Chapter I
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1.1. Introduction

Human migration is the movement by people from one place to another with the intention to settle in the new location. Migration may be voluntary migration within one's region, country, or beyond. It may be involuntary migration like the slave trade, trafficking in human beings and ethnic cleansing etc. Historically, migration of human populations begins with the movement of *Homo erectus* out of Africa across Eurasia about a million years ago. Early humans migrated due to many factors such as changing climate, and inadequate food and water supply. The history of human existence on the earth narrates that people lived as ‘nomad’-a member of a community that moves with its animals from place to place (“Nomad.” Oxford). During the early period of the agrarian economy, they had to live in the vicinity of rivers. The great
ancient civilizations, like the Indus, the Egypt, and the Chinese etc. grew near the banks of the rivers. Later on people started engaging in other economic activities too. In the beginning they lived in a group having common vocation, religion, race, ethnicity, culture, language etc. For industrial progress migration from one place to another became inevitable. Initially, it was temporary migration which gradually became permanent. Here, migration means movement of people to a new area or country in order to find work or better living conditions. The person who moves in such a way is known as migrant. People who migrate into a territory are called immigrants, while at the departure point they are called emigrants (“Human migration.”Wikipedia). The increased economic activities increased competition which led to struggle for power. The history says that the Aryans also migrated from the Middle Asia. The Aryans swept over the Himalayas to the Indian sub-continent and conquered the aboriginal people. They initiated a caste system to preserve their status and their racial identity (History of India).

The attachment to the homeland, problems of voluntary or forced migration and thereafter, attempts for adaptation and assimilation are as old as existence of human being on the earth. Homeland is a person’s or a people’s native land. The settled land or the hostland is the place where the migrated people reside permanently. When the Biblical characters Adam, Eve and Satan were expelled from the paradise, they might have felt the same what an immigrant faces in a foreign land. The exile of Lord Rama and Sita in the Ramayana, and the banishment of the Pandavas in the Mahabharata created lots of problems of adjustment on the alien land. In the modern era, the process of globalization boosts up the human migration. The mobility of capital and the inevitable expansion of markets have denationalized national economies and territories, as well as decentred sovereignty. As Manik et.al quote from the “People on the Move: Lessons from International Migration Policies” published by the Centre for Development Enterprise, “the globalization and inevitable expansion of ‘markets, transportation, communication, capital and skills have challenged the geographic hegemony of national governments’ and their borders” (15). Globalization transcends territory, location, distance, and borders, and has been accompanied by rapid migration of people across borders and has raised questions about identity, citizenship and nationality. Meera Bharwani mentions the growth of immigration as reported on June 13, 2011, in the Times of India:
There has been a rise of 42% increase in migrant population across the world in the last decade. This shows the extent to which the trend of migration is growing. This growth is only escalating faster with time. According to the Geneva-based World Organization for Migration, the total population of migrants in the world rose from 15 crore in 2000 to 21.40 crore in 2011. Such an increase gives rise to various issues. Migrants face innumerable challenges because they are not natives in the country of their residence. Factors like family identity and individual identity assume importance in such a situation. (3)

The movement of people across national borders, referred to as international migration, is viewed as “global challenge for the 21st century” (Martin 3). As emphasized by Croucher, migration “is a complex social, political and economic issue that poses numerous policy challenges for even the most democratic states” (Sahoo 1). Borders are largely beyond control and little can be done to really cut down on immigration. The movement of millions across borders is often associated with the emergence of ethnic minority communities. Today, the internet, affordable airfare and comparatively cheap overseas communication facilities have helped to maintain strong relationship with the homeland for most of the people who live outside their country of origin. The study of issues related to human migration through the medium of literature is interesting and opens new vista in the field of research.

1.2. Problem to be investigated

The research problem is “Diaspora in a Novel of the Selected South Asian Women Novelists: A Critical Study”. Migration from homeland leads to several issues of settlement and identity. The researcher has attempted to investigate various issues of diaspora as reflected in the literature, here in the novels. In the research, there are six novelists from South Asian countries viz., India, Pakistan, Bangladesh, Bhutan, Nepal and Sri Lanka. All the selected novelists are women. A selected novel of each of the six novelists is studied to examine diaspora.

In the post-colonial world, with liberalization policy of the developed countries, large number of people get visa and migrate from the developing countries, to the
developed countries. South Asian literature in English, particularly, writings of South Asian diaspora, has become one of the important tools to know about the society of these developing countries vis-à-vis that of the developed countries and to study the problems of immigrants. The immigrants’ journey from home to house is a journey from one’s own land to an alien or no new land. The research originates the study of different societies, their customs, religions, and rituals etc. within South Asia and of the countries where the characters migrate in the novels. The researcher has explored various issues related to identity, memory and representation of memory, adjustment in alien land, religion, culture, society, gender, and polity of the homeland and hostland of the immigrants in the contemporary era through the study of different characters under different situations in the selected novels. The researcher has investigated diaspora in the selected novels of the novelists of South Asia, viz., India, Pakistan, Bangladesh, Nepal, Bhutan and Sri Lanka.

1.3. **Definition of the terms**

A brief idea about some of the terms used in the research is given as under.

**I. Literature**

The research is about the issues of diaspora as reflected in literature; here it is in the novels. R.J Rees defines the term “Literature” as, “a permanent expression in words of some thought or feeling or idea about life and the world” (9). Literature is one of the best mediums to get knowledge of the issues of the immigrants. The feelings of the immigrants and the problems of settlement have become of prime importance and literature reflects the same. Hence, to study about various nations and their culture through literature has become extremely interesting and important.

**II. Novel**

A novel is the most widely read of all forms of literature now. The shorter Oxford Dictionary defines novel as “a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity” (Rees 106). The researcher has selected a common literary genre viz., novel and all the novels have been written during the last two decades.
III. Diaspora

Etymologically, the term “Diaspora” is derived from the Greek word Diasperein-“to scatter about, disperse”, Dia means “about, across” and Speirein means “to scatter” (“Diaspora.” Wiktionary). The term diaspora is based on the Greek terms “sperio”= to sow, and preposition “dia”= over. The Greeks understood the term to mean migration and colonization. As A.K.Sahoo and Brij Maharaj write, “In Hebrew, the term is ‘gault’ which initially referred to the settling of scattered colonies of Jews outside Palestine after the Babylonian exile and has assumed a more general connotation of people settled away from their ancestral homelands” (28).

The Oxford Dictionary defines the term diaspora as- “dispersion of the Jews” (“Diaspora,” Entry 1 Oxford). According to the Webster’s New Collegiate Dictionary, the term is used for the settling of scattered colonies of the Jews outside Palestine after the Babylonian exile (“Diaspora,” Entry 1 Webster). But, today the term is widely used for the movement i.e. migration or scattering of people away from an established or ancestral homeland. The Cambridge Advanced Learner’s Online Dictionary defines diaspora as: “the spreading of people from one original country to other countries”, whereas the diaspora group means: “the Jews living in different parts of the world outside Israel, or the various places outside Israel in which they live” (“Diaspora.” Cambridge).

Originally associated with the dispersal of the Jewish people in sixth century BC, the word has over the years acquired a more expanded meaning beyond the original connotations of violence, catastrophe, alienation, loss, exile and return. Ordinary usage of the word today would include reference to a common ancestral homeland, voluntary or involuntary migration, and a sense of separateness and marginality in the country of residence. Diaspora is the term often used to describe practically any population which is considered ‘deterritorialized’ or ‘transnational’- that is, which has originated in a land other than which it currently resides, and whose social, economic and political networks cross the borders of nation-states or, indeed span the globe. In referring to modern diasporas, Sheffer has proposed a simple definition: “Modern Diasporas are ethnic groups of migrant origins residing and acting in host countries but maintaining strong sentimental and material links with their country of origin- their homelands” (3). The term ‘Diaspora’ refers to the movement of any population sharing common ethnic
identity that were either forced to leave from the nomadic culture or may be voluntary
migration for better prospects and ultimately settling in a new geographic location. Within a variety of academic disciplines, recent writing on the subject conveys at least three discernible meanings of the concept ‘Diaspora’ viz., as social form, as type of consciousness, and as mode of cultural production. According to A.K.Sahoo and Brij Maharaj, “A migration can be defined as ‘Diaspora’ if four conditions are met: firstly, an ethnic consciousness; secondly, an active associative life; thirdly, contacts with the land of origin in various forms, real or imaginary; and fourthly, there should be relations with other groups of the same ethnic origin spread over the world” (5). The diaspora as a social form is an identified group characterized by their relationship despite dispersal.

Diaspora in the modern world may have different contexts. Expatriation works both as a physical displacement as well as a socio-cultural and psychosomatic identity questions. Vijay Mishra refers to two kinds of diaspora, “The old diaspora comprising of slave and indentured labourers, the product of ‘classic capitalism’ and the new diaspora made up of economic migrants and refugees, product of ‘late capitalism’” (26). While the old diaspora have broken contact with the homeland but have kept it alive imaginatively through memory and exclusion, the new Diaspora is economically more secure and has easy access to the homeland. Mishra further says that the new diaspora is characterized by greater mobility and a tendency to see one’s exile as negotiable, semi-permanent or even mere temporary. The concepts of migration, transnationalism, ethnicity, identity, religion, politics, citizenship, gender, sexuality, hybridity etc., fall into the domain of diaspora studies.

**IV. Displacement**

Displacement is a key term in post colonial theory which applies to all migrant situations. “Displacement” - is the situation in which people are forced to leave the place where they normally live. (“Displacement.” Cambridge). It refers both to physical displacement and a sense of being socially or culturally “out of place”. Homeland, ancestral land or the native land is the land of origin of the immigrant, generally from where one’s ancestors belong. Hostland or adopted land or the foreign land is the place where one migrates.
V. Alienation

Alien means coming from a different country, race, or group. “Alienation”- is the feeling that one has no connection with the people around him/her (“Alienation.” Cambridge). It is a concept that describes a tendency in which subjects become separate from one another, from determining their own needs, and from the means to bridge these divisions. Alienated consciousness is a confluence of these types of separation within the subject. Not only is alienation a concept used to describe the cultural consequence of exclusion, it is also used to counter their effects and its normalcy. Many theorists see educational institutions and radical political and social movements as ways to reduce or eliminate alienation.

VI. Colonialism

Colonialism is an economic, political and cultural process in which nations or dominant groups invade, reorganize, and assimilate entire regions or countries. Colonialism is distinct from imperialism, which is a form of political control that can be exercised at a distance or indirectly, e.g. US “Cultural imperialism” points to the potential impact of US films, television programs, novels, etc. in countries around the world. By contrast, colonialism requires the incursive nation to settle within the colonized space and exert control over its people and resources through cultural means and through physical force e.g. military.

Kirpal opines that basically there are three theories of colonization viz., the economic theory, the moral theory and the epistemological theory. The economic theory holds that colonization was inspired by the necessity “to provide human and material resources and the outlets for goods, investment capital and surplus population provided by empire”(14). The second theory is the “moral” theory that justifies colonialism and European hegemony over Asia and Africa. The third theory is the epistemological theory, political colonization proposed by Mahatma Gandhi according to which one society controls the political destines of another society. This leads to and is sustained by a cultural or epistemological colonialism accomplished mainly through the imposition of colonial, social, political, legal, and educational systems.
VII. Ethnicity

“Ethnic” means connected with or belonging to a nation, race or tribe that shares a cultural tradition (“Ethnic,” Entry 1 Oxford). Ethnicity is a broad social category which describes complex religious, cultural, and national characteristics which generate ideas of belonging to a specific social group often, though not always, located in a defined geographical space.

VIII. Gender

Conceptually distinct from the genetically determined category of “Sex”, gender names the complex ways in which sexual difference is lived out socially, politically, and culturally. The concept of gender draws attention to the social and historical production of the norms, codes of conduct, “natural” forms of behaviour, and defined social roles; for e.g. woman as care giver, man as wage earner; that cultures assign to different members of society and seek to naturalize through appeals to their biological origins and necessity. Gender theorists have made fundamental contributions to our understanding of the ways in which the production and management of difference has limited the range of individual identities and produced significant social and political injustice.

IX. Orientalism

Orientalism is a discipline and theory produced within a range of western institutions, i.e. diplomatic practices, academic disciplines, art museums, periodicals, and narrative forms, which serves to construct pernicious myths about Near and Middle East cultures. Among these myths or fantasies is the image of the oriental as lacking subjectivity and as deviously fanatical. The older stereotypes of the orient developed in the eighteenth and nineteenth centuries and famously detailed by Edward Said in Orientalism have returned with great force in the general views adopted since 9/11 about the beliefs and practices of Middle Easterners.

X. Race

This concept is used to categorize biological, genetic and physical characteristics in order to “type” cultural or ethnic groups. Although imagined as a scientific, descriptive tool, race has been used to relate biology to supposed social and cultural traits possessed by groups, e.g. intelligence, often with the aim of establishing hierarchies and justifying
stereotypes. Race is not a pre-existing category representative of any reality in identity, but rather an indelible myth used to serve social and political purposes. Race has inevitably led to the practices and attitudes of racism. While race is thought to be determined by physiological or genetic traits, ethnicity is usually imagined to be a more flexible type of affiliation. Both race and ethnicity have formed the basis of discrimination and stereotyping by majorities against minorities.

**XI. Three Worlds**

This geopolitical division was first named by French journalist Alfred Sauvy in 1952. With the onset of the Cold War, an ideological and territorial conflict between the United States and USSR created cultural and political divisions across the globe. The First World was identified as the dominant capitalist regions allied with the United States (such as Great Britain and France), while the Second World countries were allied directly with the USSR (such as Cuba and Yugoslavia), the Third World was associated with former colonies. The non-alignment movement arranged after the Bandung conference in 1955 sought to mobilize Third World countries against respective hegemonies of the other two worlds. As Szeman and Kaposy mentions, “Since the end of the Cold War in 1989 these terms have been used to identify relative levels of economic development and political progress as viewed from the West” (536-37).

