The many civilizations, cultures, and customs that her parents come from are evident in her upbringing. These various cultures and customs have a significant impact on the way that she writes. Her formative years were spent in Delhi, and in particular, in old Delhi. Her paintings frequently included illustrations of the city of Delhi. One of the best examples of this is the show "In Custody." She paints an absolutely breathtaking image of Delhi. She wed a Gujarati businessman named Ashwin Desai and afterwards established her home in Delhi. They are parents to four little ones. Kiran Desai, a well-known author from the diaspora, is their youngest daughter. When Kiran was 13 years old, their parents moved out of the house, and Anita moved all of her children to the United States. Kiran spent her youth in Delhi, but after moving to the United States, she resided there. Anita Desai did not begin her career as a writer till after the 1960s. She kept her spouse and children in the dark about her writing career. She never discussed her fascination with anybody else who lived at the house. Not until after her first piece had been published did she let her family know about it. As a result of Anita Desai's upbringing in India and the fact that her mother is German, she is fluent in a number of languages, including Hindi, English, and German. When Anita Desai was a little child, she lived in an environment where German was the primary language spoken. Therefore, German is her primary language in daily use. St. Mary's, which is a Christian school, was her previous place of education. This means that she reads books in the English language. It was not something she had planned to do when she set out to compose her creative work in English. During the course of her interview, she stated that choosing to write in English was "not an intentional decision." Due to the fact that English was the first language in which she was instructed to write at school, she stated that it turned out to be "the language of books for me." She was only able to communicate in the "spoken languages" of Hindi and German. She was the product of a distinctly civilized father and an uncultured mother. When discussing her German mother, Anita Desai would frequently say that her mother was "Indian in every

aspect," despite being of German descent. She was a superb Indian cook who "made excellent European cakes in addition to samosas, curries, and other wonderful Indian food." She was a very enthusiastic cook. Once upon a time, she penned the following: "I view India through the eyes of my mother, as an outsider, yet my sentiments for India are my father's, as someone born here." 1 She said that my mother had conformed to the Indian way of life so well that nobody thought of her as an outsider throughout her time there. At home, German was the primary language spoken, and western music and literature were the primary forms of entertainment. Nevertheless, the creative works of this author include the unadulterated seed and soil of the Indian subcontinent. Only three Indian authors who write in English have ever been given this honor by the Sahitya Akademi. Desai is one of them. Mulk Other people involved include Raj Anand and R.K. Narayan. She is a writer, and over her career she has been influenced by a variety of other writers. She was a young writer when she was inspired or influenced by many different authors, including British authors such as Jane Austen, Virginia Woolf, D.H. Lawrence, and E.M. Forster, as well as Russian authors such as Chekhov and Dostoevsky, and many more. Traditionalism, feminism, cultural conundrum, class distinction, marital conflict, generation gap, alienation, aloofness, nostalgia, man-woman connection, and the inner world of characters are recurrent themes in Anita Desai's work. Kiran Desai, her daughter and a recipient of the Booker award, is also an author who writes on issues related to this topic. Anita had a total of three nominations for the Booker Honor, however she was never awarded the prize. The award was given to her daughter Kiran Desai for her second novel titled "Inheritance of Loss." She lived in India throughout her childhood, much as her mother did. Her early schooling was received in both Pune and Mumbai. After that, she uprooted her life and relocated to Delhi with her parents. She travelled to England when she was thirteen or fourteen years old, and then she travelled to the United States, where she currently resides with her mother. After completing all of her studies there, she enrolled in Belington College with the objective of pursuing a career in the scientific field. After some time, she had a strong urge to write, and she enrolled in a graduate writing programme at Hollins College in Virginia as a result of this desire. Her interest in reading was fostered by the presence of a literary culture in the home, an assortment of books of varying genres on the shelf, and reviews of her mother's writing strewn around the place. She encouraged her to give her hand at writing a talent a go. The first novel that she wrote was titled "Hallaballoo in the Guava Orchard." She discussed her debut work by saying, "My first book, 'Hallaballoo in the Guava Orchard,' was my youth and

