It is through some reflections that we can usefully see how Cho Oyu comes to signify a space dislocated Biju desires to return to, or that underprivileged Gyan longs to inhabit. We need to see that it is not a space like “Kashmir”, a lost homeland for Aziz, an unattainable object of desire for Saleem, nor the Wuthering Heights of Catherine, an unattainable lost place. For Cho Oyu is a place where Sai is nurtured, where she grows up and is awakened to the bleak poverty of the begging woman and the violence against her by the police of her grandparents’ unhappy marriage, as well as of a multi-cultural Indian society which is falling apart. This is the place the judge is forced to unseal his suppressed memories and to re-experience his youthful journey, because of Sai and Gyan’s presence. Gyan’s shame, humiliation, and rage reflect the feelings the judge experienced in his youth and that shape his life. The judge and Gyan seem to be far apart in terms of age status, political situation, and ethnicity, however, their shared legacy and experiences of humiliation, rage, and shame connect them, which leads the judge to a from of self-realization. So this is the place where the judge finally changes as he finds sympathy for his grand-daughter. This is the place mutt is adored by the judge feeling safe under his chair, and where Sai experiences romance with Gyan and where she learns to endure his betrayal.

This is also the house Biju left for New York, carrying the burdens of ambition, and which Sai also decides to leave. In the early stage of her romance with Gyan, Sai thinks, “if she continued forever in the company of two bandy-legged men, in this house in the middle of nowhere, this beauty, so brief she could barely hold it steady…” (74). “She’d have to propel herself into the future by whatever means possible or she’d be trapped forever in a place whose time had already passed” (74). So after her experience of lost love, she decides to leave home. She thinks of her father’s journey, of “the judge’s journey, of the cook’s journey, and Biju’s (323). This is also space which gives her “a glimmer of strength” for her own journey so that she will not be trapped in a mirror which reflects all the contradictions around her and shows everyone a refracted self. In short, we see Cho Oyu can be a nest which nurtures and which can empower one to leave.

 *Wuthering Heights* and *Midnight’s Children* show us characters doomed to be alienated from themselves through images of estrangement from a childhood home, or from homelands which signify an Eden-like world. Sai’s journey toward selfhood formation, by contrast, is not represented as a fatal estrangement from an Eden –like childhood or a fall into a world of time. A shared sense of estrangement, or a legacy of estrangement, joins the characters in Desai’s story and gives them “a glimmer of strength” or peace of mind, though many contradictions around them remain. *The Inheritance of Loss* shows us the judge’s realization that the legacy of estrangement which is handed down from him to his descendants can set his imprisoned emotions free, which can appease his sense of alienation.

 Ultimately, Cho Oyu is a place in which the inhabitants are waiting for a beloved, and their wait is not necessarily doomed. At the end, when the judge goes to bed, and while the cook sits in the kitchen, Sai goes outside the house, and then, just as the turns to go inside, she sees “a tiny dot of a figure laboring up the slope” (323-34). “Gyan? She thought with a burst of hope.” “Someone who had found Mutt? Or a bent-over woman dragging one leg onerously” (324). Sai goes back inside to the kitchen to make tea for the cook, then the gate rattles. The cook goes to the gate. “Pitaji,” the figure said, and “Kanchenjunga appeared above the parting clouds”. Sai watches the two figures, Biju, and his father, “leaping at each other as the gate swung open”. Biju, who had originally decided not to return without a green card and had suppressed his nostalgia for his homeland, has come back home. And even though he has been robbed of everything he has tried to bring back with him, the story closes on a positive note: “The five peaks of Kanchenjunga turned golden with the kind of luminous light that made you feel, if briefly, that truth was apparent. All you needed to do was to reach Out and pluck it” (324). Biju’s coming home without a green card is thus represented as a revelation of truth to Sai, confirming her decision to leave on her own journey. But what does this mean?

 Biju’s dream did not come true, but he could leave on his own journey, and he accepted his failure, so he is welcomed home but his father, if not by his homeland. His journey of estrangement may be handed down tohis descendants, which will also unite him with them. The serious problems and contradictions represented in this text remain intact, unlike those in E. M. Forster’s *Howards End* (1910). Rather, Desaishows us a way to connect the opposed, the fragment, and the conflicting values. Though neither Gyan nor the judge’s dear Mutt have come back the ending sounds at once optimistic and realistic. Cho Oyu has a garden where a pair of snakes lives peacefully. It is not endemic, however, but it is a place where true human relationships between estranged inhabitants can gleam because their consciousness of self as the other unites them. By contrast, Howards End, with the witch-elm tree in its garden, is an idealistic and abstract place which signifies a comradeship between a woman and a man or the universal brotherhood of the human race.