**XII. Some other commonly used terms in the research**

“Culture” means the way of life, especially the general customs and beliefs, of a particular group of people at a particular time (“Culture.” Cambridge). As per the Oxford Advanced Learner’s Dictionary concepts of some other terms used in the research are as under. Nostalgia is “a feeling of sadness mixed with pleasure and affection when one thinks of happy times in the past” (“Nostalgia.” Oxford). Identity is “the characteristics, feelings or beliefs that distinguish people from others- a sense of national/cultural/personal/group identity” (“Identity,” Oxford Entry 2). Assimilate means “to become or allow to become a part of a group, country, society, etc., rather than remaining in a separate group” (“Assimilate,” Entry 2 Oxford). Transnational means involving several countries.
1.4. South Asia

South Asia comprises the countries of Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka. South Asia is home to over one fifth of the world's population; making it the most densely populated geographical region in the world. South Asia is a descriptive category that refers to a geopolitical region that includes the countries of the Indian subcontinent. The terms "Indian subcontinent" and "South Asia" are used interchangeably. It generally comprises the countries of India, Pakistan, and Bangladesh, prior to 1947; the three nations were historically combined and constituted British India. It also includes Nepal, Bhutan, and the island country of Sri Lanka and may also include Afghanistan and the island country of Maldives. In the post-colonial world, with liberalization policy of the developed countries, large number of people get visa and migrate from the developing countries, especially, of South Asia, to the developed countries. The term “South Asian” encompasses distinctly different categories of people who trace their origins either directly to the Indian subcontinent (India, Pakistan, Sri Lanka, Bangladesh), or else indirectly through their ancestors who migrated to East and South Africa, Fiji, East and South East Asia, the Caribbean and elsewhere. South Asia is sometimes termed under the general word “Third world”-term that both signifies and blurs the functioning of an economic, political, and imaginary geography able to unite vast and vastly differentiated areas of the world into a single ‘underdeveloped’ terrain.

1.5. Writers of South Asian diaspora

South Asian Literature refers to the literary works of writers from the Indian subcontinent and its diaspora. Countries to which the writers of South Asian literature are linked include India, Pakistan, Bangladesh, Sri Lanka and Nepal and works of writers from Bhutan, Myanmar, Tibet, and the Maldives are also included. South Asian literature is written in English as well as the many national and regional languages of the region. The writers of South Asian diaspora have written in other languages also like Ajaib Kamal, Mazhar Tirmazi, Rupinderpal Singh Dhillon Kuljeet Kaur Ghazal, Sadhu
Binning and Ajmer Rode, Harjeet Singh Atwal, Surjit Kalsi and Shivcharan Jaggi Kussa in Punjabi; Sujata Bhatt and Balvant Jani in Gujarati; and Muniruddin Ahmed in Urdu.

South Asian literature in English, particularly, writings of South Asian diaspora, has become one of the important tools to know about the society of these developing countries vis-à-vis that of the developed countries and to study the problems of immigrants. The study of different societies, their custom, religion, and rituals etc. within South Asia and of the countries where the characters migrate in the works of authors reveals various issues of diaspora. Writers of South Asian diaspora like V.S. Naipaul, Salman Rushdie, Bapsi Sidhwa, Bharati Mukherjee, Rohinton Mistry, Anita Desai, M.G. Vasanji, Kiran Desai, Jhumpa Lahiri, Monika Ali, Hanif Kureshi, Chandani Lokuge etc. have contributed a lot to South Asian writing in English in different genres like fiction, short story, poems etc. Many of them are expatriate writers and their own experiences form the background in some of their novels. South Asian diasporic literature provides the glimpses of a homeland; a place from where the displacement occurs. Further it also provides narratives of harsh journeys undertaken for various reasons. Many writers from South Asian countries have won various literary awards viz., Man Booker Prize, Pulitzer Prize, Commonwealth prize etc. Jhumpa Lahiri won Pulitzer Prize for her novel *Interpreter of Maladies*. V.S. Naipaul is a Nobel Laureate. Arvind Adiga, Kiran Desai, Arundhati Roy, Tahmima Anan, Mahmud Rahman, Hanif Kureishi are a few among the literary genius from South Asia who have been awarded.

The women writers of South Asian diaspora have contributed a lot for giving voice to the issues of immigrants as well as the issues of subaltern. Yasmine Gooneratne, Chandani Lokuge and Punyakante Wijenaike from Sri Lanka; Manjushree Thapa from Nepal; Bapsi Sidhwa, Roopa Farooki and Kamila Shamsie from Pakistan; Kunzeng Choden from Bhutan; Bharati Mukherjee, Anita Desai, Kiran Desai, Chitra Benarjee Divakaruni, Anita Rau Badami, Jhumpa Lahiri etc. from India; and Monika Ali from Bangladesh are some of the well known women novelists of South Asian diaspora who discussed various issues of diaspora in their novels.
1.6. Diasporic Consciousness

Diaspora consciousness is a particular kind of awareness said to be generated among contemporary transnational communities. It is marked by a dual or paradoxical nature. Diaspora is not merely a scattering or dispersion but an experience made up of collective and multiple journeys; an experience determined by who travels, where, how and under what circumstances. Homelands, and even the land of adoption, appear between the imaginary and the real. The ‘present’ the ‘here and now’ is not singular but shaped by the dynamics of social life. Loneliness, isolation and ghettoization go hand in hand with success, affluence and recognition. Self is constituted through the multiple pasts, co-existing in the present. The condition of separation, the state of schizophrenia and friction, provide a background for a sense of identity. Self, the deeper core, is constituted through cognitive process- reflection, memory, education and others. Self is affected by and affects identity, which is the external layer related to colour, race, class, society, status and nationality.

When immigrants do not assimilate or integrate, but adopt only few aspects of culture of host society they develop double identity and their culture becomes ‘Sandwich Culture’. The society where people with different social and cultural background do not mix with each other, such society is called ‘Plural Society’. Immigrants are called ‘Sojourners’ if they do not mix in the host society and maintain their separate identity. In diaspora societies, caste identities get blurred and national identities take over. Diaspora belongs to everywhere and nowhere at the same time, just like an “Unanchored Soul”.

Today, diaspora society has come to mean any sizeable community of a particular nation or region living outside its own country and sharing some common bonds that give them an ethnic identity and consequent bonding. However, what constitutes ethnic identity is fluid and changes over time. It means different things to different people at different points of time, place and circumstances. First generation migrants are those who, as adults, themselves made the move from one country to another. Second generation migrants are the children of migrants, who were either very young at the time of migration or were born in the country of arrival. The perspectives across the generations can differ enormously. If the “third generation migrants” are still culturally distinct, they may be considered as an established ethnic minority.
For, the first generation ethnic identity means strong feelings about the country of their origin. From the second generation onward ties with the homeland get gradually replaced by those with the adopted country because the latter does not remain ‘adopted’, it becomes their own country; yet not fully. Cultural differences remain with the host country but grow from the home country. However, a distinction can be made between immigrant culture and ethnic identity. A group of immigrants from a particular country are not a monolithic block and impacted both by the cultural variations among themselves and by the culture of the adopted country. Certain elements constitute markers of identity- food, clothes, language retention, religion, music, dance, myths, legends, customs of individual community, rites of passage etc. These are retained, discarded or adopted differently at different times and places but a feeling of oneness, a tug of the roots persists even after several years and sometimes centuries. Regarding the immigrants’ feelings, Salman Rushdie says:

Exiles or emigrants or expatriates are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do in the knowledge- which gives rise to profound uncertainties –that our physical alienation from India almost inevitably means that we will not be capable of retaining precisely the thing that was lost. (Mishra 1)

Movement or dislocation is the other element in the diasporic experience. Intellectualization of homelessness is the reality of diasporic experience. There is a feeling of dislocation in diasporic texts. The immigrants’ experience is like a bride, who after marriage, despite of having two homes, remains homeless or the outsider both at the home of her father and her husband and struggles to assimilate. Kapil Kapoor writes about diasporic experience thus:

Unlike in drama, in life, there is no replay. It is the poetics of recall, memory, smrti- a poetics of sorrow. It is a great literature of recall. Most dominantly, memory is the cognitive mechanism that operates. Secondly, there is the theme of return, whether it is a mental return or a physical return. Thirdly, the experience of strangeness, is an inability to understand or accept the cultural customs and modes. Fourth, is the desire to integrate.
Fifth, is the sense of transience that someday this will happen, and sixth, it is the search for permanence. And finally comes the absence of belonging, and embedding and/or code mixing...the seven elements which are used to investigate or recognize the consciousness, diasporic consciousness: memory, return, strangeness, desire to integrate, transience, desire for permanence, a sense of belonging and embedding. (Kapoor 39)

Kapoor further opines that the diasporic writing is an industry. There are some writers in whose writing we find the experience is enunciatory, renunciatory and denunciatory. The diasporic experience is the case of separation; it is a case of sorrow. In the diasporic condition the dominant *Rasa* is *Karuna*.

The diaspora experience is the experience of individual who undergoes separation. Literature does not deal with economic, political diaspora but it deals with the specific individual and specific time and specific situation. The writers of diaspora differ according to their depiction of attitude of immigrants in their works. The exile writers are those who have nostalgia for the home country and whose attitude to the host country is negative. The double diaspora writers have a dispersed, constructed nostalgia. One time diaspora writers have a negative stand and nostalgia. Perfect immigrant writers are those who are transforming themselves. Although creative writing is not anyway just an extension of political theory, immigrant–authors, with their focus on homeland, primarily deal with the friction caused by disparate cultures. The cultural borders perceived by most diaspora writers are quite understandably, drawn along national lines.

1.7. **Review of Literature**

The review of related literature helps to avoid duplication on the one hand and suggests areas of further study on the other hand. Survey of related literature implies locating, teaching and evaluating reports of research and as well as reports of casual observation and opinions that are related to research projects. It promotes greater understanding of the problem and its critical aspects. Review of the related literature is an important part of research report. All completed research projects become the part of accumulated knowledge in the field and contributes to further study in the field. Review of related literature helps to know the different methods adopted and techniques selected
by researchers for similar kind of projects. It is an indispensable step for a research as it gives a deep insight and understanding of the status of the problem. The researcher has gone through volumes and journals of different universities. The researcher also met experts to collect the useful material for the present study.

The research work has been conducted by research scholars on South Asian diaspora studies, expatriate studies as well as under the study of Indian literature in English. The literature review of articles, books, Ph.D. theses etc. carried out by the researcher are as under.

A. Articles

I. Ahmed Zia. “Pakistani Feminist Fiction and the Empowerment of Women.”

In the article Ahmed writes about representation of women in fiction and particularly in Pakistani feminist fiction. He says, “In the portrayal of society, the representation of women emerges as the most significant aspect for the writers of English fiction as a part of feminism. Feminism is basically a movement that demands equal rights for women. It aims to identify women as creative and equal contributors of values” (90).

Ahmed says that postcolonial fiction mostly portrays the injustice, oppression, and the exploitation by the colonizers. Pakistani writers viz., Bapsi Sidhwa, Mumtaz Shahnwaz, Mohsin Hamid, Zulfikar Ghose, Talat Abbasi, Qaisra Shahraz and Nadeem Aslam have portrayed the lives of Pakistani women under the imposing role of religious, social, and economic parameters. Women in Pakistani fiction have been shown constantly developing and changing. The woman character evolves gradually through a process of psychological development from a suffering, weeping, and subaltern woman to a confident and independent woman. These Pakistani fiction writers have become a resource to guide other Pakistani feminist movements, much like that which has passed in Western fiction and criticism. Feminist voices were first raised in Western fiction, which later on paved the way for emancipation and empowerment of women in general. Ahmed mentions that the Pakistani fiction writers have also set a base and pace for feminism in this region of the world.

In the article Bala Suman writes about the change in the life of Feroza, a sixteen year old girl from Pakistan after her migration to the USA as a student. He quotes the interview of Bapsi Sidhwa with Naila Hussain in which Sidhwa says:

The book deals with the subject of the ‘culture shock’ young people from the subcontinent have to contend with when they choose to study abroad. It also delineates the clashes the divergent cultures generate between the families ‘back home’ and their transformed and transgressing progeny bravely groping their way in the New World. (73)

Suman comments on the transformation of an orthodox Parsee girl from Lahore to a modern Americanized girl. The novel narrates the immigrant’s sensitivity on arriving at an alien land. Sidhwa uses the differences in the US and Pakistani cultures to highlight Feroza’s development. Feroza’s assimilation in the foreign culture requires much struggle but at last she prefers to stay in the US and enjoy the freedom. Suman has discussed about the thematic concern of the novel.

III. Bharucha, Nilufer E. “Why all this Parsiness? An Assertion of Ethno-Religious Identity in Recent Novels Written by Parsis.”

In this article, Bharucha points out the issue of identity of Parsis in the novels written by Parsi authors. Those Parsis who have gone to the West Europe and Northern America also face problems of identity. In the land of the White races, they hold no unique position and are lumped together with the Brown races –the Asians. This is an identity they have not considered and so there is a delay in their assimilation into the new expatriate context.

In her latest novel, An American Brat, Sidhwa, through the Jungelwala family, explores the conflict between Parsipanu and the Pakistani identity on the one hand and lure of the Western world on the other. In this novel, the Parsi girl, Feroza Ginwala, is packed off to a university in the USA to prevent her further contamination by what her family sees as regressive Islamic fundamentalism. Thus at the beginning of the text, Parsiness is perceived to be closer to Western values than to those prevalent in Pakistan. However, once in America, Feroza turns more Western and sexually liberated than her family would like her to be. So the wheels are set in motion now to rescue her from the
libidinous West. There are some comic situations in the novel but at the core, there is an underlying dilemma of the Parsis, at home neither in the East nor the West. Bharucha concludes that the Parsis, who were forced to exile from Iran, face the problem of identity and self-image whether they are in India or in the West. As they have close contacts with the colonizers, they feel alienation from post-colonial India at the same time face difficulties in adjusting to self-imposed exiles in the West.


Gaurav Desai writes about postcolonial studies, third world studies and area studies. He mentions about the plenary address by Said at the African Literature Associations meeting in East Lansing, Michigan. Said laid out some institutional as well as ideological challenges viz., the importance of reading non-western texts with a particular sensitivity to their historical and cultural particularities and the importance of teaching and supporting minority writers from the non-western world so that they continue to be published and the importance of being alert to the fact that the U.S. is “a society that educates its members for empire”. Said insisted on the importance of opening the canon to non-western literatures, he did not turn his back on the western literary canon he had inherited from his teachers. The core premise of post-colonial theory is that it is immoral for a scholar to put his knowledge of foreign language and cultures at the service of American power.

