INTRODUCTION

The creation of art and literature is a slow process. A large number of South Asian writers in English have published their works. In the Canadian context, the term South Asian literature denotes the Writings of Canadians who trace their origins from one of the following South Asian Countries like India, Sri Lanka, Pakistan and Bangladesh. The term Displacement means movement of people from their native land to the adopted land carrying their beliefs, customs and traditions. Therefore, one who is forced to leave her/his native place is termed as displaced person and this phenomenon is termed as forced migration. The Concise Oxford Dictionary defines ‘Displacement’ “the action or process of displacing” (Oxford Dictionary112). A.J. Jaffe claimed, “The term was originally coined by Eugene M. Kulischer” (Kulischer 187). The hyphenated diasporic subject practices and embodies difference relationality and non-hierarchically. R.Radhakrishnan says:

People and cultures different; and the all important issue is how to receive and practice difference relationally and non-hierarchically in other words, how to create a society that will not evaluate some differences more positively than others. Furthermore, practicing or embodying differences (a great example is the project of dwelling rigorously and passionately in “the hypen” within not succumbing to total integration on either side of ethnic hyphenation, sustaining difference along multiple axis without totalization) does not have to take the form of an ideologically reductive and non-porous identity politics. Difference and heterogeneities can be practices
Displacement is of two types: Physical and Psychological. Physical displacement means people who have left their home to settle in countries or cultural communities, which are initially strange to them. Moreover, Psychological displacement means diversion of mind. The migration has become one of the most important issues of the contemporary world. According to Axel Brian:

"The continuous flow of migrants from the entire world into the western countries has made many of them quite diverse in terms of ethnic origins of their populations. The old approach of expecting the migrants to assimilate into cultures of their host societies has been given up almost everywhere (Brian 2)."

Travelling and adopting across cultures have turned into major issues and concerns of the contemporary Globalizing environment. In today’s globalized world, hyphenated identities should not be looked down. People from developed countries should not look down upon people from less developed countries. As a general descriptive term, it refers to anyone who has left his home because of political discrimination or violence, being displaced from their original place. Displacement means not feeling at home, or being ‘unhomed’ but away from home. When does one feel displaced or dislocated? When an individual lives in
exile, find her/himself displaced/dislocated, due to which one feels alienated. Consequently, exile results in displacement. The cultural and literary critics have been increasingly concerned with how to rethink the concept of nationhood and national identity, such critical analysis should also interrogate contemporary forms of movement, displacement and dislocation from travel to exile. Exile may be termed as the state of being barred from one’s native country. Exile is the foremost aspect of getting nostalgic. Exile generally a painful banishment from one’s homeland. Though it can be either, voluntary, or involuntary, internal or external, ‘exile’ generally implies a fact of trauma, an imminent danger, usually political, that makes the home no longer safely habitable. The word ‘exile’ includes a range of displaced existence.

The diasporic Indian writing is in some sense also a part of exile literature. Both the writers of the old Indian diaspora of indentured laborers and the modern Indian diaspora of IT technocrats, it shows that despite peculiarities there is a natural exilic state in all dislocated lives whether it is intentional or regular migration. A broad survey of the contributions of the second generation of the modern Indian diaspora in the field of Indian Writing in English depict certain shift in concerns in comparison to the previous generation and thereby it widens the field of exile literature. Displacement, whether forced or self-imposed, in many ways is a disaster. In all cases, the term diaspora carries a sense of displacement that is, the population so described finds itself for whatever reason separated from its national territory, and usually its people have a hope, or at least a desire, to return to their homeland at some point, if the homeland still exists in any meaningful sense. Some writers have noted that diaspora may result in a loss
of nostalgia for a single home as people “re-root” in a series of meaningful displacements. Khachig Toloyan writes:

A diaspora was understood as a social formation engendered by catastrophic violence or, at the very least, by coerced expulsion from a homeland, followed by settlement in other countries and among alien host societies, and crucially, capped by generations of survival as a distinct community that worked hard to maintain it’s the host society (Toloyan 648).

Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. Over time, remotely separated communities tend to vary in culture, traditions, language, and other factors. These writings in dislocated circumstances are often termed as exile literature. World literature has an abundance of writers whose writings have prospered while they were in exile. Edward W. Said reflected on the condition of exile:

I think that if one is an intellectual, one has to exile oneself from what has been given to you, what is customary, and to see it from a point of view that looks at it as if it were something that is provisional and foreign to oneself. That allows for independence—commitment—but independence and a certain kind of detachment (Said 13).
John Simpson in *The Oxford Book of Exile* writes that, “exile is the human condition; and the great upheavals of history have merely added physical expression to an inner fact” (Simpson Introduction 3). The world, in existentialist terms, appears absurd and indifferent towards one’s needs. In such a situation, one cannot help but feel like an outsider. Therefore, it is well agreed that exile is a part of the human experience. The effects that exile have, not on the writers work, but on the writers themselves seems actually paradoxical. Exile appears as both a liberating experience as well as a shocking experience.

The paradox is clear because it is just a manifestation of the tension that keeps the strings attached and inflexible between the writer’s place of origin and the place of exile. Whatever may be the geographical location of the exiled writer, in the mental landscape the writer is forever enmeshed among the strings attached to poles that pull in opposite directions. The only way the writer can free oneself from the tautness of the enmeshing strings is by writing or by other forms of artistic expression. Even if a writer consciously tries to justify one end, simultaneously, but unconsciously, there arises a longing for the other. There lies the fascination of exile literature. Exile in the form of migration has been the cause of emergence of a large number of writers who have given direction to the progress of English literature. Irish-English writers like G. B. Shaw and W. B. Yeats have produced works that have become landmarks of English literature. Similar in the case with American-English writers like Henry James and especially T. S. Eliot who in his poems expressed his observations about the rootlessness of modern life. As intellectual exiles from America to Europe, they were fleeing from what they perceived to be the provincialism of America and its intellectual barrenness. The Indian diaspora has been formed by scattering of
population and not in the Jewish sense, a migration of population at a particular point in time. William Safran states:

Historically the term ‘diaspora’ referred mainly to the dispersion of Jews from their original homeland; it also referred to other two classical or traditional diasporas such as Armenians and Greeks (Safran 83).

The term diaspora refer to a range of ethnic communities and to a variety of categories of people, like political and war refugees, immigrants, cultural and racial minorities. The diasporic Indian writers of the first generation have already established their record by winning numerous literary awards and honors. Recently the ranks of the second generation of Indian writers in the West have swelled extremely and many among them have won international recognition. Jhumpa Lahiri’s short stories *Interpreter of Maladies* and her novel *The Namesake* realistically illustrate the lives of both first generation and second-generation Indian migrants in the USA. This is possible because big issues like religious intolerance and racial discrimination are no longer the main concern of these writers. Little, unacknowledged things gain enormous importance in changed circumstances.

It is here that the differing reactions by Indian, Western, and diasporic characters towards similar situations are found to differ only superficially. It demonstrates that the inner needs of all human beings are the same. Alienation is a part of the experience of the Indian diaspora and even if people are at home in any part of the world, it does not mean that they will not become victims of the sense of
alienation. Increasing acceptance into the host society does not indicate that the diasporic characters can feel at home. Diaspora meant homeless people, perhaps displaced people one can say. Over the years the term has acquire a more disinterested suggestion. Jana Evan’s Braziel and Anita Mannur caution against uncritical and unreflexive use of the term diaspora:

The term diaspora risk losing specifying and critical merit if it is deemed to speak for all movements and migrations between nations, within nations, between cities, within cities and infinitum (Braziel and Mannur 7).