encompasses all of my frailties, convections, and intriguing nature." 2 Then, she made the decision to travel to Brookline in order to write her subsequent piece there. She struggled financially for a total of eight years, during which time she rented an apartment. She would continue to write through the night in the kitchen despite the commotion that was being made by her other roommates. These eight years were well spent, as evidenced by the fact that she was ultimately awarded the Man Booker prize. After finishing her second book, "Inheritance of Loss," she became a more mature, responsible, and honest writer as a result of the experience. She added that her mother was the only person who stood firmly with her and spent many hours discussing her experiences. She dedicated her honour to her mother and said that she was the only person who said those things. She stated that her success was the result of the inherited worth and qualities that were given to her by her mother. When Kiran Desai was announced as the winner of the Man Booker Prize, Salman Rushdie made the following statement: "Welcome confirmation that India's contact with the English language continues to give birth to fresh offspring, endowed with copious endowments." 4 Anita Desai's novels such as "Cry-the Peacock," "Clear Light of the Day," "Fire on the Mountain," and "In Custody" along with her brother Kiran Desai's works such as "Hallaballoo in the Guava Orchard" and "Inheritance of Loss" help to denote some actual facts, comparisons, and differences from both of their literary works.

PSYCHOLOGICAL COMPARISON

Peace and Self-Content

Both authors' works share another similarity in that many of their protagonists are engaged in a fight to find serenity. Mrs. Kaul and Sampath are the best examples from both authors' many books of characters who tried to find peace and space in their lives. The pursuit of peace does not indicate that these individuals have a spiritual side; rather, the pursuit of peace is just a mechanism for them to escape the disasters and problems of the current historical period. Mrs. Kaul is the protagonist of Anita Desai's novel "Fire on the Mountain," whereas Sampath is the protagonist of Kiran Desai's novel "Hallaballoo in the Guava Orchard." Both novels were written by the Desai sisters. Even if the circumstances of their lives and the social classes they belong to are different, the overarching goal of achieving harmony in their lives remains the same for all of them. The majority of Mrs. Kaul's life has already been devoted to looking after her husband and their children. She was exhausted from juggling the responsibilities of being

a wife, a mistress, a mother, and a decent housekeeper. She was sick of acting the part of the perfect wife, despite the fact that her husband was having an affair with another woman. Consequently, she had the intention of abandoning her family life. The discontent that she felt in relationships, whether with her husband, children, or grandkids, filled her with feelings of futility, bitterness, and a sense that she was wasting her life. As a result, she desires serenity and space for herself. In her book, Anita Desai writes, "looking down, over all those years she had survived and borne, she saw them, not bare and shining as the plains below, but like the gorge, cluttered, choked and blacked with the heads of children and grandchildren, servants and guests all restlessly surging, clamouring about her." 5 Due to the fact that Nanda Kaul wore several hats, including those of wife, mother, and grandmother, she began to entertain the idea that she could blend in with the pine trees and be taken for one of them. She had such a strong desire to be by herself that she fantasised about becoming a tree since she had no interest in any other activity or person. Carignano in Kasauli, "where hills dissolved into sky, sky into snows, and snows into air," provided her with the tranquilly that she sought, and she found it there. 6 The tranquil setting in Carignano satiated and gratified her to the point of satisfaction. She was relieved to put the whole thing in the past, treating it as though it were a large, tough book that she had read through once and did not want to read again. She replied; " Discharge me, she whimpered , I've discharge, all my obligations, Dischrge." 7 She was living in the illusion that she was going to retire from her responsibilities, but the arrival of Raka made her realise that her retirement was actually an attempt to escapist from her unwanted and unpleasant past. She believed that she had been exhausted from his hectic duties and responsible life, and she should take rest from it. She believed that she had been tired from his hectic duties and responsible life, and she should take rest from it. She had no choice but to pick isolation if she wanted to find calm. Another fascinating young man who goes by the name Sampath. The reasons for Sampath's search for peace are distinct from those of NandaKaul. She had lived a long life before and was looking for a roof over her head so that she could live by herself despite her condition. whereas Sampath is still a young man with a significant portion of his life ahead of him. Sampath's journey toward finding harmony in the world will be guided, however, by the years that came before him. He is now twenty years old and has struggled mightily throughout his academic career, both in terms of grades and in terms of securing gainful employment. He is typical of the generation of young guys who have already racked up far too many "F"s in their lives. In this situation, Sampath represented how a “normal”

