Chapter V

Conclusion.
CONCLUSION

The Concept of identity among the writers of diaspora has undergone a radical change in the last few decades. The writers located away from their motherland are having the advantage of the peripheral stand point to look towards their centre. In case of the Indian writing in English, a major segment is dominated by those who are benefited of the aforesaid vantage ground. The writers like Amitav Ghosh, Shashi Tharoor, Ashis Gupta, Amit Chaudhari, Salman Rushdie, V. S. Naipaul, Uma Parmeswaran, Bharati Mukherjee, Jhumpa Lahiri among others are drawing a lot from their experiences and memories of India. What matters to them are their vision and the way of perception, both unique in themselves because of the touch of these writer with more than one culture.

V. S. Naipaul continues to record his vision of our times in spite of unsparing criticism from readers and scholars. His works continue to be totally committed to his vision of the world. His contacts with three different countries enable him to perceive the dilemma of Indian immigrants in more comprehensive way. Moreover he is a writer who can go back to himself and acknowledge a fault or change of vision and a progress in his understanding of his world as and when such a change takes place. In the preceding chapters an attempt has been made to trace this progression in relation to his engagement with India.
Naipaul’s writings are inextricably merged with his personal experience and no study on him can be conducted without taking into account the formative forces behind his literary talent. One such major force was the Hindu-India of the Caribbean Island in which he was born and brought up. His grandmother’s house provided the first link with his Hindu self and with the India of his ancestors. Naipaul grew up with a highly eulogized idea of India. Although he did not understand much about the Hindu rules and rituals of his grandmother’s house, there was always something sacred in the very idea of India. As he grew up, he observed a chasm between the two worlds that he inhabited. One was the expatriate world of Trinidad and the other was the old Hindu India. At the beginning of his career, Naipaul attempted to block out his experience of his own society. However he realized that it was out of his experience that his writings would evolve and so he returned to draw on his experiences. The same pattern emerged in his engagement with India in his three travelogues on the country. Naipaul’s writings, specially his writings on India play a major role in creating a broader understanding of his conception of his own identity as well as his vision of the world. Thus he is to be read and understood in his unique position as a Trinidadian born British writer of Indian Origin.

On the other hand, Mukherjee has been living on the North American continent since 1962. And it is obvious for her to consider herself a naturalized American. But this realization came to her only after the torturous bearings of rabid racial
discriminations for nearly fourteen years of her stay in Canada. Her case is an example of that community of migrants who have voluntarily left behind their motherland but found themselves unstable and alienated because of the marginalization imposed on them by the dominant native community. Her writings during her stay in Canada are mirror to her plights and disturbed mentality as an outcaste migrant, an outcaste member of a minority community. It was only after her movement to the United States, the more tolerant country, that Mukherjee found the peace of mind. Her case is an example of that kind of immigrant community who instead of surrendering to the circumstances, keep moving forward with the spirit of a warrior, and ultimately emerging as a survivor.

The writings of Bharati Mukherjee present an evolving vision of her own identity. In her novels she has made a concentrated effort to conceptualize the image of the immigrants, who assert their claim to an American identity struggling heroically to reinstate themselves successfully in a new cultural landscape. In this new land they strive to find a niche and give themselves a second chance to build their lives. Mukherjee saw in immigration an opportunity to redefine herself as an artist in an immigrant tradition, and not as an aloof and alienated expatriate writer, concerned only with the subversive potential of life on the margin.

It can be noticed that the two writers under consideration namely V. S. Naipaul and Bharati Mukherjee represent two different, almost contrasting, approaches to the problems of
immigration and expatriation. While Naipaul, although with a great deal of dillydallying and questioning, appears to be returning to the roots in a remote but discernible manner, Bharati Mukherjee appears to be more inclined to adapt to the cultural environment of the country of migration. Thus if *A House for Mr. Biswas* is a symbolic representation of Naipaul’s journey *Jasmine* appears to be that for Bharati Mukherjee. The two novelists appear to be offering a case study of similarities as well as differences.

In spite of what appear to be the provisional solutions that the novelists have arrived at the essential problems of identity continue to be the same, mainly because, the issues that are talked by these writers have a universal relevance and applicability.

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