Saidian says, “Every human being is held by a society, no matter how free and open the society, no matter how bohemian the individual. In any case, the intellectual is supposed to be heard from, and in practice ought to be stirring up debate and if possible, controversy. But the alternatives are not total quiescence or total rebelliousness” (96-97). Gaurav Desai emphasized on Said’s views about interpreting non-western texts with a particular sensitivity to their historical and cultural particularities.

V. Dorota, Kolodziejczyk. “Parekh, Bhikhu.Rethinking Multiculturalism: Cultural Diversity and Political Theory.”

Dorota reviews Bhikhu Parekh's Rethinking Multiculturalism: Cultural Diversity and Political Theory which examines multiculturalism both as political theory and as a framework for political practice. Parekh's account of multiculturalism is located on the highly debatable ground within liberalism and it is presented from such perspectives as
post-Marxism, postcolonialism, race theory and feminism, and from a wide range of disciplines: philosophy, political theory, cultural studies, cultural anthropology, and pedagogy. Multiculturalism is about the proper terms of relationship between different cultural communities.

*Rethinking Multiculturalism* is organized into three sections: the historical, theoretical, and practical. The historical section of the book opens with a chapter on moral monism, in which Parekh traces the development of the monist tradition from rationalist monism of the Greek philosophy (Plato, Aristotle), through theological monism of Christianity (Augustine, Aquinas), to a regulative monism of classical liberalism (Locke, J.S. Mills). Parekh surveys the forms of pluralism that were developed in response to liberal monism. Parekh looks at three contemporary liberal philosophers: Rawls (*A Theory of Justice*, 1971), Raz (*The Morality of Freedom*, 1986), and Kymlicka (*Liberal Theory of Minority Rights*, 1995), who, stressing different liberal principles, respond to the phenomenon of cultural diversity and foster possible ways of handling it on the level of the state, social structures, and moral grounds.

The state creates a space for collective civic action and identity, as well as for personal autonomy. Citizenship is by definition a content-empty category, placing the value of an individual above any specific identities: ethnic, religious, or other communal ones. Parekh in fact advocates a difficult yet necessary move to disassociate the state from the nation as an underlying assumption of the state's content. Parekh concludes with a statement that no cultural recognition will be successful without a 'just share of economic and political power' (343). Parekh's book leaves behind a number of very interesting and urgent problems connected with the diasporization of culture, dispersal of culturally defined communities, increasing evasiveness of difference, and, finally, with culture's hybrid and protean nature. Dorota has revies parekh’s views on multiculturalism.

VI. Dwivedi, O.P. “‘Black Skin/White Masks.’ Issues of Mimicry and Hybridity in Postcolonial Discourse.”

In this article Dwivedi focuses on the issues of mimicry and hybridity in postcolonial literature. Dwivedi quotes from Derek Walcott’s poem *A Far Cry From Africa* regarding the hybridity.
I who am poisoned with the blood of both,
Where shall I turn, divided to the vein?
I who have cursed
The drunken officer of British rule, how choose
Between this Africa and the English tongue I love?
Betray them both or give what they give? (65)

These lines highlight the dilemma of Derek Walcott, a Caribbean poet, who is a hybrid product of a once colonized society. He is trapped in his roots i.e. Caribbean identity and his unrestrained love for the English tongue which he has acquired from learning. The poem demonstrates constructions of hybridization in postcolonial discourse.

Dwivedi mentions an interview with Rohinton Mistry wherein Mistry says that before going to Canada he had read books and listened to music that came from the West, but actually living in the West made it clear to him that he was imitating something that was not his, that made no sense in terms of his own life, his own reality. Rohinton Mistry warns that the imitation may be dangerous for those who imitate without understanding its resultant dangers. One should mimic only the best things in other cultures and leave the rest. Dwivedi writes that in the postcolonial context, hybridity refers to the absorption or imitation of European’s cultures and style of living by the inhabitants of once colonized countries. Hybridity has become a polemical issue in literature produced from postcolonial countries. Hybridity marks our daily life whether it comes to dressing sense or passively absorbing a new voice of a foreign country. Dwivedi gives example that how the Novel *Harry Potter* has been imitated into *Hari Puttar*. Dwivedi mentions an interesting outcome of mimicry and hybridity in postcolonial India. Mimicry has changed the language of Indian love messages and proposal from *Pyar* and *mohabbat* to *I love you*. Mimicry has hybridized the thought-process of the inhabitants of the postcolonial nations to such an extent that they are even practising it unconsciously. Mimicry and hybridity are proving to be important issues in this postcolonial world. This is an era of globalization and in order to survive, one needs to have better adaptability, because sticking to one’s culture in a transnational world will only result in his sense of isolation and fragmentation.
VII. Kanakanayagam, Chelva. “Problematising the Exotic: South Asian Writing in Retrospect.”

In this article Kanakanayagam discusses about ethnic literature of South Asian Canadian writers. South Asian writing cannot be seen as an isolated activity, divorced from the constant and constraining pressures of political and cultural life in Canada. Immigrant writing is framed, underpinned and legitimized by a wide spectrum of values and assumptions. He mentions Tomo Hattori’s work *China Man Autoeroticism and The Remains of Asian America* as a part of a larger ongoing discussion about the validity of ethnic boundaries for literature and the extent to which ethnic identities serve as sources of both empowerment and alienation in a multiracial nation. A model minority discourse can be thought of as a version of Orientalism operating in the West in which the dominant group imposes its vision of acceptability on minority community and the minority becomes a willing participant in the perpetuation of that vision. Hattori says, “While ‘Asian American’ may have the appearance of a natural category, a literature defined by the ethnic and national boundaries favours principles of containment and exclusion that are at odds with the complex transracial and transnational processes that form much of the culture that is implicated by the term ‘Asian American’ ” (183).

Regarding the difference between Indian and Southeast Asian writers, Kanakanayagam writes that there is a remarkable difference between them e.g. Sky Lee writes about Vancouver while Mistry writes about Bombay. The early history of migration does not figure in diasporic writing, instead, the focus is on “home”, namely India, Pakistan, and Sri Lanka etc. South Asian studies as a discipline continues to thrive in Canada. South Asian writing has had, to a large extent, its own life, its own trajectory of success and failure. Canada is a multicultural nation, with affirmative reception to its ethnic diversity so, literatures that document various segments of society of Canada must reflect acceptance and celebration of these features of Canada. Kanakanayagam says that the diaspora writers from various South Asian countries concentrated different issues in their writings viz., of homeland and hostland.

In this article Lai writes about globalization, cultural confusion and multiculturalism as a connection between global and local cultures. He quotes Benyon and Dunkerley: “What is undeniable is that globalization, in one form or another is impacting on the lives of everyone on the planet, whatever their age, class, ethnicity, gender or whenever they live. Globalization might justifiably be claimed to be the defining feature of human society at the start of the twenty-first century” (193).

Globalization is undergoing its severest test up to now. With the expansion of cultural imperialism, globalization is surely not unproblematic. Lots of ink has been spilled since 1970s to define, support, warn or denounce this going-global phenomenon e.g. works of Anthony Giddens, David Harvy, Robertson, Mike Featherstone, Stuart Hall and Edward Said. Generally, globalization has been seen as the “Westernization,” “Americanization” or “McDonaldization” of the world, which has an ontological tendency to homogenize the heterogeneous nature of local cultures. Where there is oppression there will be resistance. The anti-globalization activists warned against globalization of increasing injustice and inequality through the Western dominated World Trade Organization, the International Monetary Fund and various market and media networks directed or supported by the United States or its allies. The intransigent war between globalization and localization is thus unavoidable.

He talks about Derrida’s appropriation of the word “Aporia”. The global culture in the post modern context is aporetic in terms of power relations and relative autonomy. “Aporos” or “Aporia” in Greek means “impassable path.” It is a situation, in which two equally valid, opposing and non-interpenetrative poles make choice impossible, or choice is possible, but the very act of choosing is impossible. Aporia signifies a dilemma, a paradox. The first aporia is the present-is-absent. The second aporia is centre-is-not-the-centre or the concept of centred structure. As Derrida explains centre is paradoxically not the centre-but a waiting and expecting of the centre to come. The contemporary war between globalization and localization has problematised further the cultural aporia in respect of oppression and resistance power relations.
Globalization is a relational, multileveled and thus postmodern phenomenon. Under the huge umbrella of globalization, this new world culture does not imply that all cultures are equal in power. American and European cultures, centred by strong currencies and commodities, have obviously enjoyed a privilege of marketing their products with better and faster means. The trend of economic globalization, in a sense, has generated a sort of unjust “world culture”.

Lai mentions Wang Ning’s argument, “Economic globalization has undoubtedly travelled from the stronger West to the weaker East, but cultural globalization has not necessarily followed this line. Excellent cultural products do not necessarily grow on the materially rich soil, whereas they might well grow on the comparative poor soil”(201). The article focuses on globalization and multiculturalism.

IX. Lokuge, Chandani. “‘We Must Laugh at One Another or Die’: Yasmine Gooneratne’s A Change of Skies and South Asian Migrant Identities.”

In this paper Chandani Lokuge examines identities of a category of Sri Lankan migrants to Australia through a reading of the novel A Change of Skies by Yasmine Gooneratne, a Sri Lankan immigrant writer in Australia. In the paper she focuses on the self-identity of the immigrants, crises and transformation that they have undergone in the course of their migration during their encounter in Australia. She refers self-identity as self-consciousness, which has been identified by Hegel as existing “in itself and for itself, in that and by the fact that it exists for another self-consciousness; that is to say, it is only by being acknowledged” (202).

Although from the Third World, the protagonists of A Change of Skies, like the confident “mimic man” of the First World, comfortably fit the expatriate category. The British carried out the anglicization to such an extent that when they left Sri Lanka in 1948, they left behind a class of Sri Lankan-British mimics who were more British than the British themselves.

Gooneratne voices her irritation about migrants and their issues. A Change of Skies contains significant issues related to migrant identity in Australia. The epigraph to one of the novel’s chapters is from Wilson Harris: “We must laugh at one another, or die”. The epigraph, with all its ironic implications, contains Gooneratne’s message to her
readers: that, if we do not laugh at one another, we die. She focuses here on the serious issues connected with migrant’s identities.

X. Mishra, Dayashanker. “Shuttling Between Identities: Destiny of Diasporic Communities.”

In this paper Dayashanker Mishra distinguishes between diasporic and transnational communities and explains the concepts of identity. Diaspora is different from transnationalism. Diaspora is a movement of people from one or more nation states to another. They migrate to a foreign country and become part of the country for real and better life of comfort and happiness. They do not want to be confined to the boundary of a nation state; they break it and move on and on for their personal progress and development. He quotes Fanon’s vivid phrase, the diasporic community is the community of “individuals without an anchor, without horizon, colourless, stateless, rootless…” (171).

Transnational community, on the other hand, is not the community of the uprooted people; it has its moorings in race and national culture. Currently, transnationalism is related to the impersonal forces of globalization and global capitalism. Mishra mentions Jaria Evans Braziel and Anita Mannur, who have made a fairy successful attempt to show the difference between diaspora and transnationalism:

Where diaspora addresses the migration and displacements of subjects, transnationalism also includes the movements of information through cybernetics, as well as traffic in goods, products and capital across geopolitical terrains through multinational corporations. While diaspora may be regarded as concomitant with transnationalism, or in some causes consequent of transnationalism forces. It may not be reduced to such macroeconomic and technological flows. It remains above all, a human phenomenon- lived and experienced. (173)

Mishra concludes that the diasporic persons have no fixed identity. They have to move on, and on, because they have to pass through the period of transition. Therefore, they have to learn to adjust, to survive. Also, they have to live in the present, overlooking the past and the future. Only time will tell whether the migrant diasporic person is a nomad or home-maker.
XI. Mohan, Chandra. “Culture of the Margin in Multilingual Societies: A Comparative Perspective.”

In this paper Chandra Mohan emphasizes that in the current social and political scenario, the history and literature of a country remains incomplete if the country’s aboriginal heritage and culture get ignored in its writing. A country’s literary history would further miss its core, if the voices of its ethnic, tribal and minority writers remain unheard and unrecorded. This phenomenon is of great importance in multilingual and multicultural societies. Mohan quotes the plea in favour of retaining the pluralist heritage consisting of diverse ethnic and tribal communities beautifully expressed in the report of a tribal commission: “Every flower has the right to grow according to its own laws of growth … to spread its own fragrance, to make up the cumulative beauty and splendour of the garden. I would not like to change my roses into lilies nor my lilies into roses. Nor do I want to sacrifice my lovely orchids of rhododendrons of the hills” (171). In the paper the importance of voice of the marginal is emphasized.

XII. Pandey, K.M. “Polyphonic Journeys: Gur Charan Das’s A Fine Family.”

In this paper Pandey talks about the centrality of journey-physical, metaphysical, psychological or spiritual- in the life of human beings as well as literary texts. Pandey analyses the journey motif in Gur Charan Das’s novel A Fine Family. From times immemorial, journey has been an integral part of the lives of human beings. The centrality of journey in the literatures of both the East and the West has been unquestionably significant. Both of the ancient classics of India viz., The Ramayana and The Mahabharata abound in journey, spatial as well as metaphorical. The Ramayana traces Rama’s journey from Ayodhya in the north to Lanka in the south and also his return journey from Lanka to Ayodhya. Likewise, The Mahabharata charts out the journey of the Pandavas during their Vanavasa period and by the end of the epic they reach the place from where they had begun it. Kalidas’s Meghdoot is another outstanding example of journey poem which describes Yaksha’s mental journey from the Himalayas region to Ujjayani. Likewise, the Western epics, The Odyssey and The Aeneid are developed around the theme of journey and separation. The same can be said about Milton’s Paradise Lost which traces the journey of Adam and Eve from the Garden of Eden to the earth. His other epic Paradise Regained is built around Christ’s journey from
the earth to the heaven. Many writers like Khushwant Singh in *Train to Pakistan* and Chaman Nahal in *Azadi* portrayed the historic and traumatic dislocation of 1947. The paper mentions about the journey of human being in life especially of the immigrants.