individual long for some personal space and independence. After a string of setbacks, he was eventually able to land a desk job at the post office in his hometown. He longs for a return to a life that is less chaotic and more straightforward. Due to the fact that the family's financial situation is not very stable, all of the family members must share a single bedroom and sleep in front of a single fan. Although everyone else gets a good night's sleep, he is unable to get any rest because of their loud snoring. Because he is such a wise man, he is able to stifle his annoyance without causing anybody else any trouble. The book describes how man has carved his way out of his "actual" environment and into the realm of his imagination, where there is freedom, calm, space, and consolation. Therefore, he desires a serene atmosphere for the mind and heart, not only from the outside world but also from the inside world. Anita Dessai is currently leading a quiet life away from the hustle and bustle of New York City at a location that affords her plenty of privacy. She enjoys spending time in places where she can be quiet and by herself. In the past, Kiran Desai would accompany her mother there for the sake of her mother's writing. Therefore, both the mother and the daughter prefer to reside in quiet areas. Their characters feel the same way about them. The characters Mrs. Kaul and Sampath are the ones who adhere to the norms that Anita and Kiran Desai have established.

CHILDHOOD IN THEIR WORKS

Everyone goes through a stage in their life that is significant, and that stage is childhood. In the instance of the works produced by Anita and Kiran, we are able to identify two distinct points of view about the phases of childhood and the memories associated with them. A person can have a good, joyful, and beautiful childhood, or they might have a horrible, sad, and illusionary upbringing. The works of both were divided between these two different childhood universes. As far as the plots of Anita Desai's novels are concerned, practically every character gives up the allure and naiveté of their young lives, as well as the enjoyment that comes with it, due to the pressures of society. Through her characters, Anita explores the painful recollections from her own upbringing. Several of the characters' early lives are shown as being filled with misery and pain. For instance, out of all the characters in Anita's novels, Raka suffers through the most difficult upbringing. Raka is the unhappy offspring of a marriage that was doomed to fail from the start. She was forced to grow up seeing her father's acts of physical and mental abuse towards her mother. The constant bickering and poor behavior of her parents shaped her into an odd little girl. She would repeat to herself under her breath, "I don't care, I don't care, I do

not care about anything," and she would chant this phrase over and over again. Raka had spent the most of her childhood seeing her mother suffer from an unexplained illness that kept her primarily bedridden and a victim of the terrible treatment meted out by her abusive husband. Due to the fact that she had grown up in a dysfunctional household, she had developed a bitter, reclusive, and gloomy outlook on life. She created the impenetrable barrier around her so that nobody can penetrate it or get inside it. Sampath is another person who has successfully completed their childhood. People referred to him as a "loser" due to his consistent performance in school. Therefore, he conjured up the illusory world that around him. His childhood recollections, along with his feelings of helplessness at the time, led to the "creation of the Baba." The difficult upbringing of Sai, who plays a significant part, is included in Kiran Desai's second work, which is titled "Inheritance of Loss." Throughout her upbringing, she had her fair share of difficult times. She is a student at a convent and only sees her parents a few times a year due to the distance between them. Her parents passed away when she was fifteen years old, and she was forced to move in with her grandfather against her choice. Therefore, it can be said that the most of her life was spent in solitude and isolation. She is unable to appreciate the sweetness of her childhood. She was never criticized by any of her more experienced peers. Because of this, she began to discover affection and attention from her mathematics instructor, Gyan, who was an essential figure in the rise of the insurgency. Another character from the book "Clear Light of the Day" by Anita Desai, Bim, also had a responsible upbringing when they were younger. Her parents either spent their time playing cards at a club or at home, and they did not give any consideration to the emotional requirements of their children while they were growing up. These youngsters develop a knowledge of the meaninglessness of their life as a direct result of their emotional deprivation. Then, when Bim was still a young adult, both of their parents passed away. She is one of three siblings, all of whom are male. She is the oldest of all of her's daughters. As a result of the passing of her parents, she is responsible for the upbringing of her siblings. Tara, Raja, and still another sibling who suffers from mental retardation. She struggled throughout her whole youth to provide for her family. She was their older sister, and as such, she cared for them and helped them develop the skills necessary to lead wonderful lives. As a result, she was unable to take full advantage of her childhood. The protagonist, Biju, the son of the chef in Kiran Desai's short story "Inheritance of Loss," serves as an illustration of a troubled upbringing. He devoted most of his youth to pursuing the goal of moving to the United States. His father, the chef, was directing the course of his life

