CHAPTER II
Transnationalism

In the present era of transnational migration, the flow of the people among the different countries, convergence of the heterogeneous cultures, creolization of languages and hybridization of identities have broken the concept of fixity or absolute territoriality. The intersection between the territorialization and deterritorialization creates the 'third space' or liminality where the 'cutting edge of translation and negotiation' occurs. Therefore, the concepts of homeland and identity in this age of global migration form a complex framework. According to the critics like Homi K. Bhabha, Avtar Brah and Stuart Hall, the floating nature of home and fluid identity have replaced the age-old concepts of fixed 'home' and identity as well. The idea of 'home' evokes the spatial politics of home, the sense of self, its displacement, intimacy, exclusion and inclusion. The flow of the people across different countries breaks the concept of true home. The notion of home not only construes the sense of self, but also ties with the human emotion, feelings, sentiments, proximity and intimacy. Beyond the spatial territory, 'home' is associated with emotional territory.

The hybrid identity that the immigrants carry creates a tumultuous situation regarding the belongingness. In the opinion of Bhabha, hybridity is the 'third space' which makes the other positions to emerge. The identity as suggested by Bhabha, indicates the impure identity rather than fixed identity. Dual or hybrid identity construct an identity crisis in one's creating home of familiarity in the overseas countries. The second generation immigrants find it hardly possible to adhere to the identity of the parental land. The national identity of the first generation may be changed politically, but they are able to fasten with their original homeland culturally, linguistically and ethnically. In the contemporary era, immigration, exile and expatriation are related to
home, identity, nostalgia, memory and isolation. These are the recurrent theme in the diasporic writings of the post-colonial writers like V. S. Naipaul, Salman Rushdie, Bharati Mukherjee, Agha Shahid Ali, Jhumpa Lahiri, Kiran Desai and many others.

Diaspora refers to the movement of any population sharing common ethnic identity who were either forced to leave or voluntarily left their settled territory, and became residents in areas often far removed from the former. Now-a-days the term is given more expansive definitions. Susan Koshi has introduced the term neo-diaspora to distinguish South Asian Diasporas from other classical forms of diaspora. There are several groups that claim diaspora status including voluntary and involuntary movements under the rubric, and have explored the functional compatibility between the flexible allegiances of diasporas and contemporary globalization.

Diasporic writings occupy a significant position around cultures and countries. Cultures travel and take root or get dislocated and individuals internalize nostalgia or experience amnesia. Though the immigrant writers share common features, yet the differences based on the condition of their migration and settlement cannot be overlooked. The diasporic writings are the records of the experiences of the diasporic every continent and part of the world. It is an interesting paradox that a great deal of Indian writing covers every continent and part of the world.

Diaspora is the term often used today to describe practically any population which is considered ‘transnational’ or ‘de-territorialized’ that is which has originated in a land other than which it currently resides and whose social, economic and political networks across the borders of nation – states or indeed span the globe. The word
The term of course became associated with the Jewish historical experience, and hence was associated with being a dispersed community sharing a common religious and cultural heritage. Such populations are growing in prevalence, number and self-awareness because of the ‘shrinking’ boundaries. Several are emerging as (or have historically long been) significant players in the construction of national narratives, regional alliances or global political economies. Within a variability of academic disciplines recent writing on the subject expresses at least three distinct denotations of the concept, ‘Diaspora’. These meanings refer to ‘diaspora as social form’ ‘diaspora as mode of cultural production’. These different meanings have certain utility for conceptualizing, interpreting and theorizing processes and developments affecting the immigrant’s predicament. Diaspora was of course, at one time. A concept referring almost exclusively to the experiences of Jews, involving their traumatic exile from an historical homeland and subsequent dispersal throughout many lands.

Migration is the drive of populaces from one place in the world to another, athwart a political and topographical boundary for the purpose of taking perpetual or semi-permanent residence. Migration can either be voluntary or involuntary. Which people are enforced to move, the compelled movement of a person or persons away from their home or home state is termed involuntary immigration. Migration as a type of acuteness in perception puts greater emphasis on describing a variety of experience a state of mind and a sense of identity consciousness, a particular and of awareness is generated among contemporary transnational communities. Described variously as being marked by a dual or paradoxical nature, consciousness is constituted negatively by

‘Diaspora’ derives from the Greek diaspeir “to distribute” it is a compound of spear; ‘to sow to scatter’ like seeds and dia – “from one end to the other”.