XIII. Pandey Nischal N. “Third Country Re-Settlement option for Bhutanese Refugees in Nepal.”

The paper focuses on the issue of re-settlement of Bhutanese refugees living in Nepal. Pandey narrates the issue of settlement of Bhutanese refugees living in Nepal and the third country resettlement option for Bhutanese refugees in Nepal as per agreement with the USA. Nepal and Bhutan are tiny landlocked countries in between two emerging economic and military heavy rights of the 21st century. The Bhutanese government adopted a discriminatory policy and expelled thousands of Nepalese origin from its territory. This ethnic cleansing led to one of the worst humanitarian cataclysms in the history of South Asia. A small Himalayan kingdom’s inherent desire to preserve its sovereignty, integrity and national culture is understandable but that does not necessitate banishing its own inhabitants to an unknown future. Bhutan’s de-nationalization of ethnic Nepali citizens rendered them stateless and thus, breached the principle that no one should be arbitrarily deprived of nationality.

Pandey talks about political history of both Nepal and Bhutan. He also discusses India’s relationship with these two neighbouring countries and its role in settlement of the issues. Once orthodox Buddhist state Bhutan has been adjusting itself to the current wave of globalization and information technology. It has opened itself to tourists. The internet and television have been made accessible to the public. The king Jigme Khesar Namgyel Wangchuck’s father Jigme Singye plan for economic development and growth on Gross National Happiness (GNH). He made Bhutan a constitutional monarchy. Hydro power generated is sold to India. He initiated eco-friendly programmes and 40% country is under forest. Despite these measures, Bhutan will continue to be at the centre of ethno-religious, cultural and political turmoil as large number of citizens living abroad. Pandey focuses on issues of settlement of refugees which is a very burning issue of the 21st century.
XIV. Paranjape, Makarand R. “One Foot in Canada and a couple of Toes in India: Diasporas and Homelands in South Asian Canadian Experience.”

In this paper, Paranjape comments on the issue of identity and belonging among the diaspora. The title of the paper is an inversion of a remark of Anita Rau Badami that appeared as the headline in the May 13th Globe and Mail supplement, Toronto. Badami said: “I was 29 years in India and 10 years here, so I have one foot in India and a couple of toes here.” Badami was speaking of her experience as a Canadian writer of Indian origin in the context of the launch of her just released novel, The Hero’s Walk. Paranjape argues that the main thrust of South Asian Canadian writers is away from India and towards Canada and so inverts the statement.

Diasporas and homelands are structurally interdependent. South Asia consists of several independent nation states, most of whom share a cultural commonality and continuity stretching to four or more thousand years. There is thus confusion and overlapping of the categories of nation, culture, ethnicity, religion, race, language, and even caste, when it comes to defining the identity of the diasporans. A homeland can be a nation, a region, a linguistic area located in South Asia or an ethnic or religious group originally from South Asia or a combination of both.

Just as homelands give rise to diasporas, diasporas also have the capacity to shape, if not create homelands. Paranjape quotes Victor Ramraji’s opinion about diaspora writings from his essay, "Diasporas and Multiculturalism" that they are invariably concerned with the individual's or community's attachment to the centrifugal homeland. But this attachment is countered by a yearning for a sense of belonging to the current place of abode. The texts themselves are journeys between source cultures and target cultures, between homelands and diasporas, until the two overlap, change places, or merge. There are two key types of diasporas, traditionalist and assimilationist. The former retains its separate identity, while the latter gradually merges with the mainstream of the host country and, eventually, ceases to regard itself as a diaspora. These two positions are closely related to the host country’s own attitude to the diaspora.

Paranjape opines that the diasporic experience need not be reduced to either a simple-minded rejection of the homeland and acceptance of the home country, or vice-versa. Every immigrant transplants part of his native land to the new country.
XV. Pathak, R.S. “Power, Politics and Politicians in the Parsi Novels.”

In the article Pathak writes about various issues of the Parsi community highlighted by the Parsi authors in their works. Literature and politics may appear to be two irreconcilable aspects of human experience. As a social discourse, it is written by a social being for some other members of the society to read and comprehend what is written and conveyed. A serious work of literature, created within the framework of existing social relations, is not only a living document of the contemporary happenings but also of the historical processes underlying them. This is particularly true for the novel. Novelists have on several occasions revealed more political and socio-cultural truths than all the professional politicians put together. A close study of the Parsi fiction reveals the Parsi’s response to great national events and political movements and their attitude to some well-known politicians. Pathak mentions Toynbee who used the term one of the important “Creative Minorities” for the Indian Parsis.

The Parsis, despite their latent ethnocentrism, religious exclusivity and identity crisis, they have been able to make a niche for themselves in India on account of their close contacts with Europeans, inner dynamics, social orientation, willingness to learn and a high level of education. They generally practiced political abstinence and neutrality. In the pre-independence India, the Parsis were known for their loyalty to the British rulers. They considered themselves to be really lucky for having been “placed under the enlightened British rule.” Loyalty to the rulers was a deeply ingrained virtue with them. The Parsis’ ethnocentrism went in hand with a wide-spread anglophilia based on a high degree of Anglicization. Characters in the Parsi novels almost invariably adopt European values and relate themselves to their Rulers’ way of life. Roshni, the main character in Dina Mehta’s novel And Some take a Lover, speaks English better than her adopted mother-tongue, Gujarati. She knows more about Christianity than of own religion. Some of them regarded themselves as a “purely white race” and some others took pride in consciously using English manners, and English behavior and English language.

Pathak opines that the Parsi novelists have perceived and interpreted Indian political reality in their own distinct way, making it suit their convenience. Generally happy to be inside the whale, they have yet raised occasionally significant issues with a
view to facing it boldly. They have not always emerged successfully but the courage they have evinced—especially in the writings of novelists like Rohinton Mistry—is commendable. The article focuses various issues of Parsis as reflected in literature.

XVI. Ramanathan, Malathi. "Voices from Within: Diaspora and Women Writers."

Ramanathan discusses the voices of women writers of diaspora. The quota system allowed Indian immigrants into Canada in 1951 to help post-war economic expansion. These immigrants had to construct a sense of community, culture and nation (ality) in a country where they saw themselves as different. He discusses various models of transitions within, between and among cultures for the people in the diaspora. Marginality leads to the psychological conflicts of a divided self. The story of the diaspora is the different stages in the resolution of this conflict in the lives of individuals, families and generations. With the loss of sense of security of a known historical past and of a shared geographical space, the need ‘to belong’ becomes constitutive of the Indian diaspora. Women living in the diaspora did not publicly express their feelings of dislocation caused by immigrants. So, it is difficult to have access to knowledge about them and their lives. The women writers on one hand, and activists on the other hand, vocalized their inner feelings and also wrote on issues that concerned them. They explored several ideas and questioned many accepted norms. They have created a rich source of written material for the historian and the sociologist to study the implications, both theoretical and material, of diaspora on their lives.

Anita Rau aims at exploring the changing relationships within the family or even with the same person, as one grows older and with each changing fortune. Her novel, *Tamarind Mem*, is set between India and Canada, and the story alternates between the memories of two protagonists, mother and daughter, trying to make sense of their past of living in various railway colonies of India, but with vastly different recollections. The paper emphasises on the price that the immigrant willingly pays, and that the exile avoids, is the trauma of self-transformation.

In this paper Sareen explores the concept of types of diaspora and the consciousness of belonging. In recent Indian history, there have been at least four major movements involving Indian migrants: (i) the indentured labour that built for the Empire in South Asia and the West Indies; (ii) the seekers who went mainly to the West in search of security, freedom or identity; (iii) the aspirants who went again to the West in search of opportunities (money); and (iv) the re-migrants who, for self-preservation, had to move from where they had arrived from India to another locale such as the Ugandans to UK and USA and the Fijians to Australia. Vijay Mishra in “The Diaspora Imaginary: Theorizing the Indian Diaspora” has described the first and fourth as two connected but historically disjoined Indian diasporas. Of these, the older documented variety comprised of the British imperial movement of indentured and other forms of labour to the colonies. This he terms as the diaspora of ‘classical capitalism’ as compared to the diaspora of ‘advanced capital’ in the post-colonial scenario. Migration that leads to separation may be seen as rebirth, rebirth in a new place/city/country marked by a new culture, different flora and fauna, new adjustments and so on. But even if “Migration is reincarnation”, it takes the memory back to the earlier birth even as the migrants have to “build a new world only to die in hope and dread.” They are linked to “Ships without sail, birds without wings, Darupadi without her sari.” Sareen concludes that even in the age of communications, the place where your history, heritage and childhood that you spent is bound to do something to your psyche and personality.

XVIII. Sharma, Rajesh Kumar. “The Diasporic Condition.”

In this paper Sharma conceptualize the diaspora condition. He quotes Martin Heidegger: “Homelessness is coming to be the destiny of the world” (62). The diasporic condition remains under-theorized for apparently two reasons. One is its constitutive mix of contingency and instability, which afflicts it with a radical indecisiveness and the other, is the logic of academic culture under multinational capitalism. The ontology of diaspora is not only cultural and political-economic but also, deeply and all over the surface, political-technological.
Hyper-man is the monad of the new-ecology. Like the Leibnizian monad, he is indistinguishable from any other monad, defined by his relative position vis-a-vis others. He is windowless and thus radically closed to the other. He is ontologically a mirror reflecting the universe. The diasporic condition, as the world-historical ontological condition of man, paves the way for the real-virtual nomadic monadism of hyper-man. The diasporic condition is the moment of twilight, between the submergence of man and the emergence of hyper-man. Sharma conceptualize the diasporic condition.

XIX. Tiwari, Janmejay Kumar. “From Routes to Roots: Diaspora in the Novels of Salman Rushdie.”

In this article Tiwari says that displacement, which is the harsh reality of diaspora, can never be replaced by any other means. An immigrant suffers from alienation. Salman Rushdie is the author who inaugurated the field of postcolonial diasporism with his debut novel *Grimus*, which was an experiment to show the plight of estrangement and alienation. *Midnight's Children* is a narrative of displacement and rootlessness that is caused by relocation. Many of its characters are migrants drifting from shore to shore in search of some “imaginary homelands” and obviously, the author identifies himself with his migrant personae. Diasporic writing captures the two invariables of their experience: exile and homeland. All diasporic literature is an attempt to negotiate between these two polarities. The writings of exiled/immigrant writers undertakes two moves one temporal and one spatial. In the process of searching the homeland, Rushdie as well as his characters lost their roots, routes and identity. All Midnight's Children, Saleem, Shiva, Padma, Parvati face a calamity of identity, disintegration of disposition, geographical as well as cultural dislocation.

Cultural displacement has forced the immigrant writers to accept the provisional nature of all truth and certainties. It is almost impossible for migrants to be unable to call to mind his native place and nativity emotionally. Consequently, this displacement constitutes a double identity that is at once singular, plural and partial. Tiwari makes a critical study of novels of Salman Rushdie.
B. Books


In the book, the author considers the displacement of millions of migrant labourers, refugees, and professionals from the postcolonial Third World to the First World. He provides a new theoretical framework for rethinking how postcolonial migrants maintain, resist, and reinvent their identities in the midst of enormous cultural change and conflict. The formations of transnational diasporic cultures have led to the creation of new forms of identity and community and while theorizing the culture, one must pay attention to concepts of race, colonization, class, and power. In the last two decades, sociological studies of migration; postcolonial, ethnic, and cultural studies; and cultural anthropology have provided with new theoretical frameworks examining the transnational movement and global flows of people, commodities, commerce, culture, media, and technology. These studies show how concepts such as culture, community, nation, and society are changing in the face of these mass migrations.

Bhatia summarizes that, the idea of living in a diaspora with a hyphenated identity and inhabiting a “double consciousness” has forced us to redefine the development of the migrant identity as a negotiated and a contested process rather than as a movement toward a fixed, singular, developmental end goal. Bhatia gives theoretical ideas on diaspora explored by Safran, Cohen and Clifford. According to Safran, members of a diasporic community (1) share a history of being dispersed from a common point of origin or homeland, (2) construct memories of the homeland and express a deep longing for the eventual return to their homeland, (3) often experience discrimination and marginality in their new location, and (4) maintain a sense of collective consciousness and solidarity with one another (90). Cohen agrees with Clifford’s recommendations and suggests that W. Safran’s description of a diaspora may be too limited to accommodate the contemporary migration of the various transnational ethnic groups who have multiple dwellings, homes, and identities. Cohen is open to incorporate the experiences and patterns of transnational immigrants, but he believes that a descriptive typology of diaspora is important to narrow the domain of diaspora. He thus builds on and modifies Safran’s typology of diaspora to contain nine features: (1) being traumatically moved
from one’s homeland to more than two foreign regions; (2) being uprooted from one’s homeland for economic opportunities; (3) retaining a collective memory of the homeland; (4) idealizing the homeland; (5) wanting to return eventually to the homeland; (6) having an ethnic consciousness and feeling of solidarity; (7) feeling marginalized and alienated in the host society; (8) feeling a sense of community with fellow ethnics settled in other foreign locations; and (9) believing in the promise of a rich, imaginative, and inventive life in the host country.

Edward Said’s was a Palestinian/Egyptian/Christian/Arab American postcolonial theorist who lived as a non-Western immigrant in the United States for more than four decades. Edward Said’s autobiography *Out of Place* describes his acculturation struggle between his different hyphenated selves and the conflicting voices of “Edward” and “Said” (134). Said’s autobiography spells out the contradictions, tensions, and cultural specificities in the experiences of a diasporic immigrant living with multiple cultures and histories that seem incompatible with one another. The book is reference for study various concepts of diaspora given by scholars.

II. Das, Bijay Kumar. *Twentieth Century Literary Criticism.*

Bijay Kumar Das reviews various approaches to literary criticism. Literature depicts human beings and their situation in given contexts. Human nature being universal for the basic emotions of life like love, fear, anger, jealousy, etc., it transcends culture. Literature addresses perennial issues and problems that defy cultural specification. Cultural studies consider culture as a source and not just a representation of art and literature.