through his relationship with his son Biju. Therefore, the responsibility for fulfilling his father's hopes and ambitions falls squarely on Biju's shoulders. Cook's dream is that his son would find success in the United States and amass a large fortune there. He had no interest in having his son lead a life of servitude. As a result, he shouldered the responsibility of dreams, and these dreams tore apart his boyhood. As a result, he was unable to take much pleasure in it. He is content to wait for himself to mature. In order for him to grant the request of his father. Anita Desai is able to successfully narrate the story, portray the characters, convey the mood, evoke the atmosphere, and probe the psyche of her characters. To do this, she uses techniques such as flashback technique, stream of consciousness technique, use of contrasting characters, use of symbolism, and effective use of language, either to evoke an atmosphere or to transcribe the pronunciations of the characters or to use rhetorical skill for harangue. Additionally, she uses contrasting characters. In addition to that, in order to make the attempt seem more authentic, she occasionally employs Hindi terms. In her main works, she utilizes a variety of writing styles, including German poetry, Indian phrases, and even some nursery rhymes. We discover these styles in her work. She primarily focuses on depicting the challenges and uncertainties faced by women who, in their own unique ways, are "misfits." These women do not aspire to be heroic, but we consistently see them fighting for things that they do not currently possess, such as love, affection, attention, acceptance, recognition, or appreciation. The atmosphere of one's own interior, one's own sense, is the primary emphasis of her story. Existentialism may be seen to be present in the overall structure of her stories, which includes elements such as language, grammar, and imagery that represent the interaction of ideas, sentiments, and emotions. There has been frequent use of the original Hindi terms "Chelas," "Garam Chai," "Pani," "Mantra," "Billi wala pagal," "Paan," "lungi," and "saris," amongst others. When Anita Desai was being interviewed for "The Hindu Opinion," one of the questions that was posed to her was as follows: "When you read her book, not as a mother, but as a general reader, what is it that impresses you about Kiran's writing?" What is it about her voice that makes it so distinctive? She said, "Kiran has a crystal clear perspective on life. There is no place for sentiment here. There is no need to be hypocritical. She tells the truth. She has a strong understanding of the complexities of life, and she expresses those in her writing."

RELIGIOUS COMPARISON

Religious aspects have been noticed in Booth's novels. Atheism, superstitions, and superficiality are all aspects that are intertwined with the concept of "Religion," particularly in the context of the Indian social structure. Both authors illustrate the superstitious mindset of the average person in this passage by the characters they create and the events that take place in their respective works. At the beginning of the story "Cry the Peacock," Arjun, Maya's brother, ran away from home when he was a very young age and went to a different location. In reality, he desired to break free from his father's worldview and protectiveness as much as possible. Maya realized that her brother was right, and she expressed a desire to accompany him. Her father was similarly tolerant to the point that he could tolerate the circumstance. But throughout that time, Maya prevented herself from doing so simply due to the fact that she is a female and, as a result of her gender, is considered to be less capable. Her unwavering insistence that there should be no distinction between the sexes will keep her chained until the day she dies. Her perspective is that her brother can flee the house because he is a boy, and he can live alone in the outside world, and he can do anything that he thinks, while she herself is unable to do the same thing simply due to the fact that she is a frail and helpless girl. She believes that this is the case because her brother is a boy. This way of thinking is also to blame for the tendency to be dependent or reliant on the actions of another individual. Another nuanced illustration of how superstition works, which requires some reflection on the part of readers. This case demonstrates how even a small amount of religious belief may completely transform or devastate a person's life. A soothsayer made a prophecy about Maya and Arjun when they were little, and it was said that this prophecy would come true. The prophecy states that in the fourth year of Maya and her husband's marriage, one of them would pass away. This will be the case. Maya's father takes the matter in stride and advises his daughter to forget about the sort of false information that has been spoken about. But following her marriage to Gautam and the ongoing difficulties she faces, she is compelled to recall the prophecy once more. Maya has, in the end, been subjected to a series of unsatisfactory marriages, which is the fulfilment of the prophecy. However, the power of the prophecy is amplified when she gets a letter from her brother Arjun in which he discusses the same prophecy. Because of her fanatical belief in some arbitrary prophecy, her phobia of death gets more vivid and intense with each passing day. There are many others in the real world who continue to live their lives in accordance with the same type of religious beliefs, and Maya is not the only example of someone who sabotages her own existence via her own actions. As a result of Maya's brother revealing her prophecy to