It is now used to describe all those migrants who possess a sense of self-identity and cultural traits that distinguish them from the major community in the host country. The three stages of the diasporic experience, which can be applied to cases of diasporic communities with some variation. These three stages are: home, away, and return in some form, whether in terms of physical return migration or a constant turning towards the homeland. This situation is complicated in recent decades by the fact that “home” has lost its centrality for some diasporas but remains a very important point in the new diasporic networks that have developed in the era of transnationalism and globalization. Transnationalism generally implies migration of people across the borders of one or more nations. Transnationalism involves individuals, their networks of social relations, their communities, and broader institutionalized structures such as local and national governments. ‘Home’ is the starting point for almost all diasporic communities - it is China for the Chinese, Greece for the Greeks, Italy for Italians, etc. ‘Away’ is
the place in which both the physical and mental process of the diasporic experience occurs through the process of displacement from the old and emplacement in the new. This process can involve alienation and marginalization, whether it is political, economic and social.

Some diaspora return to homeland, which, they discover, is no longer the homeland of memory, nostalgia, and myth, as nurtured in diaspora. Jhumpa Lahiri’s *Interpreter of Maladies* shows how the foreground of her narrative (what is happening in the novel’s present) is always somehow linked to the background (memories of life in the homeland); this remains true regardless of the character's generation, but of course memory becomes a less consistent guide over time. A collective memory is a foundational element to the identity of a diasporic community. Thus, one does not necessarily have to physically return home to be a part of a diaspora, but some idea of home, collective memory and group history must always be part of the conceptual and emotional discourse of the diasporic culture. People belonging to Diaspora are called people with displaced identity may mean different things to different persons and may be realized in different forms. Immigration from India began with the beginning of the twentieth century. Most of the early new comers were the Sikhs who worked in the sawmill industry. The local Canadians had hostile attitude towards them. This attitude became more hostile after the sad incident of the Komagatu Maru ship that carried 376 Indians to the harbor of Vancouver, on May 23 in 1914. To block their entry, Canada passed a law to accept only those who come directly from India by a ship that did not stop on the way. Because it was not possible to undertake a long voyage, immigration almost stopped. The immigration laws were substantially liberalized in 1962 and 1967.
Consequently, in addition to the Sikhs, immigrants started coming from other parts of India. From 1990, immigrants from India started becoming a prosperous minority in Canada and began to be accepted more than they were in the former decades. People belonging to Diaspora have to continuously face and overcome displacement. Their identities are in a flux continuously shifting. This is because when they migrate from one place to another they carry their ethnic identity with them. Psychologically, they are not able to break away from their homeland, which they have left behind, and they are not able to adaptfully to the new culture. Sudesh Mishra states: Diaspora comes from diaspeir-was originally employed to explain “the botanical phenomenon seed dispersal”(Mishra14) The term signifies in its old classical sense the Jews living outside Palestine or Modern Israel. Judith Shuval states:

However today, the term refers not only to such classic groups as Jews, Greeks and Armenians, but to much wider categories which reflect processes politically motivated uprooting and moving of populations, voluntary migration, global communications and transport. . . . The term has acquired abroad semantic domain and now encompasses a motley array of groups such as political refugees, alien residents, guest workers, immigrants, expelles, ethnic and racial minorities, and overseas communities (Shuval 42).

The term assumes a related though an equally contextually loaded signification, a dispersion or migration of people coming from the same country or having a
common culture. The term also has political and cultural dimensions. Twenty first century is witnessing a boom of narratives and fiction by those for whom categories of belonging and their present diasporic positions have been enforced on them by post colonial and migrant circumstances. The concept of diaspora has been subject to various interpretations, its geographical and territorial dimensions are clear. According to Steven Vertovec:

The term diaspora is often applied to describe practically any population that is considered ‘deterriotorialized’ or ‘transnational’— that is, which has originated in land other than that in which it currently resides, and whose social, economic, and political networks cross the border of nation states or, indeed, span the globe(Vertovec 277).