The term of course became associated with the Jewish historical experience, and hence was associated with being a dispersed community sharing a common religious and cultural heritage. Such populations are growing in prevalence, number and self-awareness because of the ‘shrinking’ boundaries. Several are emerging as (or have historically long been) significant players in the construction of national narratives, regional alliances or global political economies. Within a variability of academic disciplines recent writing on the subject expresses at least three distinct denotations of the concept, ‘Diaspora’. These meanings refer to ‘diaspora as social form’ ‘diaspora as mode of cultural production’. These different meanings have certain utility for conceptualizing, interpreting and theorizing processes and developments affecting the immigrant’s predicament. Diaspora was of course, at one time. A concept referring almost exclusively to the experiences of Jews, involving their traumatic exile from an historical homeland and subsequent dispersal throughout many lands.

Migration is the drive of populaces from one place in the world to another, athwart a political and topographical boundary for the purpose of taking perpetual or semi-permanent residence. Migration can either be voluntary or involuntary. Which people are enforced to move, the compelled movement of a person or persons away from their home or home state is termed involuntary immigration. Migration as a type of acuteness in perception puts greater emphasis on describing a variety of experience a state of mind and a sense of identity consciousness, a particular and of awareness is generated among contemporary transnational communities. Described variously as being marked by a dual or paradoxical nature, consciousness is constituted negatively by
experiences of discrimination and exclusion, and positively by identification with an historical heritage such as ‘Indian Civilization’ or contemporary world cultural or political forces.

In an allied way migration proposes understanding of an immigrant about the imminent loss or hope as a defining rigidity. The endurance to resist the misfortune is decided by the factors that influence their decision to migrate. There are push and pull factors like famine draught, poverty, religious tolerance lack of employment opportunities dis-agreement with politics, discontent with the natives such as frequent harassments bullying, quest, higher income, better prospects with regard to employment, education, facilities etc.,. So if the migration is subjugated by pull factors it is voluntary relocation. If it is based on push factors it is involuntary migration.

There are many related terms referring to this phenomenon of migration for intense ‘exile’ ‘immigration’ ‘emigration’ ‘emigre’. Exile is a term used for those who were expelled from their own country or a self – imposed leaving of one’s home that is city, state or country. While either being explicitly refused permission to return and or threatened by imprisonment or death upon return. It is long absence from motherland, whereas “immigration” is moving into another country and “emigration” moving out of a country. Immigrant word is used when a person comes as a permanent resident to a country other than one’s native land and when a person leaves one’s country to settle in another, then the word “emigrate” is used.

Etymologically, the term “diaspora” is derived from the Greek word ‘dia’ and ‘sperio’. ‘Dia’ means ‘through’ and ‘sperio’ means to ‘scatter’. The literal meaning of diaspora is ‘scattering’ or ‘dispersion’. The word diaspora was initially used by the
ancient Greeks to describe their spreading all over the world. For them this term signified migration and colonization. It has often been used to describe the original dispersion of the Jews in the 6th century B.C. or to refer particularly to the Jews living outside Palestine among people of non-Jewish faith. For Jews, Africans, Palestinians and Armenians diaspora signifies a collective trauma where one dreams of home while living in exile.

This is now how the narrative of the Jewish Diaspora in the story of philosophy: The story of the Jews since the dispersion is one of the epics of European history. Driven from their natural home by Roman capture of Jerusalem (70 A.D) and scattered by flight and trade among all the nations and to all the continents persecuted and decimated by the adherents of the great religions –Christianity and Mohammedanism – which had been born of their scriptures and their memories; barred by the feudal system from owning land and by guilds from taking part in industry; shut up within congested ghettos and narrowing pursuits, mobbed by the people and robbed by the kings; building with their finance and trade the towns and cities indispensable to civilization; outcast and excommunicated, insulted and injured; yet without any political structure, without any legal compulsion to social unity, without even a common language, the wonderful people has maintained itself in body and soul, has preserved its racial and cultural integrity, has guarded with jealous love its oldest rituals and traditions, has patiently and resolutely awaited the day of its deliverance, and has emerged greater in number than ever before renowned in every field for the contribution of its geniuses and triumphantly restored, after two thousand years of wandering, to its ancient and unforgotten home.
The Ontology of Diaspora

Distributed across, spread across … cross sowed, cross – scattered: that is the Diaspora. Its ontology in itself and in relation to its ecology is of interface and dispersion, of remix, of replacement. It is the ontology of soil and roots, of roots dreaming in seeds of the arrival elsewhere in order to reproduce. And maybe, in order to reengineer. The ontology of diaspora is thus, not only cultural and political-economic but also, deeply and all over the surface, political-technological. Techno – ontology is no longer science fiction. The constitutive of the diasporic, intimidating in finally cross it.