her, Maya's life becomes even more terrible and dreadful. This illustration demonstrates the unfavorable outcome that might emerge from adhering to false and illogical superstitions. The first novel by Kiran Desai, titled "Hallaballoo in the Guava Orchard," is a severe satire on the religious customs that are shown in the book and serves as a great illustration of religious delusion. As we are familiar with the character of Sampath, he is a young man of twenty years old who endured a number of setbacks throughout his formative years and his time spent in school. He is likewise unsuccessful in finding a job and becoming settled in life. He has a history of experiencing anguish and despondency throughout his youth and his work. He can't seem to find any solace in anything. At one point, he scaled the Guava tree and made the decision to remain there. After a few days had passed, people began to think of him as Yogi Baba, a person who knew everything. In point of fact, Sampath worked as a clerk in a post office, and in his spare time he would read the personal letters that individuals sent to the post office. As a result, he was privy to all of their secrets. People begin to venerate him, consult with him about their issues, and confide in him their deepest, darkest secrets. Gradually but surely, people begin to see Baba. In his role as Baba, Sampath is respected not just by the general public but also by the local administration and the media. This piece of art by Kiran Desai is an excellent parody on the religious superstitions and conventional thinking that are common in Indian society. The disadvantage of religious superstition in Indian society is that it creates distinctions based on creed and class. The most obvious illustration of this is Mr. Kaul, Nanda's spouse. He is much in love with a Christian lady named Miss. David who teaches mathematics. She is an employee at Punjab University and works with Mr. Kaul. They have been having an affair for their whole lives, and at one point in time they discussed getting married to each other. But Mr. Kaul had no choice but to marry Nanda due of the fact that she is a Christian and he was raised in a Punjabi household. Despite this, they persisted in carrying on their affair, and Nanda ended up bearing the brunt of the consequences of this affair. Marriage between people of different social or religious backgrounds is more widespread in modern times. However, there are still many families among us that hold a strong belief in the concepts of caste and creed. The belief that marriages between people of different castes are inherently unsafe or destructive to society is nothing more than an urban legend. This superstition ended up being the reason why Mr. Kaul and Nanda's marriage ended in divorce and dissatisfaction. Mr. Kaul had the irrational concern that if he married Miss. David, the society would not approve their union, and he would be forced to endure social, mental, and

emotional suffering as a result. It would take a lot of courage and bravery for Mr. Kaul to accept Miss. David and go against the grain of society. Anita and Kiran's works both contain aspects that are intertwined with many societal and religious superstitions.