 Biju’s journey represents the fate of homelessness of immigrant workers and the drift in a globalised capitalist modern society. But if the modern condition is essentially that of one vast diaspora, *The Inheritance of Loss* shows how such a situation can be dealt with, how the main characters leave on their own journeys and suffer from political, cultural or ethnic alienation, essentially homeless in the middle of nowhere, and yet how they can share the inheritance of alienation, which gives them a chance to communicate or binds them.

 Biju reaches Cho Oyu, unlike Saleem in his frustrated dream of Kashmir, and he is welcomed, unlike the child Catherine in Heathcliff’s dream. But his coming home is not a final destination. Rather, it represents a crossroads in “the middle of nowhere” between home and homelessness, between returning and journeying to meet diverse others as a stranger, between desire and fulfillment, between dissimilation and assimilation. Thus Desai gives us a really worthwhile perspective on a truly disturbing world, a sense of a potential or hope where no center holds.

 In the post-colonial and post-independence era, global-imperialism has become a tool of domination in the hands of USA and other developed countries. Biju works in the restaurants owned by rich colonials of France, English and USA. In the basement Biju is accompanied by poor natives of Colombia, Tunisia, Ecuador, etc.

 The panorama of the novel is very vast. Desai’s use of the omniscient point of view has facilitated the narrative, yet the movements between New York and India sometimes jerk the readers. Desai’s rich and wry descriptions-of people, places, weather, and seasons remind one of Dicken’s depths. There is a juxtaposition of place and time. Desai employs stream of consciousness and flashback technique to reveal the inner landscape of Jemubhai. Past is contrasted with present. For instance Sai’s arrival along with her luggage reminds Jemubhai of his own journey to Strathnaver. The movements between continents and times consist of the natural connections among the characters. Biju and his father continuously think about each other. Sai forces the cook to tell about her grandfather and in the background the political unrest is always there.

 The most striking feature of Desai’s style is her fierce specificity. It is remarkable for such a young writer to delineate the characters in such a lively way. She is meticulous and her descriptions of places, surroundings are vivid. Desai delights in discussing the various dishes enjoyed in both the continents. Through Biju one hears words such as Steaks, Beef, Salad, Goat cheese, Mango margarita, Basil samosa, Chilli sauce, Chopsticks and so on. In India, Anglophilles like Jemubhai, Sai, Lola, Noni, Mrs. Sen, Father Booty relish, puddings, cream horns, Chinese and many non-vegetarian dishes. There is a reference to a stuffed Nepali dish Momo. During the times of political unrest when Kalimpong is cut –off from the other parts of the country, they try the local vegetables. The feminine touch is apparent when Desai describes how during the days of a power cut, the whole supply of meat is cooked to preserve it and then consumed slowly according to the need. Even Ber, Jamun, Samosas along with Chutney on the green leaf are discussed. Kiran Desai herself has admitted that cooking interests her and the liking is visible in the minute details of food painted by her.

 The local words are used very often and so the readers remain aware of the movements in between the continents. Words like *Jbora, Shakria, Pallu, Parathas, Bhai, Chang, Aayiye*, *Baethiye* and so many others are interspersed in the text. On the other hand, the American slogans like “I like My Beer Cold and My Women Hot”, “Born in the USA” underline the American scenario. The parodies of songs sung by NRIs like *shopping KeLiyeJaenge, BhelPuriKhaenge… dollars bhiKamaenge, Pum, Pum, Pum*. The pronunciations of English words by those who are not its literate users such as ‘powder’ as ‘pauder’ and America as America are very realistic. Back in America, a foreign-based Indian speaks with typical American accents pronouncing India as Eendya. Desai even the Hindi slang words typical Hindi ‘Galis’.

 A German grandmother and Bangladeshi grandfather give Kiran Desai a mixed heritage which makes her a keen but detached observer. The emotional involvement in the Indian social fabric is superficial and bot deeply rooted. Warmth of family relationships and invigorating spiritual strength of India fail to find place in Desai’s thoughts. It is strange that Desai sees only the darker side and the positive aspects are certainly missing. In fact humour too is related tos globalization. The two characters Lola and Mrs. Sen. argue about the superiority of Britain and USA. Desai wryly comments that the two countries did not know that back in India two ladies were fighting for them. They reflect the consciousness of the colonized.