Edward Said’s *Orientalism* seeks to study the post-colonial texts in the former colonies in the context of European imperialism. He has defined Orientalism as “a Western Style for dominating, restructuring, heaving authority over the Orient.” (137) Edward Said and Gayatri Spivak emphasize culture and imperialism as the distinguished factors that influence post-colonial literature. Frederick Jameson speaks of allegorical nature of literature. Das mentions Gayatri Spivak’s views about subaltern. ‘Subaltern’ means the colonized/oppressed subject whose voice has been silenced. Colonialism and patriarchy both oppressed women and it is difficult for the subaltern to articulate her point of view and “there is no space from where the subaltern (sexed) subject can speak.”
Spivak laid stress on ‘gendered subaltern’-that, women, who are doubly oppressed both by colonialism and patriarchy in the Third World countries.

Said was influenced by Foucault’s concept of power and the correlation between knowledge and power. Gramsci’s concept of Hegemony is exercise of power through the consent of the ruled by ‘incorporating and transforming’ their ideologies. Said has made use of ideas of Vico, Foucault and Gramsci to formulate his theory of Orientalism. Said argues that the Western attitude towards Orientals is based on ignorance of the Eastern culture and literature. Said was not against the West but he wants the West and the East to do away with the binary opposition between the West and the East so that one cannot claim superiority over the other. Said opines that since all cultures are hybrid and heterogeneous, the complete separation of the West from the East is well nigh impossible.

The term ‘hybridity’ popularized by Homi Bhabha means to weave the culture and literature of the native and the invader i.e. colonized and the colonizer. Bhabha’s term ‘mimicry’ means that the colonizer in her/his relationship with the colonized is always vulnerable to the irreverence and mockery beneath the servility of the colonized. The writers of the Third World countries are known as the voices from the margin. Margin is synonymous with ‘Periphery’ (Europe is the centre) and ‘marginality’ is synonymous with ‘otherness’. Three important postcolonial critics namely Edward Said, Gayatri Chakravorty Spivak, and Homi K. Bhabha have been influenced by three French thinkers and critics of the late twentieth century named Michel Foucault, Jacques Derrida and Jacques Lacan. Said owes his indebtedness to Foucault. Spivak and Bhabha have drawn freely from Derrida and Lacan respectively. Said’s concept of ‘Orientalism’, Spivak’s term ‘subaltern’ and Bhabha’s terms ‘Mimicry’, ‘hybridity’ and ‘the other’ have revolutionized postcolonial criticism.

Das mentions from Shakespeare’s *The Tempest* that the colonized ‘other’ may assert like Caliban who tells Prosepro:

You taught me language; and my profit on’t  
Is, I know now to curse; the red plague rid you  
For learning me your language!(Act I.Sc.II: 362-64.)
Cultural study is interdisciplinary in nature. It owes its origin to two important books entitled, *The Uses of Literacy* by Richard Hoggart and *Culture and Society* by Raymond Williams. Since culture is now considered as a source of art and literature, cultural criticism had gained ground. Raymond William’s term, ‘Cultural Materialism’, Stephen Greenbelt’s term ‘Cultural Poetics’ and Mikhail Bakhtin’s term, ‘Cultural Prosaics’ have become significant in the field of Cultural Studies and Cultural Criticism. Cultural studies highlights the interrelationships and tensions that exist between cultures and their effects upon not only the literary works, but also the authentic texts of our lives. Cultural Materialism deals with how economic forces influence the production of literary texts. Multiculturalism as a political, social and cultural movement has aimed to respect a multiplicity of diverging perspectives outside of dominant traditions.

We live in the age of globalization. Internet, television, cell phone, world consumerism and global English have affected the life of each individual directly or indirectly. This leads to cultural “aporia”. Das quotes Derrida, “The aporia is-contemporary globalization, paradoxically representing both the *export* and *import* of culture” (407). Globalization and Multiculturalism inevitably call for resistance. If people accept globalization on the one hand, on the other hand they resist it to bring local elements into limelight. That is why, we change the names of our cities (Calcutta to Kolkata, Bombay to Mumbai, Madras to Chennai and Bangalore to Bangaluru etc.) to assert our local identity. Re- mix, is a good example of how new songs are written by borrowing lines from earlier songs.

Multiculturalism transcends national boundaries and destroys national culture. Diasporic literature in recent years can be profitably interpreted in terms of globalization and multiculturalism. It is obsessed with the idea of ‘home’- real or imaginary. Migratory movement of the people across the world particularly from the Third World and erstwhile colonies to UK and USA brings the cultural studies and Postcolonialism together.

Like the theory of Deconstruction, the theory of Diaspora is open ended. Theoreticians like Stuart Hall, Edward Said, Gayatri Spivak, Homi Bhabha, Ray Chow, Poul Gilroy, William Saffron and James Clifford etc. have analyzed diaspora from various angles from exile to hybridity, and again from diasporic flow to growing for a
space and moving between two worlds - one lost and another to be discovered, the issue remains unresolved. In this book Das has discussed various theoretical approaches to diaspora studies.


In this book, George focuses on Fredric Jameson’s concept about third world literature. Fredric Jameson in “Third-world Literature in the Era of Multicultural Capitalism” considers all third-world texts as ‘national allegories’ - an allegory of the embattled situation of the public third-world culture and society. Third world texts became minority cultural forms. Today, nationalism has a currency in literary studies as practiced in western academia that is very closely linked to readings of literary from non-western parts of the globe. Jameson considers that between the western readers whose tastes (and much else) have been formed by their own modernisms, a popular or socially realistic third-world novel tends to come as already-read. The western readers sense between themselves and this alien text, the presence of another reader, of the Other reader, for whom a narrative, which strikes them as conventional or naive, has a freshness of information and a social interest that they cannot share. George writes, “The ‘Third World’ literature of national allegory also springs from ‘the collective life and from common experience’, just as Jameson’s ‘First World’ fiction is of isolation and solitude as well as “uncommon and highly individualistic” (115-116).

IV. Innes, C.L. The Cambridge Introduction to Postcolonial Literatures in English.

In this book Innes discusses various issues in postcolonial literatures viz., history, writing the self, nation etc. Innes distinguishes between the word postcolonial and post-colonial. For historians, the hyphenated word refers specifically to the period after a country, state or people cease to be governed by a colonial power such as Britain or France. India and Pakistan became historically post-colonial after 15 August, 1947. But as the postcolonial studies tends to embrace literary and cultural and sometimes anthropological studies, the term is more often used to refer to the consequences of colonialism from the time the area was first colonized. Such studies are generally concerned with the subsequent interaction between the culture of the colonial power,
including its language, and the culture and traditions of the colonized people. It also studies the power relations in that cultural exchange-the degree to which the colonizer imposes a language, a culture and a set of attitudes, and the degree to which the colonized peoples are able to resist, adapt to or subvert that imposition. Innes mentions Stuart Hall who also insists on the need to view Postcoloniality as a process, involving changing relationships and positions with regard to the colonizing culture and the postcolonial subject’s identity. (3)

Innes mentions that Postcolonial literature is concerned with the issue of self-representation in two senses of the word, the artistic and the political. Four thinkers shaped postcolonial theory: Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak. Fanon’s *Black Skin White Masks* is a psychoanalytical study, an attempt to understand the causes of racism, and the effect of racism and colonialism on black people. Fanon opines in *The Wretched of the Earth* that Europeans are interested in retaining their hold on the lands and resources they had occupied. Fanon focused mainly on the relationship between colonizers and colonized in Africa and the Caribbean. Fanon has influenced the critics of postcolonial literatures for resistance to colonialism and the creation of national consciousness. Literary and cultural critic Edward Said concentrated more on portrayals of Asia, including India. Said refers to anthropology, history, linguistics and literary criticism as well as European literary works as a network of ‘discourses’ which establish a particular view of Orientals’ as a people to be governed rather than as equals who are capable of self-government. He stresses that ‘Orientalism’ refers not to a place but to an idea, and can be seen as a ‘Western style for dominating, restructuring, having authority over the Orient.’ The term ‘subaltern’ signifies those who are not part of the ruling group, they are subordinated by the dominant class. In the essays, ‘Three Women’s Texts and a Critique of Imperialism’ and ‘Can Subaltern Speak?’ Gayatri Chakravorty Spivak explores the ignored or distorted presence of colonized women in texts under the Subaltern Studies.

A postcolonial and cultural critic Homi Bhabha gives reference of Sigmund Freud and Lacan and elaborates concept of mimicry and hybridity. Whereas Fanon and Said have analyzed the oppositions set up in colonialist and anti-colonialist societies, Bhabha argues that the ‘mimicry’ of colonizers by colonized subjects can be a form of
subversion, since it makes unstable the insistence on difference (‘them’ and ‘us’) which forms the basis of colonialist and nationalist ideologies. Like Said and Spivak, Bhabha celebrates the ‘hybridity’ of postcolonial cultures, seeing their embrace of European as well as indigenous traditions as a positive advantage which allows their writers and critics to understand and critique the west as both insiders and outsiders.

Indian scholar Aijaz Ahmad attacks Said and Fredric Jameson for their homogenization of ‘Third World’ writing, and their concentration on European and European language texts to neglect of indigenous language writing in Hindi and Urdu. Achebe, Armah, Naipaul and Ngugi implicitly or explicitly suggest that the corruptions of power and money, and the discord between different ethnic groups, are a consequence of colonialism and neo-colonialism. The book highlights various theoretical approaches to study postcolonial literature in English.

V. Jain, Jasbir. *Cultural Narratives hybridity and other Spaces.*

In the book Jasbir Jain deals with the concept of home and hybridity at length. Literary and critical theories have been for more than two decades preoccupied with the ‘politics of location’ and there is an increased consciousness of identities being constructed through spatial categories. Prison walls, ghettos, town planning, village outskirts- all are markers of segregation and separation as well as of social and economic status. Bhabha links the ‘third space’ as a meeting point, not of similarities but of differences, and it moves beyond communication to create an ambivalence of interpretation.

Postcolonial Studies and cultural studies have examined the impact of diaspora and exiles on the making of an intermediate culture that is either placed in between or on the margins of the cultures of both the homeland and the adopted land. Bhabha finds that hybridization is an outcome of the colonial effect of creative discriminatory and repressive system in which the colonial authority, race, nation and culture are ‘fixed’ by essentialism. The memory of the homeland left behind detected every thought, mood and action in the adopted home. The search for identity remains an ongoing process in this global urban space. The concept home gets problematised since it exceeds the limited geographical and physical association and it also connotes political, social, cultural and emotional territories that are often transgressed and reconstituted by the diaspora.
Parameswaran in writing the diaspora says that people who move away from their native countries occupy liminality, an uneasy pull between two cultures.

Jain mentions that by many diasporic writers, Canada is a nation with the professed policy of multiculturalism marked with racist sensibility. Torn between the two worlds, the identity crisis experienced by the immigrants results in what has also been termed as a ‘fractured self’.

VI. Joshi, Chandra B. *V.S. Naipaul: The Voice of Exile.*

Chandra Joshi writes about Naipaul’s vision of home and exile. Naipaul depicts the theme of rootlessness and displacement in his novels. The theme of exile and alienation is so pervasive in the twentieth century literature that it may well be called the literature of exile. It reflects the general disillusionment that beset the two post-war generations and the deep spiritual isolation felt by man in a universe in which he felt himself to be inconsequential and a stranger. Exile has been the spur as well as the subject of Naipaul’s writing. In his hostland Trinidad, he sees the society as crippled by the burden of a borrowed culture, of mimicry, and parasitism- cultural and intellectual. His novels explore with great sensitivity the predicament of the exile –the pain of homelessness and of loss of roots.

Joshi quotes from A. Camus that in a universe that is suddenly deprived of illusion and of light, man feels a stranger. His is an irremediable exile. Camus sees man as an exile in a meaningless universe, and he finds a sense of the absurdity of man’s situation. The writer in exile stands to gain as well as lose by his enforced distance from his subject-be it his home society or his host society. Joshi mentions about the predicament of exiles.


In the book, Kirpal focuses on novels written by the expatriates from the third world countries. Third World literature is the literature from the developing countries which are also the non-white ex-colonies of the world. Theoretically, the Third World denotes the non- aligned world-neither the capitalist First World nor the communist Second World. Third World countries loosely refer to that group of the world’s countries which are non-white, poor and underdeveloped as a result of past colonization, and which
are trying to develop in the midst of heavy odds posed by the colonial/neo-colonial policies of the affluent white west. From an economist’s point of view, the Third World is synonymous with poverty and underdevelopment; but from a socio-cultural perspective, it is considered rich and developed in its indigenous traditions, folklore and values. From socio-cultural perspective, the writers, especially the expatriate writers from Third World have sought to their peoples their native identity, dignity and self-esteem.

Angst, loneliness, existential rootlessness may have caused the major cultural displacement. Unlike their contemporary western counterparts who have experienced the total collapse of a shared background of values, Third World émigrés come from societies where bonds with family, community, religion, folklore and to other traditional arte are more or less intact.

Kirpal mentions about the argument that colonization had a beneficial impact on the ex-colonies because it modernized them. The native still tends to look up to his former masters for overall guidance, financial assistance, technical advice and intellectual lead. Kirpal quotes Ronald Taft who considers expatriation as the process of leaving one’s home to join a boarding school or to join the army. That is, it is a transition from a familiar frame of reference and relationships to an alien set of references and relationships. The immigrant novelist is a teacher who wishes to educate his fellow natives about nature of colonization. He wishes to inculcate in them, a deference for their indigenous value system. He seeks to decolonize them and to de-mystify them about the glorified white race. So, he puts fictional characters that function as his spokesman. Symbolism in characterization is a common feature in Third World literature but the kind of symbolism employed by expatriate writers is distinct. Symbolism is substituted for reality, as a mode of fictional construct. As the reality of the mother country grows remote, with their continued stay abroad, expatriate writers begin to create characters that are increasingly allegorical, symbolic, abstract or recondite. Kirpal studies the novels by immigrant writers from India, Africa and the Caribbean.


In the book the authors conceptualize recent discourse on diaspora which relates it to a state of enduring consciousness of living away from home, adapted to the new social
and cultural context. Memories of home are no factual reproductions of a fixed past. Rather they are fluid reconstructions set against the backdrop of the remembering subject’s current positioning and conceptualization of home. Homeland is the object of longing and hostland is the object of efforts to belong.