The Biology of Diaspora

Biology is what the people in – habit. As custom tiring the people inside of itself. In a very material way then, the continuing expansion of cyberspace is in direct amount to man’s increasing rootlessness. And if the expansion continues, the people may all be diasporans one day perennially nomadic, absolutely contingent, and forever slithering to sneak through interstices into the warmth of home. But home will not be even a memory then. As the founding referential axis of space, it will have, the people inhabit a double spatial ecology: of “the space of flows” and “the space of places”. The latter is what as the real space: space as the situation of history, mortality and ritual murder. The “space of flows” is the space of instantaneity, of a history. It is called as “fiction – free capitalism”. Cyberspace is what – the exemplified mortals – can never get inside of. It is without matter and time. Cyberspace as the vanishing of distances, has no interspatialities, absolute space, an eccentricity.
Towards Real – Virtual Wandering Monadic

Hyper – man is the monad of the new biology. Like the leibnizian monad, he is indistinguishable from any other monad, defined exclusively by his relative situation vis-à-vis others. He is windowless and thus radically closed to the other. And he is ontologically a samirror reflecting the universe. What renders him new is a slight historical displacement: he inhabits both non-space and space, the space of flows and the space of places, has a dis-position to be homeless, and reflects the infinitely variable homogeneity of capital under Baudrillard’s structural law of value. He is the diassporic monad of nomadic cyber – communities the nodal ghost of meaningful connectivity, of osmosis and semiosis between networks, the point and passage of discourse gone hyper. A mechanically induced strange revival of the ancient, the eternal wanderer replicated for one last time for the eternity of dead space. The diasporic condition, as the world-ancient ontological condition of man at this occasion, covers the way for the real – virtual traveling monadism of hyper – man. The diasporic condition is the crusade of dusk, between the submergence of man and the advent of hyper – man.

With regard to dual territoriality, diaspora may also be viewed from following viewpoints: (a) the diaspora is at different times for or against the hostland; (b) the hostland is at different times for or against the diaspora; (c) the diaspora is at different times for or against the homeland; and (d) the homeland is at different times for or against the diaspora. Diasporic experience is one of exile, migration, dislocation and displacement that brings in identity confusion and problems of identification in the backdrop of alienation from old and new culture.
Study of the diasporic writings reveals that the common features noticed in the writings of the old diaspora and the new diaspora are nostalgia, homesickness, and the sufferings due to being far off from their homeland. The mental trauma and anguish caused due to the pull and push factors of belonging to the land of adoption at the same time, retaining their cultural traditions thereby maintaining their attitude towards their motherland, made them reject everything Indian glorifying west and criticizing India.

In the study of diaspora literature “Displacement or dislocation” a value-oriented term, is not a mere word used to convey the physical movement of a person from one place to the other, rather it portrays how with the movement of a person the entirety of a whole nation, to which he belonged, is carried with him. With that the cultural dislocation assumes tremendous significance in the life of the immigrant. Though through enculturation a person learns the cultural practices of his group, the challenges to be confronted are crucial. Enculturation lends a sense of security to the migrant but to realize the problem has to accustom to the societal constructs and practices.

Enculturation develops a certain degree of uniformity, among the members of a given society. If look at the positive side, immigrants as link between societies and cultures can transform, renew, and reconstitute the framework of nations. They can be the harbingers of peaceful existence of human beings on the earth. Instead of striving for the ultimate, the essence of human beings existence on the earth the political and manmade boundaries hinder the human generations involving in petty things materialistic and ephemeral. In the aforementioned circumstances the immigrants play a great role, they bring to light the shortcomings and disparities that have to be overcome in the long run.
The culture signifying a set of values, customs and traditions is an important social establishment for sustaining and transmitting congruent existence in a society. Culture is believed to be a whole way of life of society and a society is a group of individuals living in a space at a specific point of time.

Migration and cross-cultural encounters have always affected the lives of migrants the possibility of rejection, confusion and tension when people from different cultures interact. Travelling across continents and cultures is phenomenon that depicts the immigrants caught in flight between borders, miraculously intricate web of memories, relationships and images. The migrants in the alien culture live in silken bond memory of the motherland. The migration has its repulsions for one thing when one does not have a home he has to live in the reminiscences, a collective memory embodying a symbolic relationship between the past and the present. The inevitable past is a channel for understanding what is happening in the present.

As the immigrants settle in the new place, they need to adjust and accommodate to the language, habits, dress, food and sometimes even values are to be compromised in the process. Change brings challenges to new settlers. The acculturative stress paradigm provides a possible explanation for immigrant overshoot. According to that stresses such as unemployment and poverty have an adverse effect on everyone, and immigration and resettlement increase the probability of experiencing these stresses. Furthermore, immigrant circumstance can amplify the effects of stress. Unemployment endangers the health of both immigrants and the native-born, but it affects immigrants more powerfully.
In so far as culture is memory, it is embedded in the past and will have to be retrieved in symbolic action. Memory marks a loss, it is always a representation representing that which once was and no longer is. Representation as re-memoration foregrounds the fact that experience is always other than it was: inevitably and constitutively historical, such a construction situates memory as the most consistent agent of the transformations by which the referential world is made into a universe of signs. Similarly, culture, as a record of community memory, is intimately tied to past historical experience. The theory of characterizes immigrants and refugees as mentally fragile propelled a host of studies comparing migrant rates of disorder with people from their home communities, as well as between immigrants and native-born members of the receiving society.