 *The Inheritance of Loss* provides an insight not only into the pain of the refugee experience manifested in alienation, marginalization and identity crises, but also into the complexity and diversity of the experiences of those who are left behind in India. The novel very sensitively touches upon the ethnic divisions, mixed races, complicated boundaries,difficult geographical terrain in many parts of the Indian subcontinent. *The Inheritance of Loss* is a novel about India written from the global perspective.

 Desai attended St. Joseph’s Convent School in Kalimpong and to write the Indian bits she revisited it again. The natural misty beauty of the town surrounded by the snowy peaks of Kanchenjunga comes alive. Desai’s writing is languid and beautiful with delightful turns of phrase. One can feel the damp weather of Kalimpong. The description of an average Indian restaurant in New York is very picturesque – gilt and red chairs, plastic rises on the table with synthetic dew drops.

 The novel reminds *fire on the Mountain* one of the novels written by her mother Anita Desai. In this novel Nanda Kaul, an old lady takes recluse in Kasauli and like Jemubhai wants to be left alone. The arrival of her great granddaughter Raka upsets her in the same way as Jemubhai is upset by Sai’s arrival. The two Desai’s seem to touch the same themes as both write from the Indian experience of ‘immigration and the resultant alienation’. In *Fire on theMountain* the existential overtones are more pronounced whereas *The Inheritance of Loss*, combines globalization, multiculturalism, terrorism, violence, politics and so on. The daughter is exuberant, mother austere yet both capture the predicament of the modern man. Owing to the background their fiction underlines the migrant’s restless transits. Kiran Desai herself said that she owes a profound debt to her mother and the book is hers as much as mine.

 The loss in the title refers to the loss of faith in India felt by the Judge, Biju, Father Booty, Lola, Noni, Gyan and Sai. Bijuwho overstays his tourist visa in the US and becomes an illegal immigrant comes home only to get robbed by the political activists. People like Gyan and Biju inherit only the poverty and the liabilities.

 The GNLF movement adds to Gyan’s confusion. Sai has to inherit the brunt of a broken family and she shares with her grandfather an existence without any anchor and faith to sustain them. Desai has said in interviews that the title “speaks of little failures, passed down from generation to generation, However, one can safely assert that Kiran Desai herself has not only inherited the existential loss but also the rich cultural and literary heritage bequeathed to her by her mother.

 The novel tries to compress too much within its compass. Kiran Desai dwells on the Hindu-Muslim problem, Sikh terrorism, the phenomenon of privy-purse, a plebiscite in Sikkim, China war, the original inhabitants of Kalimpong (Lepchas) and so many other things. Sometimes the heavy dose gets too much for the reader.

 The head judge of the Booker Prize jury, Hermione Lee, left no doubt that it is “the strength of the book’s humanity” which gave it the edge after a long and passionate debate among the judges. John Sutherland, Chairman of Last Year’s Man Booker judges and author of *How to Read a Novel, said:*

Desai’s novel registers the multicultural reverberations of the new millennium with the sensitive instrumentality of fiction, as Jhabvala and Rusdie did in previous eras….. It is a globalized novel for a globalized world.

 Thus we find that Desai foregrounds the idea of home not as a fixed but as in transition and ambivalent location by portraying different migrants relating differently to the concepts of home, homeland and the lands of adoption as per their situations, settlements and attitudes. But in the text through the multiple experiences and situations located in India, Desai has also shown that the diasporic experience is linked not only with the transnational land, across political borders, rather it is more a matter of what Jan Mohammad in his interview with S. X. Goudie calls, “the positionality of the subject” (Goudie 8) during the historico-political clashes of power politics between communities and races. Or as AvtarBrah avers, the “power position” assumed or granted to the subject can be within the national boundaries too, and with whose shifts the categories of diasporas too change. In the parallel scenario created in the text in the post-independent India in Kalimpong in mid 1980s, Desai has revealed how in the wake of the activities of GNLF’s demand for Gorkhaland, the homes of the people belonging to other states of India especially from West Bengal and Bihar, who are considered outsiders here, are being raided and ransacked by the police and GNLF activists. The big orchard belonging to the two Lola goes to complain to the village Pradhan, who is a Gorkha activist, against this act, she is insulted with lewd remarks and after coming back to her home she laments and cries over the decision of her dead husband Jaydeep who had sold his entire property in Calcutta to build a home here “with such false ideas of retirement, sweet peas, and mist, cat and books” where now she does not even have respect and decency. Father Booty, a Swiss man, who has been living in Kalimpong for the past forty-five years, has constructed his home here naming it “Sukhtara Star of Happiness,” has established a dairy and has helped in the development of dairy system in nearby villages, too is ordered to leave immediately for his country, when he is found by the police living illegally without his papers, but who actually never felt the need to apply for papers, as he always bitterly while leaving his cows and buffaloes, his place, his home, and his friends. Even Biju’s father, who is an Indian from Uttar Pradesh and has lived half of his life in Kalimpong, also starts feeling displaced and realizes that “where he had existed in what seemed a sweetness of crabbiness was showing him now that he has been wrong. He wasn’t wanted in Kalimpong and he didn’t belong” (Desai 278) when during the protest chased to be killed. In this atmosphere, Nepalese, who earlier used to feel like diaspora on being side-tracked and treated like subject position. They start looting, hating, ignoring and passing sultry remarks at all the outsiders who had left their homes in the other stated and regions of India to settle here and live a luxurious life at their cost. They now force them to communities shift their stands during the situations of power struggle is shown through the recent joining of Tibetans, Lepcjas and Sikkimese with the Nepalese in this hate wave to be on the safe side, whereas earlier they used to project themselves different from Nepalese considering them inferior.