The authors write about multiculturalism that has come to emerge in 1960s in countries like Canada and Australia to mean the accommodation of ethno-religious groups formed by immigration. Equal dignity and equal status to ethnic group is a key to multiculturalism. Multiculturalism accommodates simultaneity on two levels: creating new forms of belonging to citizenship and country, and helping sustain origins and diasporas. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference.

Ethnographic studies have shown that it is a common experience for diasporas to be simultaneously deeply imbricated in the place where they live as well as being continuously engaged with another place which holds meaning for them. Gender is one of the many factors (others are ethnicity, class, sexuality, ability and place of residence) that affect people’s citizenship and the distribution of resources. Within any given nation-state, women tend to be subjected to specific laws and regulations, despite being included in the general body of the citizens.

IX. Lodge, David. Modern Criticism and Theory: A Reader.

This book examines study of text from feminist criticism perspectives. Elaine Showalter in Feminist Criticism in the Wilderness quotes Louis Bogan’s Women thus:

Women have no wilderness in them,
They are provident instead
Content in the tight hot cell of their hearts
To eat dusty bread.

(Louise Bogan, ‘Women’)

As Judith Fetterley declared in her book, The Resisting Reader, feminist criticism has been characterized by ‘a resistance to codification and a refusal to have its parameters prematurely set.’ David quotes Virginia Woolf, “A woman’s writing is always feminine; it cannot help being feminine; at its best it is most feminine; the only difficulty lies in defining what we mean by feminine”(329). The feminist criticism concerns with the
study of women as writers, and its subjects are the history, styles, themes, genres, and structures of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution and laws of a female literary tradition. Theories of women’s writing presently make use of four models of difference: biological, linguistic, psychoanalytic and cultural. Linguistic and textual theories of women’s writing ask whether men and women use language differently. Psychoanalytically oriented feminist criticism locates the difference of women’s writing in the author’s psyche and in relation of gender to the creative process. Theory of culture incorporates ideas about women’s body, language, and psyche but interprets them in relation to the social contexts in which they occur. The ways in which women conceptualize their bodies and their sexual and reproductive functions are intricately linked to their cultural environments. A cultural theory acknowledges that there are important differences between women as writers: class, race, nationality, and history are literary determinants as significant as gender.

Today, the dominant mode of feminist criticism is ‘gynocriticism’, the study of woman as writer, of the history, styles, themes, genres, and structure of writing by women; the psychodynamics of female creativity; the trajectory of the individual or collective female career; and the evolution and laws of a female literary tradition. The shift from ‘feminist critique’ to ‘gynocritics’- from emphasis on woman as reader to emphasis on woman as writer- has put everybody in the position of developing a feminist criticism that is ‘genuinely woman- cantered, independent, and intellectually coherent’.

Thus Lodge has given idea about feminist criticism from various perspectives.


In this edited book, Mandal has included many scholarly articles. The expatriate writer remains in a state of animated suspension, insecure in his new environment, uncertain of his affiliations and his roots. Jaidka says that the mythical name “Trishanku” would denote a triangle. In fact he does get suspended in the centre of a triangle formed by the three worlds, sea- earth-sky: the heavens, the earth, and the underworld- *swarglok, prithvilok* and *paatal-lok.* Removed from these three worlds he, in the alien form that is thrust on him, becomes the master of a new world, not the one he aspired for, but one that
is created for him. The Trishanku metaphor may well be applied to the plight of expatriate writers and immigrants also in many ways. One, they often find suspended in an uncertain present, between the past and the future. Two, the home country views them as outsiders but the adopted country resists their entry. So, they belong neither here nor there. Three, they hang on their traditions, customs and ways. Fourth, their sensibility is in the process of re-location. Finally, the world they create may not be one they longed for, nor the one left behind, but a vague, uncertain territory of mind which they create for themselves.

Latha Rengachari in her article entitled “Debating Expatriate Women’s Writing from the Indian Subcontinent” throws light on the writings of expatriate women. Expatriate women writers from the subcontinental diaspora construct subcontinental history in their writing attempting their own versions of history and drawing up their own versions of the nation. They locate their texts at sensitive nodal points at the crossroads of historical change, thereby foregrounding historical and political situation in the context of the colonial past and the neo-colonial present. They tend to promote a sense of nationhood, to resist imperialism.


Padmini Mongia in this edited book clarifies the concept of postcolonial. She reviews some critics’ concepts about postcolonial study. She quotes Ama Aidoo who commented on the ‘postcolonial’ at a conference organized in New York in May 1991 entitled ‘Critical Fictions’ thus: “‘post-colonial’ is not only a fiction, but a most pernicious fiction, a cover-up of a dangerous period in our people’s lives”(1). Homi K. Bhabha asserted that, “the term postcolonial is increasingly used to describe that form of social criticism that bears witness to those unequal and uneven processes of representation by which the historical experience of the once-colonized Third World comes to be framed in the West”(1). Edward Said’s Orientalism is a crucial for what has become known as postcolonial theory. The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories, landscapes, and remarkable experiences. The Orient is not only adjacent to Europe, it is also the place of Europe’s greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most
recurring images of the Other. Edward Said considers Orientalism as a dynamic exchange between individual authors and the large political concerns shaped by the three great empires –British, French, American- in whose intellectual and imaginative territory the writing was produced.

Mongia discusses on Stuart Hall’s concept on cultural identity. Identity as a ‘production’, is never complete, always in process, and always constituted within, not outside, representation. There are at least two different ways of thinking about ‘cultural identity’. The first in terms of one shared culture, a sort of collective ‘one true self’, hiding inside the many other, more superficial or artificially imposed ‘selves’, which people with a shared history and ancestry hold in common. Cultural identity, in the second sense, is a matter of ‘becoming’ as well as of ‘being’. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history, and culture. In the book Mongia has discussed at length the views of scholars on Orientalism and cultural identity in postcolonial era.

XII. Pathak, R.S. Modern Indian Novel in English.

In the book, Pathak discusses about the alienated protagonist and the concept of existentialism. He uses the concept of Kafka that Absurd is that which is devoid of purpose. Man is cut off from his religious, metaphysical and transcendental roots. Man is lost; all his actions become senseless, absurd, and useless. Human being suffers from a gnawing sense of rootlessness, which may manifest itself as the alienation from oneself, from one’s fellow men and from nature; the awareness that life runs out of one’s hand like sand, and that one will die without having lived; that one lives in the midst of plenty and joyless. The existential ‘encounter with Nothingness’ and the tenuousness of human existence are prototypical of modern life. The plight of modern man has been discussed by Melvin Seeman under a set of five interrelated operational conditions, viz., powerlessness, meaninglessness, normlessness, isolation and self-estrangement, which he considers to be different manifestations of alienation.

As per S. Radhakrishnan, the loss of identity would make a person words, a pathetic figure, his voice being “an echo, his life a quotation, his soul a brain, and his free spirit a slave to things” (51). Today, identity crisis or the search for identity is no longer confined to the individual: it can characterize a group, an institution, a class, a profession.
or even a nation. Regarding different connotations of the search for identity, Sudhir Kakar says:

An individual’s sense of identity is neither completely conscious nor unconscious, although, at times, it appears to be exclusively the one or the other. At some places identity is referred to as a conscious sense of individual uniqueness, at others, to an unconscious, striving for continuity of experience, and at yet other places as a sense of solidarity with a group’s ideal. (52)

Pathak discusses on various themes in modern novels.

XIII. Safran, William; Ajay Kumar Sahoo and Brij V. Lal. eds. Transnational Migrations The Indian Diaspora.

In this edited book, the authors highlight types and issues of Indian diaspora. The field of diaspora studies has undergone a fascinating complex evolution in the last two decades. It has received considerable attention by academicians, administrators, policy makers, social workers and the media, and there has been a paradigm shift in the analysis of immigrant ethnic minority communities to diaspora discourses. The authors analyse a variety of collective experiences in terms of their similarity and difference from a defining model. Safran defines diasporas as dispersed community who retain their collective memory. They maintain relationship with their ancestral homeland. They make efforts to adapt the culture of the host country.

“Transnationalism”, according to authors, generally implies migration of people across the borders of one or more nations. They mention Peggy Levitt who has examined the significance of several factors that have led to the emergence of transnational networks. These include: easy travel and communication; the increasing role immigrants play in the countries of their origin to legitimize themselves by providing service to migrants and their children; the increased importance of the receiving country states in the economic and political futures of sending countries; the society and political marginalization of migrants in their host countries; and migration within an ideological climate that favours pluralism over the melting pot. (xii)

The advent of economic liberalization and the development of IT were not the only factors to have fuelled the construction of a “global Indian” ideology but some
religious and political movements also supported this liberalization. Acculturation strategies refer to the plan or the method that individuals use in responding to stress-inducing new cultural contexts. It may be fourfold viz., assimilation, integration, separation, and marginalization. Diaspora studies have shown how various “Third World” immigrants construct their cultural identities as citizens of “First World” countries while simultaneously retaining strong affiliations, identification and loyalties to the culture of their home country. The diasporic communities have existed for centuries and in many ways complicated modern notions of geographical and political boundaries. They are multi-faceted social organizations, interwoven in the contemporary context with legacies of colonialism and emerging trends towards cultural, economic, political and social globalization. Diasporas take many forms beyond the traditional notion of persecuted victims forced to flee their homeland, though the enduring image of diasporic communities remain bound not to the notion of migration, but rather to that of forced displacement.

XIV. Sen, Krishna. and Sudeshana Chakravarti. ed. Narrating the (Trans) nation The Dialectics of Culture and Identity.

The edited book examines the issues of culture and identity through scholarly articles. The last two decades have seen an attack on the articulation and homogeneity of the modern nation state as a repository of culture. The global imaginary is characterized by heterogeneity, hybridity, fluidity and movement; by the emerging transnational character of culture; by the transformation of the global at the level of the local and the diasporic circulation of local cultures throughout the globe. Sanyal Jharna quotes Frantz Fanon from The Wretched of the Earth thus:

A colonized people is not alone. In spite of all that colonialism can do, its frontiers remain open to new ideas and echoes from the world outside. It discovers that violence is in the atmosphere, that it here and there bursts out, and here and there sweeps away the colonial regime- that same violence which fulfils for a native a role that is not only simply informatory, but also operative.(75)

Nilufer Bharucha, in her article in the book says about the fiction of Rohinton Mistry thus:
In spite of the physical and psychic struggle involved in being dislocated and relocating across boundaries, the ultimate feeling one gets about Mistry’s books is their positive nature. These texts are not merely about being dislocated or being unhomed, but embody discourse that tries to move beyond boundaries, to the frontiers where it’s not borders that matter but the spaces in between.(136)

In her article entitled “Re-Defining the Body Politic Chicago and Asian American Subject in the ‘American’ Nation”, Aninda Basu Roy clarifies the concept of ‘nationhood’ from Marxist standpoint of view. She argues thus:

From the Marxist standpoint attempts to rewrite ‘nationhood’ have often based on a single criterion such as language or ethnicity or a common territory with common cultural traits or history. Stalin’s definition is well known: ‘A nation is a historically evolved, stable community of language, territory, economic life and psychological make-up manifested in a community of culture’ (174).

The edited book provides views of scholars on culture and identity.


Neera Singh opines that diaspora writers are deeply attached to their centrifugal homeland, yet yearn to belong to their current abode. In diaspora studies, a lot of interdisciplinary work is happening. The diasporic community is a varied and complex one and any attempt at homogenization would lead to an over-simplification. Since diaspora is a movement of groups across spatial boundaries, it involves both economic and political contingencies, and the focus of diasporic theory has been modernity, globalization and transnationalism.

About Monica Ali’s Brick Lane, Neera Singh says that the novel is about the hyphenated, fractured and decentered lives of the protagonists. She points out how they perambulate between two worlds in a search for their identity, eventually making their choice regarding their final abode. In their predicament one can see the predicament of a diasporic life-to be part of a nation but not of a state; to claim citizenship in one place and belong to another; to always be on a see-saw of acceptance and denial. Their bleak fortitude and conflicting mind provides a fascinating glimpse into the British and
Bangladeshi cultures. In her study of a diasporic community in Vancouver, Badami weaves together the ways in which diaspora networks intertwine locally and transnationally. Using specific historical events Badami explores their local impact on individuals in both India and Vancouver.

Vijay Mishra brings together diaspora theory and literary criticism. He uses a number of markers, including trauma, memory, mourning etc. all of which enable him to discuss at some length the complexities of the Indian diaspora. Neera Singh quotes Salman Rushdie who said in *Imaginary Homelands*:

> It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge—which gives rise to profound uncertainties—that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely that thing that we lost, that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind (122).

A diaspora writer has a huge bank of memories of the homeland which he draws from when writing about it. Makarand Paranjape makes a very significant point about how diasporic writing is a dialectics that makes possible the projection of a new culture that might have been synthesized in the mind of the diasporic writer because of his special situation. He says, “global access to cultures also means multiple choices of identities…it does not mean that cultural or civilizational differences rooted in thousands of years will be erased or easily forgotten. What we see is a complex pattern of overlying, whereby older cultures acquire the veneer and appearance of newer ones” (126).

Singh focuses on issues of identity and belonging in diaspora texts.

C. Dissertations


Abraham examines immigrant sensibility in the novels of Bernard Malamud and Bharati Mukherjee. The major thoughts or actions in Malamud and Mukherjee are two
kinds of immigrant sensibility viz., "transgressions" and "resolutions". All the titles of Malamud's eight novels refer directly, indirectly or metaphorically to man. Similarly most of the titles of Mukherjee are directly or indirectly related to the condition of man and woman. Their creation is their 'self-effacement'. They wrote on what they felt, experienced and lived.

In fact, both Malamud and Mukherjee are the explorers of the same interior landscape of man and woman. In their fiction, Malamud and Mukherjee not only perceived, experienced and accepted duality within themselves and in the world outside them, but made use of them, consciously or unconsciously in their fiction also. Both Malamud and Mukherjee reach the inner and outer life of man or woman through his or her psyche; they go below it and above it and the resultant vision of man or woman become spatial.