CULTURAL COMPARISON

The novels share topics, which is another point of resemblance between them. Anita Desai paints a dark and superstitious picture of the area around Carignano in her novel "Fire on the Mountain." This world is filled of violence. Nanda's friend Ila Das resides in the neighboring town of Carignano and works as a social worker there. She has taken financial responsibility for preventing marriages between minors at that location. The male residents of the community raped and then killed her. The author Anita Desai reveals the sinister culture that lurks underneath the idyllic setting of Carignano. In addition, Kiran detailed the brutal assaults carried out by the Nepalese insurgency on the local populace in Kalimpong. In point of fact, the story begins with Nepalese launching an assault on the home of the judge, during which they steal his firearms and rifles, consume food from the judge's home, and then flee. Kiran paints a picture of the dreadful and disturbing mood that pervades the stunning location of Kalimpong. Both books also have the theme of cultural struggle as a common feature. The most current and important topic of conversation is cultural conflict. There is more to the war than simply a disagreement over national boundaries and countries. The cultural clash not only affects but also covers or defines the local boundaries, individuals, and society as a whole. There might be an inner or an outward dispute. Therefore, human connections within a specific social environment are the building blocks upon which culture and conflict are built. In the novel "Cry-the Peacock" by Anita Desai, one of the reasons that Maya and Gautam's marriage does not work out is because of cultural friction. Maya had a highly protective environment in which she grew up. She remembers playing with her classmates, and she talks about the shabby saris and clothing that her servant used to wear. Her world is constricted and constrained by her relationship with her father. She is completely oblivious to the state of society and the outside world. Whereas the cultural vibe that surrounds Gautam is quite different. His mother is quite active in the community and keeps herself very busy during the day. They lead a life befitting their high social standing and level of sophistication. Love, dreams, and affection have nothing to do with him. He has nothing to do with them. Political concerns, social issues, articles, news, and other topics are topics that Gautam and his family debate. The histories, environments, and

cultures of Maya and Gautam are very distinct from one another. Gautam lives a life that is highly utilitarian, devoid of sentiments, and focused on making money. This is a relatively western lifestyle. Maya is taken aback when she realizes that Gautam's family is more concerned with society, money, and celebrity than they are with love, feelings, or relationships. Maya's culture is quite unlike that of Gautam. Maya is unable to adapt to life in his household. The play "Fire on the Mountain" reveals another cultural disparity. Nanda wed Mr. Kaul, who currently serves in the role of vice chancellor at the Punjab University. He is a member of a high-class society that is influenced by western culture. He is involved romantically with the Christian girl Miss. David. He has no trouble carrying on an affair with another woman. His wife Nanda is aware of his affair, but she has chosen to remain silent about it. The only important people in Nanda's life are her children, her maids, and her visitors. She is responsible for taking care of both her family and her social life. Both Mr. Kaul and Nanda reside in the same house, but their cultures and ways of life couldn't be more different from one another. All of Mr. Kaul's features that are indicated to be associated with western society, such as his drinking wine, attending parties, and leading an affair, are there. He enjoys engaging in intellectual discourse and values his privacy, even if the presence of his wife has made his life both more private and more public. He lived in Punjab with a completely western mentality and way of life, and as a result, Nanda felt herself to be so far from her husband's life that she didn't even know what he did. The marriage ended as a direct result of this sort of cultural friction that occurred within the household.

CONCLUSION

Through her works and the people, she creates, Kiran Desai articulates the cultural clash in a wonderful way. In her two books, she creates a careful study of culture and conflict via the perspectives of a variety of individuals hailing from a variety of cultural backgrounds. The primary conflict that is explored in her debut book, titled "Hallaballoo in the Guava Orchard," is of a cultural nature. Sampath, the story's primary protagonist, is an outcast in the middle-class society in which everyone else is engaged in the struggle of their daily routine. He seeks tranquilly and pursues job that he enjoys doing. However, his environment does not support him in this endeavor. The narrative explores, in addition to him, the myriad ways in which Indian culture and tradition manifest themselves. The novel "Inheritance of Loss," which was written by Kiran Desai and won the Man Booker Prize, is the most significant example of

cultural struggle. The cultural clash is symbolized by the Nepalese insurgency that has been going on in Kalimpong and other nearby areas. They had a sense of estrangement in Darjeeling and want to form a political state that was rooted on their culture. Their insurgency was caused by an internal cultural struggle as well as the fear of losing both their identity and their culture as a result of the battle. The identity of one individual is inextricably linked to that of another. It is only comprehended when viewed in conjunction with the other. A genuine awareness of local and global forms of culture may be attained via gaining an accurate grasp of the multicultural aspects of identities. Sai, the grand daughter of the Judge, is another one of the characters that finds herself in a difficult cultural situation.

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