 Contemporary women’s writing in English has moved away from the confines of domesticity to engage with the historical, political, cultural and economic dimension of the public space. Recent years have witnessed women writers from different regions of the world gaining better visibility in the literary domain. Through her writing practices, women writers attempt to provide deep and meaningful understanding of the problems, conflicts and struggle of their respective societies. A distinctive body of contemporary writing by women is engaged with issues of caste, religion, ethnicity, sexuality, ecology and gendered violence. Her writings go beyond the domestic spheres of ‘health and home’ and they express themselves freely and boldly on a variety of themes. Without adopting feminist postures, she is not holding back in boldly expressing the female’s point of view in their writing

 The impact of gender on postcolonial studies was belated but there is now a growing body of work that seeks to defines post-colonial feminism (s) and to revisit, if not revive, ideas of a transnational or global feminist solidarity. The ongoing key debates with this highly contested fireld focus on a wide range of postcolonial diasporas and postcolonial locations including Africa Asia, the Caribbean, the South Pacific and the Middle East. A panorama of literary texts by contemporary women writers like Jamaica Kincaid, Assia Djebar, Zoe Wicomb, Kiran Desai and Monica Ali deal with issued like interrogating feminisms, representation of ‘the’ ation war, language. Home and belonging, motherhood, sexuality, orality intertextuality and migration.

 With leading literary awards to her vredit, Kiran came to literary attention rather early, With *The Inheritance of Loss*, Kiran Desai, at thirty five, notonly became the youngest ever woman writer to win the prestigious Man Booker Prize for the year 2006, but also achieved a feat which had repeatedly eluded her mother, the renowned writer, Anita Desai.

Thus we see that the text of the novel through many situations, experiences and ambivalent stands of different characters highlights the “tense,” “chaotic,” antagonistic” and “Shifting” locations of the diaspora both in the diaspora both in the lands of the first and third worlds. The subtext of the novel further problematizes and raises more issues for the consideration of the readers not only about the precarious, disgraced and displaced lives and existence, shifting positions and identities of the diasporas but also about the concepts of home, homeland and belongingness in the changing historical-political and existential situations both in home(s) and abroad. Some of these problematic issues are:

1. if “home is a place where we gather grace” as Nissim Ezekiel says in his poemEnderprise” then where are the homes of Lola, noni, Mrs. Sen and of others which they had built in kalimpong and where they are now being disgraced?
2. If violence, arson, and insult leashed by the Gorkhas on the non-Nepalis in their demand for their own homeland seem to Lola and a few other characters in the text as unjustified and fundamentalist activities fit to be condemned in a secular country like India then how fat is the hateful attitude of other people living in Kalimpong towards Nepalis justified, especially that of Lola, who always talked of we “bongs” and they “neps” “all budhoos,” “no brains,”“louts” and untrustworthy, who would kill you for mere fifty rupees? Desai problematizes this issue of the justification of the demand of the Gorkhas for their homeland through the speech made by the GNLF leader who projects them as “brave and loyal soldiers” always deprived of decent living and now of their fundamental rights even in their own independent country and also through Noni’s voice who counters her sister’s notions by arguing with her to consider the appropriateness of the struggle of Nepalese from their point of view also who since long have been displaced and thrown out by one country or the other and who certainly needed their own homeland and the opportunities to lead a dignified life and run their administration in their own language.
3. Is the Nepali youths’ struggle for liberation and possession of their homeland motivated by their patriotic feelings or for making money only by looting the outsiders which disillusions Gyan, a Nepali Math’s tutor and lover of Sai (Jhemubhai Patel’s granddaughter) who confesses to her his desire to leave this place (his proposed homeland) and go with her to Australia, away from history and family liabilities and make there a home, afresh?
4. Is there any relationship between diaspora’s acquiring citizenship of the adopted country and the sense of belongingness with that country, the issues which have been explored at length by May Joseph in the book*Nomadic Identities*: *The performance of citizenship*! If Saeed, who has married a girl from a family of long-haired Vermont hippies for getting the legal status, does it ensure that he would relate to American land by heart and be loyal to it? Though he has made himself at home in America after having made a place for himself among the Americans and the outsiders yet he calls himself first a Muslim then an American and declares that his aim in getting citizenship of America is in fact an act of revenge. Even the family he has got connected to after his marriage for getting hold of the green card gives assurance about him, welcoming him through a letter to the INS but they also clarify to Saeed that for “Any subversion against the U. S. government –they would be happy to help” (Desai 123). On the other hand is the example of Father Booty who is turned out from India on the ground of his illegal stay here, who though never bothered to apply for citizenship in India but still created a real home here for himself and others around, in other words who related to India through heart.
5. If diaspora theorists and writers speak of the displaced, homeless and precarious existence of diasporas in the adopted lands because of their non-adoption by heart by the host country, do diasporas too not go and live there only for material gains and nurture hatred for the natives in their hearts and minds even after acquiring the citizenship of their native land? Though outwardly they pose assimilation and acculturation but inwardly they are full of the feelings of anger and revenge as is shown by Desai through the outwardly extra polite behavior with American customers and nightly confessions of Harish-Harry (the owner of the Gandhi Café) before Biju, who strongly desires to break the necks of these Americans or wishes his son to fulfill his dream by doing so with the sons of Americans.
6. If diaspora existence is termed as ‘belonging nowhere’ existence as diasporas suffer the pangs of in-betweenness then where do the loyalties of diaspora actually lie-to the land they have left or the one where they are earning their livelihood? Norman Tebbit raises this issue by asking two questions: “The cricket test –which side do they cheer for? …Are you still looking back to where you came from or where you are?” (Quoted by Zadie Smith, *White Teeth* 123). Moreover, during the times of crises for the adopted countries, do the diasporas feel concerned for them, or their loyalties always remain basically with their home countries, the question which has been very pertinently raised by Jarnail Singh, a Punjabi writer, in his short story “TOWERS.” Where after the 9/11 attack when immigrants hold America responsible for this attack on World Trade Centre, an American character remarks that these legal immigrants who though call themselves Americans and boast proudly of their green cards and enjoy the rights to live comfortable lives as American citizens but in reality they always remain loyal to their countries of origin (Singh 31). The confessions of Saeed Saeed and Harish – Harry to problematize this issue of diaspora belongingness and loyalty.
7. If “Home is where I began, and where I shall return” signifying roots as Sura P. Rah says (8) and if for Dorrine Kondo home “stands for a safe place, where there is no need to explain oneself to outsiders” (97) then is Biju’s unannounced and empty-handed journey back home going to be welcomed by his father, who himself is passing through a phase of imminent helplessness, and do both of them feel safe there? No doubt, Biju’s heart “throbs” at the thought and sight of his native land in Walter Scott’s words (in his poem “The Native Land”) but does Biju’s unbecoming treatment by his own countrymen who rob his naked which makes him reflect over the foolishness of his decision to come back to his home and homeland whose imaginary idea images he had been constructing in his memories, not make the readers side with his reflections?
8. The questions whether thrice-displaced Biju should go back to America or he will have to go back as his twice-displaced father would neither desire nor would he be able to set a new home for him here in the prevailing scenario or they would have to return to their ancestral village land in UP, their original homeland whose peaceful and idyllic locale they used to reconstruct and miss together in Kalimpong, to start their life of struggle afresh because of abject poverty, have been left open-ended by the novelist. Will Biju’s compulsion to go back not make him pass through the same degrading process of humiliation and disgraceful existence in foreign lands is also a question mark left before the readers to ponder over.

To sum up, it can be said that by portraying the craze and compulsions of diasporic journey across the nations and from one region to another within the nation itself which entails various travails associated with it, Desai has shown her characters leading the lives of dislocation-physical, psychological, emotional, ancestral and political-both in the alien land and homeland and has also problematized the issues about home, homeland, diaspora and belongingness by treating these from multiple angles.