Abraham opines that the basic difference between Comparative Literature on the one hand and National Literature, General Literature and World Literature on the other, with which it is assumed to be overlapping is that the former combines both 'matter' and 'method', whereas the latter are concerned only with 'matter'. On the basis of selected novels, Abraham discusses the plight of spatially dislocated immigrants from their old environment and alienated by the new world, they are compelled to exercise their newly acquired freedom for their survival in the strange land. Caught in their existential dilemma, they cannot but 'suffer'. Compassion recognizes the fallibility of man and woman. He depicts how the world of transgressions of the characters of both the writers, Malamud and Mukherjee, is countered by their world of suffering and compassion.

Despite the emigration of thousands of Indians to America and despite India's fascination with America, the people in each country generally have bizarre, inaccurate views of the other. Bernard Malamud and Bharati Mukherjee may represent the Pan-European, the Pan-Asian or Pan-American. Abraham concludes that the moral-centered vision of man and woman in Malamud and Mukherjee lies in giving an ethical colouring to the portrayal of the human psyche caught in the vortex of transgressions, suffering and compassion.
II. Akhter, Maswood A.F.M. “Images of Bengal and Bengalis in English Narratives from the Bengali Diaspora: A Study of Select Texts by Monica Ali, Sunetra Gupta, Jhumpa Lahiri and Adib Khan.”

In the thesis, Akhter has studied the images of Bengal and Bengalis as perceived by the writers of diaspora. He has conceptualized the study on the following grounds.

a) Ideas of home and diaspora, and the positionality of a diasporic writer;

b) Diasporic anxieties;

c) Common themes in diasporic fictional narratives;

d) Question of identity and ethnicity;

e) Issues surrounding authenticity of diasporic representations of homeland;

f) Bengali mind and culture;

g) Bengali writings in English.

He explores the idea concept of diaspora, ethnicity, culture, nostalgia, and identity. The selected novels of the four writes are examined from the concept of diaspora and in specific Bengali writers depicting the culture and society of Bengal. He has mentioned that on the basis of Derrida's concept of difference and Gramsci's concept of war of positions, Stuart Hall proposes diasporic cultural identity as a politics of positioning and identity characterized by hybridity and heterogeneity.

In the research, Monika Ali’s Brick Lane is examined as mini Bengal in Brick Lane in London and the life of Bengali ghettos. Sunetra Gupta's Calcutta in Memories of Rain and Other Novels are examined from depiction of Bengal, especially the city of Calcutta in a foreign land. In Jhumpa Lahiri’s The Namesake; Boston, Bengal and the domestic issues at the home of diaspora are critically examined. In the works of Bengali-Australian diaspora writer, Abib Khan, the contemporary Bengal of 1971, is depicted and Akhter has examined depiction of Bengali people, life style and issues. The diasporic Bengalis come across new orientations to their original culture as they negotiate between the foreign and the familiar to grow and be stable in diasporic life. The representation of Bengal and Bengalis in diasporic fictional narratives by Bengalis seems to be different from the treadmill exotic outpourings of Indian immigrant writing in English. The Bengali diaspora scattered across various parts of the world has been a part and symbol of the larger Bengal; what happens back home thus spills over into the diaspora as well.
Generally, the authors have celebrated cultural hybridity and the energy of new immigrants. The issue of loyalty and betrayal with regard to one's "own" culture is recurrent in their writings. The act of migration seems to separate the first generation immigrants not only from their homelands but also from their own flesh and blood.

III. Athique, Tamara Mabbott. “Textual Migrations: South Asian Australian Fiction.”

In the dissertation, the researcher has carried out research on minority literatures: study of South Asian Australian cultural production. It argues for an integrated theoretical approach to a set of texts that operate across local, national and transnational literary contexts. Australia is a ‘Settler-invader’, multi cultural nation-state. It is a prime site for inquiries into the dynamics of diaspora. The researcher has carried out research on four different categories of diaspora writers in Australia. One is born in Australia viz., Christopher Cyrill’s The Ganges and its Tributaries and Homework by Suneeta Peres Da Costa. The second category is multiple homeland- ethnographic writers, third is diasporic writers depicting of homeland and the fourth is cultural memory and twice banished Indo- Fijian- Australian writers. Athique has focused on all these categories of writes and identified the difference in their writing. Interviews with the authors have been carried out. Athique has also examined Turtle Nest by Chandani Lokuge as a novel written by a diasporic writer who depicts homeland.


In the research, Bharwani has examined the way in which selected writers namely, M.G. Vassanji, Rohinton Mistry, Nadeem Aslam, Anita Rau Badami, Roma Tearme, Monica Ali and Khaled Hosseini deal with a range of incidents of violence, in narratives written post 2001. Until the 1990s, the study of diaspora narratives was based mainly on questions of identities and relocation. However, the bombing of the Twin Towers in New York on 11 September 2001 had a significant impact on the writers and their writing. This act of terrorism compelled authors of the South Asian diaspora to reflect and debate upon the effect of increased violence on the world as a whole and on their own abode also. In the decade since then, acts of violence in the homeland and
hostland have been central themes to their writing. In the thesis, a study of the discourse of violence which necessitates the interrogation of the ideology and position of violence in society has been undertaken. Bharwani has examined violence against women, racial violence, as well as domestic violence both in homeland and hostland. The writers also effectively made their moral disapproval of certain courses of action felt. Bharwani has attempted to discuss issue of violence in the diaspora novels apart from the other issues in diasporic writing.

V. Gida, Seema R. “Women in the Novels of Bapsi Sidhwa and Namita Gokhale: a Critical Study.”


Gida finds that Bapsi Sidhwa’s An American Brat, like most diasporic writing from the Indian subcontinent, is deeply rooted in social and political complexities that characterize Asian societies today. In An American Brat the theme of marriage is examined from Parsi point of view. Through portrayal of Feroza’s character, Bapsi Sidhwa highlights the fact that the Parsi community has different norms for men and women. All the novels of Sidhwa exhibit the consciousness of the Parsi community to which she belongs. In Gokhale’s works, one finds Indianness as well as historical aspects. The names of the heroines like Paro and Parvati are historical names. Paro’s character represents the new woman living in cosmopolitan cities of India on her own terms. Gokhale’s heroine Parvati in A Himalayan Love Story, shares the same fate like Sidhwa’s Zaitoon.

Sidhwa and Gokhale have revealed the realities of life. The new generation wants to move ahead speedily, comfortably and without any baggage. Hence without responsibility, without duty one cannot acquire stability or happiness. It indicates that the society is under flux. Paro is a woman who has affairs with many men. But in reality she yearns for a man’s love and security; though outwardly she appears to be strong.
Both the writers are contemporary writers; hence they have dealt with the present problem from that perspective. The locale of Sidhwa’s works deals with the city of Lahore, mountains of Karakorams and the city of New York. While for Gokhale it is the Himalaya Mountains, cities of Bombay and Delhi. Both Sidhwa and Gokhale are very frank in the portrayal of their bold and powerful characters and also made efforts to exhibit autobiographical elements.

Gida finds that through their fictional works Bapsi Sidhwa and Namita Gokhale have touched the pulse of the society. They have diagnosed the problem of the contemporary society. In a true sense they are the representatives of the contemporary society. Though women soar high, with academic qualifications, and economic independence; they have vacuum within themselves. Gida concludes that to maintain the equilibrium of life; along with the juxtaposition of reform, relationships should also be revived. Then only a healthy and harmonious man woman relationship will flourish.


In this dissertation, Maria has carried out research on vague awareness of the richly different ways in which two major Third World countries have responded to an essentially contemporary situation. She argues on the emergence of powerful individual consciousness and a different mode of thinking in essentially collective social milieus. The base of her argument is on a critical explication of five well known novels, three of them West African and two Indian. They are Chinua Achebe's *Things Fall Apart* and *Arrow of God*, Gabriel Okara's *The Voice*, U. R. Ananthamurthy's *Samskara* and Arun Joshi's *The Strange Case of Billy Biswas*. Maria refers to the theoretical contributions made by leading critics of colonialism like Chinua Achebe, Ngugi Wa Thiongo, Frantz Fanon, Albert Memmi, Mannioni, Edward Said, etc. They discuss about the post-colonial consciousness, construction of the colonized world by the colonizer and the imbalance it created in the different aspects of social life.

Culture is a dynamic phenomenon; it demands a continuous displacement of barriers in order to shape itself into fresh patterns. Maria points out conflicting orientations of men who exist amidst drastic social and cultural changes and consequent shift in values as depicted in the novels under study. All the major characters are
concerned with the problem of reconciliation to a different mode of thinking and living. India and West Africa, mosaics of differing cultural and ethnic features, and of multilingual situations, offer common ground to look deep into the dilemma of individual aspirations in a system which does not accommodate the idea of the non-conformist.

Maria concludes that the spectacle of contemporary Third World fiction consciously represents the inherent conflicts and contradictions of the concerned societies.

1.8. Objectives of the study

The main objectives of the research are

i. To study the meaning, origin, history and characteristics of diaspora.

ii. To study the concept of South Asia and the writers of South Asian diaspora.

iii. To study about women novelists of South Asian diaspora.

iv. To study the culture, religion, polity and society of the homeland of different characters in the novels under study viz., India, Pakistan, Nepal, Bhutan, Sri Lanka and Bangladesh.

v. To study the culture, religion, polity and society of the hostland of the different characters in the novels under study viz., USA, UK, Canada and Australia.

vi. To study the issues of diaspora and settlement as faced by different characters in different countries where they migrate viz., USA, UK, Canada and Australia.

vii. To make a comparative study of the writers’ presentation of the predicament and issues related to diaspora under different circumstances in different countries through different characters in the representative novels.

The researcher has selected following novels for the research.

a. *Brick Lane: A Novel* (2003) by Ali, Monica. (The novelist is born in Bangladesh)
b. *An American Brat* (1994) by Sidhwa, Bapsi. (The novelist is born in Pakistan)

c. *The Hero’s Walk* (2002) by Badami, Anita Rau. (The novelist is born in India)


f. *Season’s Flight* (2010) by Thapa, Manjushree. (The novelist is born in Nepal)

### 1.9. Research Questions

The researcher has conducted the research with an aim to get the solution of the following research questions.

i. What is the time and type of migration that immigrants undergo in the novels?

ii. Do the novels under study represent the society and culture of the homeland?

iii. Do the novels under study represent the society and culture of the hostland?

iv. Do the novels under study reflect attitude of the diaspora group towards other migrants and the homeland?

v. Do the novels under study reflect attitude of the diaspora group towards the hostland and citizens of hostland?

vi. Do the novels under study reflect the issues of identity and alienation of migrated people?

vii. Do the novels under study reflect feelings of nostalgia and memory and their role in the present?

viii. Do the novels under study reflect issues related to alien language, social mobility and politics of struggle for survival in the hostland?
ix. Do the novels under study reflect the issues of race and religion in homeland and hostland?

x. Do the novels under study reflect the issues of subaltern, especially condition of women in homeland and hostland?

1.10. Research Methodology

Qualitative research methodology is applied to the research. Qualitative research aims at gathering an in-depth understanding of human behaviour and the reasons that govern such behaviour. Ethnographic research, used for investigating cultures by collecting and describing data that is intended, helps in the development of a theory for the research. This method is also called “ethnomethodology” or "methodology of the people". The researcher has employed an integrated methodology; one that combines discourse analysis of the texts, newspaper reviews, publishers’ statements, author websites, with textual analysis and excerpts from interviews with authors. The researcher has examined the applicability of theories of postcolonialism and diaspora as well as the concept of culture and nation of Homi Bhabha, Edward Said and Gayatri Spivak Chakravorty. As the research is a study of immigrants as reflected in the novels, it is an interdisciplinary study through narrative analysis.

The researcher has examined the views of various scholars who have contributed on theoretical issues that are needed to be addressed in modern diaspora. In the research, the researcher has focussed on four conceptual questions as discussed by Judith T. Shuval in his article “Diaspora Migration: Definitional Ambiguities and a Theoretical paradigm.” as under:

1. How does diaspora theory link into other theoretical issues?

Theory of Diaspora is an independent category but at the same time it has links to other theoretical themes. The most important diaspora theory is ethnic theory which addresses itself to understanding the processes involved in deriving shared identities from commonalities of history, language- in some cases religion- and past achievements. As per assimilation model the immigrants shed their ethnic identity. Later on as they could not assimilate, they were encouraged to maintain various aspects of their ethnic tradition. Diaspora theory is also linked to the theoretical discourse on transnationalism and
globalization. It is characterized by a sense of living in one place while simultaneously remembering and/or desiring and yearning for another place.

2. How is diasporic migration different from other types of migration?

The diaspora people are distinguished from other migration in their on-going or re-awakened attachment and loyalty to their earlier culture and specifically to the homeland which they feel they have left.

3. Who are the relevant actors and what are their roles?

Judith refers that according to Sheffer, there are three sets of actors that are relevant to diaspora theory. These are: the diaspora group itself, the host society and the homeland which may be real or virtual.

4. What are the social and political functions of diaspora?

There are social functions of diaspora consciousness to the group itself and its social functions to others. When a group finds itself in a context of exclusion, limited opportunities for advancement, political domination or social and political discrimination, a diaspora culture helps to maintain a sense of community and belonging to a more rewarding and welcoming social entity. (30)

**Theoretical Framework**

For historians, the hyphenated word ‘post-colonial’ refers specifically to the period after a country, state or people cease to be governed by a colonial power into their hands. India and Pakistan gained their political independence in 1947 and so became historically ‘post-colonial’ after 15 August 1947. But within the area of ‘postcolonial studies’, which tends to embrace literary and cultural studies, the term is more often used to refer to the consequences of colonialism from the time the area was first colonized. Such studies concerned with the subsequent interaction between the cultures of the colonized peoples. Its analysis acknowledges the importance of power relations in that cultural exchange- the degree to which the colonizer imposes a language, a culture and a set of attitudes, and the degree to which the colonized peoples are able to resist, adapt to or subvert that imposition.

Postcolonial literature is concerned with the issue of self representation in artistic and political senses. Writers from the former colonies wish to speak for themselves, to tell their own stories, including the story of the colonial encounter and its consequences.
which creates psychological and historical understanding of various issues. Four thinkers who have shaped postcolonial theory are Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakrvorty Spivak.