The recent advances in the field of transportation and communications technology that has brought diaspora communities globally dispersed closer to each other besides their places of origin, the ancestral land or motherland. The relationship of any diaspora with the motherland falls under the broader area of international relations as it involves at least two countries that following permit their subjects to interact with each other. Today, diasporic communities go beyond the host nation — state and motherland to network with their communities dispersed around the globe. The emergence of such networking, cutting across several countries, is most appropriately described by the term “transnationalism”. The appropriation and recovery of the term diaspora in a variety of disciplines and discourses is due
Diaspora is a continuous process of identity forming. Their Identities are in flux. Stuart Hall states:

Diaspora is defined not by essence or purity, but by recognition of a necessary heterogeneity and diversity, by a conception of ‘identity’ which lives with and through, not despite, difference; by hybridity and Diaspora identities are constantly producing and reproducing themselves a new, through transformation and difference (Hall 402).

The diaspora community is in a process of defining itself. Diaspora communities like the Chinese in China towns or Indians in their ethnic enclaves of ‘little India’ the world over have built homes away from home, but the transnational networks of the contemporary era have facilitated members of these communities to be here and there. Globalization and technological advancement have given rise to networking among the diaspora communities dispersed across the world. Hence, there is an urgent need to re-examine and capture the emerging phenomenon in transnational social spaces. Transnational social spaces or social fields are constructed from the transnational networks, which in turn are built upon transnational family networks (interactions between members of family living in different countries) as well as upon the networking of the community organizations (caste associations, religious institutions etc). These networks enable immigrants to maintain immediate connections with two or more nation-states. Emigration from India too has been widely varied in terms of the historical context, causes, and consequences of migration from India as much as the social
characteristic such as level of education, caste, gender, class, place of origin, and religious and linguistic affiliation of these immigrants. Peter Kivisto states:

Transnational Immigrant social spaces require the creation of a new form of ethnic community. What makes a diaspora different from the more familiar form that typified immigrant enclaves in industrializing nations a century ago is that it is located in a space that encompasses two or more nation-states, a situation made possible by time-space compression (Kivisto 568).

In the Indian context, emigration has been a continuous process since pre-colonial times when its purposes were trade and the propagation of religion. Historical and archival data suggest that Indian emigration goes back to the first century when Indian princes, priests, and poets, migrated to Southeast Asian countries. It was only in the mid-nineteenth and early twentieth centuries, in the wake of European imperialist expansion, that further conditions for the emigration of large number of Indians to different parts of the world were created. The Post-World War II scenario changed the international migration process by affecting every migrant country, and India was not far behind. During this period, migration was directed towards developed countries, and the migrants were, for the most part, talented professionals, skilled laborers, from the unimportant colonial and underdeveloped countries besides Anglo-Indians. This Post-War migration was very different from the earlier migration. During this period, large-scale migration of Indians took place to the developed countries such as the United States and United Kingdom, Canada, Australia and New Zealand. C.S. Bhat states:
Indians have migrated to different parts of the world at different periods. They migrated to British, French, and Dutch colonies during the nineteenth and early twentieth centuries as indentured and kangani laborers, and today they constitute the Old Diaspora (Bhat 11).

They also migrated to industrially developed countries of Europe and North America during the post-colonial era as skilled workers and professionals and thus constitute the New Diaspora. The later continues to have close contact with the families and relatives back home. While the New Diaspora has retained a vibrant relationship with family and community in India, the majority of the Old Diaspora has lost contact with the motherland. Like Bhabha, Salman Rushdie and Adoward Said also visualize creative potentialities in the exile condition. Avtar Brah states:

Diaspora space is the intersectionality of diaspora, border and dislocation as appoint of confluence of economic, political, cultural and psychic process. It is where multiple subject positions are juxtaposed contested, proclaimed or disavowed. According to Brah, the ‘Diaspora site’ is a highly contested site (Brah 208).
WORKS CITED