Fanon, an African descent and born in France, in his psychological analysis of racism and its effects, *Black Skin, White Masks* writes that White men consider themselves superior to black men. He called black man’s soul is the white man’s artefact. *Black Skin, White Masks* is a sociological study of the psychology of racism and the dehumanization inherent to colonial domination. In his work *The wretched of the Earth*, he describes the psychology of the colonizers. Fanon is influential writer in creating national consciousness in writing.

While Fanon had focused on relationship between colonizers and colonized in Africa and the Caribbean, the literary and cultural critic Edward Said, who was born in Palestine, concentrated more on portrayals of Asia, including India, and the Middle East. In his influential and much debated book *Orientalism*, Said is concerned with the ways in which knowledge is governed and owned by Europeans to reinforce power, and to exclude or dismiss the knowledge which natives might claim to have. Drawing on Foucault’s work, and his notion of system of discourses controlled by those in power which define the ‘truths’ by which we live and judge others, Said refers to anthropology, history, linguistics and literary criticism as well as European literary works as a network of ‘discourses’ which establish a particular view of ‘Orientals’ as a people to be governed rather than as equals who are capable of self-government. Said stresses that Orientalism refers not to a place but to an idea, and can be seen as a ‘western style for dominating, restricting, having authority over the Orient’. In *Culture and Imperialism*, Said analyzed the presence of empire in texts of Jane Austen’s *Mansfield park* and Rudyard Kipling’s *Kim*. He also refereed to writers such as Achebe, Fanon, Salman Rushdie and W.B.Yeats.

Said’s concept of Orientalism was an important touchstone to postcolonial studies, as he described the stereotypical discourse about the East as constructed by the West. This discourse, rather than realistically portraying Eastern “Others”, constructs them based upon Western anxieties and preoccupations. Said sharply critiques the Western image of the Oriental as “Irrational, depraved (fallen), child-like, ‘different,’ ” which has allowed the West to define itself as “rational, virtuous, mature, ‘normal’ ”.
There is a related historical movement to the writing of history, which is referred to as subaltern history or subaltern studies. The term ‘subaltern’ signifies those who are not part of the ruling group, and those who are subordinated by the dominant class, which is usually the author and subject of history. Postcolonial Indo-American scholar Gayatri Chakravorty Spivak in her essays *Three Women’s Texts and a critique of Imperialism* and *Can the Subaltern Speak?* explores the ignored or distorted presence of colonized women in texts such as Charlotte Bronte’s *Jane Eyre*. Spivak is best known for her contemporary cultural and critical theories to challenge the "legacy of colonialism" and the way readers engage with literature and culture. She often focuses on the cultural texts of those who are marginalized by dominant western culture: the new immigrant, the working class, women, and other positions of the subaltern. In *Can The Subaltern Speak?* Spivak discusses the race and power dynamics involved in the banning of sati. Spivak writes that all we hear about sati are accounts by British colonizers or Hindu leaders of how self-immolation oppressed women, but we never hear from the sati-performing women themselves. This lack of an account leads Spivak to reflect on whether the subaltern can even speak. Spivak recounts how Sati appears in colonial archives. Spivak demonstrates that the Western academy has obscured subaltern experiences by assuming the transparency of its scholarship. Spivak’s subaltern studies reveal how female subjects are silenced by the dialogue between the male- dominated west and the male- dominated east, offering little hope for the subaltern woman’s voice to rise up amidst the global social institutions that oppress her.

Homi Bhabha is one of the scholars in postcolonial literary and cultural studies. Drawing on psychoanalytical theory with reference to Sigmund Freud and Lacan, Bhabha has elaborated the key concepts of mimicry and hybridity. Whereas Fanon and Said have analyzed the oppositions set up in colonialist and anti-colonialist societies, Bhabha has sought to demonstrate that their discourses contain ambivalence and ambiguities. He argues that the ‘mimicry’ of colonizers by colonized subjects can be a form of subversion, since it makes unstable the insistence on difference (‘them’ and ‘us’) which forms the basis of colonialist and nationalist ideologies. Like Said and Spivak, Bhabha celebrates the ‘hybridity’ of postcolonial cultures, seeing their embrace of European as
well as indigenous traditions as appositive advantage which allows their writers and critics to understand and critique the West as both insiders and outsiders.

Homi K. Bhabha’s postcolonial theory involves analysis of nationality, ethnicity, and politics with poststructuralist ideas of identity and indeterminacy, defining postcolonial identities as shifting, hybrid constructions. Bhabha critiques the presumed dichotomies between centre and periphery, colonized and colonizer, self and other, borrowing from deconstruction the argument that these are false binaries. He proposes instead a dialogic model of nationalities, ethnicities, and identities characterized by what he class hybridity; that is they are something new, emerging from a “Third Space” to interrogate the givens of the past. His most important contribution has been to stress that colonialism is not a one-way street, that because it involves an interaction between colonizer and colonized. The old distinction between “Industrialized” and “Developing” nations does not hold true today, when so many industrial jobs have been moved overseas from countries like the United States to countries like India and Philippines.

Cultural theory provides tools for analyzing these activities (social, political, religious, economic), practices, and artefacts, for understanding the ways in which they are connected to the broader forces and developments which comprise human societies, and for providing an assessment of the contribution they make to the societies to which they belong, e.g., why they exist and what purposes they serve with the overall framework of social life.

Monika Fludernik writes about the new diaspora as, “more recent version of labour movement, the movement of individual professionals and their families to mostly Anglophone industrial nations. This is the type of diaspora represented in most recent South Asian fiction” (xiii). Monika classifies South Asian expatriates novels into four relevant groups.

1. The novels of immigration and cultural exile that concentrate on an individual’s journey of assimilation.

2. Multicultural novels

3. Diaspora novels in which the collective identity of Indian immigrants, expatriates and notabene second or third generation immigrants is at stake
4. Cosmopolitan novels in which South Asian expatriates are portrayed as individuals (outside a diasporic community) and in which the process of assimilation either has been successfully completed or is not focused on the binaries of India Vs America/ Britain. In these novels the main South Asian protagonist is frequently married to a Westerner or person from another (non- South Asian) nationality and ethnicity. The researcher has examined the novels on the basis of this theoretical frame as applicable in different novels under study.

Research Design

The research work is divided into eight chapters as below.

Chapter 2 Brick Lane: A Novel

The chapter introduces biographical sketch and works of Monika Ali, a writer of Bangladeshi diaspora settled in the UK. The novel Brick Lane narrates the life of an immigrant Nazneen, who goes to live at Tower Hamlets, in Brick Lane area of London. The novel is evaluated on the basis of the parameters.

Chapter 3 An American Brat

The chapter introduces biographical sketch and works of Bapsi Sidhwa. Bapsi Sidhwa is a Pakistani born writer of diaspora lives in America. In An American Brat, Feroza, the protagonist is affected by the Islamic religious orthodoxy in Pakistan. Her parents send her to America during her vacation and there Feroza adapts American life style. The novel is evaluated on the basis of the parameters.

Chapter 4 The Hero’s Walk

The chapter introduces biographical sketch and works of Anita Rau Badami, a writer of Indian diaspora. Anita Rau Badami is born in India and settled in Canada. In The Hero’s Walk Anita Rau Badami portrays India in microcosm through life in a small fictitious town Toturpuram near Madras. It is about Sripathi Rao, his wife Nirmala, and their families. The novel depicts Indian society vis-a-vis Sripathi’s traumatic loss of his daughter and his journey to Canada and the issue of settlement of Nandana-a foreigner in Indian tradition. The novel is evaluated on the basis of the parameters.
Chapter 5 The Circle of Karma: A Novel

The chapter introduces biographical sketch and works of Kunzang Choden, a Bhutanese woman writer of diaspora. In The Circle of Karma events take place in the 1950s, the initial period of imperially regulated modernization in Bhutan. The novel narrates the protagonist Tsomo lives in a small town in Bhutan to her spiritual journey to India is narrated. The novel is evaluated on the basis of the parameters.

Chapter 6 Turtle Nest

The chapter introduces biographical sketch and works of Chandani Lokuge. She is Sri Lankan born author, now settled in Australia. The novel depicts Aruni’s early memories of Sri Lanka, and later experiences in Australia which lead her back to Sri Lanka to find out about her mother. The novel is evaluated on the basis of the parameters.

Chapter 7 Season’s of Flight

The chapter introduces biographical sketch and works of Manjushree Thapa, a writer of Nepali diaspora settled in the USA. The novel Season’s of Flight discusses the poverty stricken life of Prema in Nepal and her life in America after migration. The novel is evaluated on the basis of the parameters.

Chapter 8 Conclusion

The last chapter compares and contrasts the attitudes of the writers, as reflected through different characters, towards the host nation and the country of origin. It also examines the parameters set for the research, answers the research questions discussion, findings, limitations of the research and suggestions for further research.

Parameters

A theoretical approach to diaspora is dynamic and multi-dimensional. This means that a group may acquire a sense of diaspora, lose it, regain it, and change it, and so on-over an undefined period of time with many variables playing a role. The theoretical paradigm of diaspora, as mentioned by Judith, is of three dimensions viz., Characteristics of diaspora group, Characteristics of homeland and Characteristics of Host. The following are some parameters of each of the three dimensions. They are not exhaustive.
I. Characteristics of Diaspora group

One of the important parameters is when the members or forefathers of diaspora groups left the homeland and what were the causes of dispersion. Some other parameters are have the diaspora group retained the ethnic culture, how is the spatial dimension of their relationship and their attitude towards the other members of the group as well as with the homeland.

II. Characteristics of homeland

In this category, the attitude of residents of homeland and its government towards the diaspora group, the behaviour of returnees and the behaviour toward the returnees are important parameters.

III. Characteristics of Hostland

In the host land whether the diaspora group have appropriate scope for social mobility, the geographical dispersion of ethnic groups, their ghettoization, extent of opportunities for social mobility and cultural-ideological stance toward ethnic groups, behaviour of government and subgroups toward ethnic groups, relevance of homeland to host government e.g., foreign policy, internal political interest are some of the important parameters in this dimension.

The diaspora theory is structured around these three principal actors-homeland, diaspora group and host. These three actors form the principal components of diaspora theory. The research is a qualitative research. On the basis of review of related literature that the researcher has carried out and extensive study of various theories and approaches to study diaspora, the researcher has carried out in depth study and analysis of the novels. The researcher has used the following variables/parameters to test the hypothesis/answer the research questions.

1. Time and type of migration
2. Glimpses of homeland in the novels under study -its geography, polity, economy and locale.
3. Glimpses of hostland in the novels under study -its geography, polity, economy and locale.
4. Attitude of the diaspora group towards other migrants and the homeland.
5. Attitude of the diaspora group towards the hostland and citizens of hostland.
6. Search for identity and feelings of alienation
7. Nostalgia and Memory and their role in the present
8. Issues related to alien language, social mobility and politics of struggle for survival in the hostland,
9. Issues related to religion, racism in homeland and hostland
10. Issues of subaltern, especially condition of women in homeland and hostland.

Tools used in collection of data

Books, internet, sources from reference books, research articles from journals, dissertation, and interviews are used for the research.

1.11. Importance of the study

The study of the texts under the research narrates issues such as marginalization, cultural insularity, social disparity, racism, ethnicity, gender sensitivity, reflection of nation etc. The research opens up itself for intra-disciplinary studies within it and also interdisciplinary studies with social scientific discourse leading to mutual enrichment for Psychology, Sociology, History, Anthropology, Theology, Economics, Political Science and Cultural Studies coalesce and slide into it. Inter disciplinary studies provides a democratic, dynamic and co-operative alternative to the old-fashioned, inward-looking and cliquish nature of disciplines.

As the research project is on the experiences of the people settled across the globe with different social setup, multiplicity of race and religion, there are many researchers conducted on it. The research conducted by the researcher helps in understanding the culture, society, political set up, language, religions, traditions, etc. of the people of South Asia and the immigrants from these nations. All the Diaspora writers under the research are born in the same country to which they belong, they all are women writers, and the texts depict the characters, both from the country of origin of the authors and the other countries like USA, Canada, UK, Australia etc. where they migrated for various reasons.
The role of India in South Asia has been very significant since ages from political, geographical, economic, religious and cultural point of view. Recently the chief of all the SAARC countries were invited at the oath taking ceremony of the new government in May 2014. Honourable Prime Minister of India, Shree Narendra Modi, visited Bhutan as his first foreign trip and made efforts for bilateral relations. He also had meeting with the Prime Minister Shree Nawaz Sharif of Pakistan. Thus the present study contributes in understanding the social, political and economic conditions of the countries.

As the texts represent the themes of diaspora sensibility, reflecting the nation and cultures of various countries viz., India, Pakistan, Nepal, Bhutan, Sri Lanka, Bangladesh, USA, UK, Canada and Australia, the research work adds some new perspectives in issues of immigrants in the contemporary period through the experiences of different characters and gives some new understanding at a global level. The study has also been made from insider-outsider and outsider-insider perspectives as experienced by the writers of Diaspora. The study has been carried out on the works of the selected writers published in recent times.

With liberalization policy of the western countries for visa, large numbers of people are migrating. The study has been carried out using the popular texts written during the recent times by well known diaspora writers of South Asia. Through different experiences of the characters in the novels under study, the research helps to find the ways for achieving global harmony by reducing various conflicts for peace, progress and prosperity.

In the era of scientific advancement, the world has become a global village. The research helps to study about the society of different nations. Unhappiness; because of problems of settlement, conflicts of culture, ideology and religion proved a great problem in history. The study provides hint for the solution to all these problems. It also directs the society for simultaneous existence of human beings without narrowing oneself to a particular society, culture or country.

The research adds the knowledge of diaspora elements and about the nation from the observation of different characters through their experiences especially of South Asian countries. It also throws light on the current global issues and provokes to think seriously about their solutions to maintain harmony and make life peaceful.
1.12. Limitations of the Project

The research is limited up to six countries of South Asia. Novelists from South Asian countries viz., Myanmar and Maldives have not been included. Only, women novelists have been selected and out of many works by these authors, only a single novel is selected. The research also suggests similar kind of studies of diaspora texts in Asian, African and Latin American countries to get more ideas on issues of diaspora across the world and find solution for global peace and harmony.
Works Cited