The term “expatriation” originates from the Latin word “expatriate”, which in turn is a combination of “ex” and “patria” meaning native country, so expatriate is a person living abroad, especially for a long period of time. It is in the ‘modern’ society, usually a voluntary decision. Expatriation is not only a physical or geographical journey out of one’s land to another where the migrant believes he will find greater satisfaction, but it means rather, a severing of the immigrant’s spiritual and symbiotic ties with his mother country.

The most common features of diaspora as accepted by critics of diaspora are dispersal from an original homeland, often traumatically, to two or more foreign regions; alternatively, the expansion from a homeland in search of work, in pursuit of trade or to further colonial ambitions; a collective memory and myth about the homeland, including its location, history and achievements; an idealization of the putative ancestral home and collective commitment to its maintenance, restoration, safety and prosperity, even to its
creation; a strong ethnic group consciousness sustained over a long time and based on a sense of distinctiveness, a common history and the belief in a common fate; troubled relationship with host societies, suggesting a lack of acceptance at the least or the possibility that another calamity might befall the group; a sense of empathy and solidarity with co-ethnic members in other countries of settlement; and the possibility of a distinctive creative enriching life in host countries with a tolerance for pluralism.

In an era of rapid globalization, the formal and informal power of border-crossing civil society networks is increasingly pertinent for policy-makers, business leaders, scholars and the civil societies themselves. The field of diaspora studies provides a powerful lens through which to view and understand the contemporary fabric of diaspora society and the opportunities and challenges.

An immigrant is one who comes to live in a foreign country or a region. While diaspora is collective term for people from same origin. The term immigrant is used collectively for all those come to live in a common destination country or region and settle there forever. For example, people who come and settle in USA from other countries constitute immigrant population of USA.

Frequently, diasporas or immigrants may acquire the citizenship of the host country, leading to change in their nationality, but their status in terms of being diaspora or immigrant does not change. Expatriates are not expected to acquire nationality of country they work in as expatriate. Assimilation is a term which means adopting ways, culture and other attributes of a different nation, region or a group so that they don't stand out as different from them.
The term identity would in a sense point in a direction opposite of assimilation. It refers to the characteristics that differentiate one group of people from people of other groups. Hybridity is refer that the sense of what happen when very different cultures meet and people grow up in the overlapping spaces. Hybrid is a word used generally for plants and animals. It refers to young ones of two different varieties of plants and animals. It may also refer to people with their two parents from different race or similar groups.

The term diaspora has now attained the full-fledged status of a concept. Today intellectuals and activists from various fields are frequently using it to describe such categories as immigrants, guest workers, ethnic and racial minorities, refugees, expatriates and travelers. It has now emerged to be a useful concept to analyse the relationship between place and identity and the way cultures and literatures interact. Though diaspora has assumed different meanings and interpretations, since its early uses, it is currently employed to imply a wide variety of contexts, from dispersion to trade diaspora and worker or migrant diaspora.

For the last four decades, many dispersed communities those once known as minorities, ethnic groups, migrants, exiles etc, have now been renamed as diasporas either by scholars or academicians. Up to 1960, the term diaspora was confined to the extensive studies on three classical or traditional Diasporas viz, Jewish, Armenian and Greek, of which the ideal case was the first. The disciplinary application of the diaspora term to non-Jewish and non-Christian peoples and their exile situation seems to have first been undertaken within African studies. Since the mid-1970s, African historians intentionally hire diaspora as a concept and theme within African studies.
Diasporas are distinct trans-state social and political entities; they result from voluntary or imposed migration to one or more host countries; the members of these entities permanently reside in host countries, they constitute minorities in their respective host country; they evinces an explicit ethnic identity; they create and maintain relatively well developed communal organizations; they demonstrate solidarity with other members of community, and consequently, cultural and social coherence; they launch cultural, social, political and economic activities through their communal organizations; they maintain discernible cultural, social, political and economic exchange with the homeland, whether this is a state or community in a territory within what they regard as their homeland; for this as well as for other purposes such as establishing and maintaining connections with communities in other host countries they create trans-state networks that enable exchanges of significant resources; and have the capacity for either conflict of co-operation with both the homeland and host country, possibilities that are in turn connected to highly complex patterns of divided and dual authority and loyalties within the diasporas.

The concept of diaspora can be applied to expatriate minority communities whose members share several of the following characteristics; they or their ancestors have been dispersed from a specific original ‘centre’ to two or more ‘peripheral’, or foreign regions. They retain a communal recollection, vision, or fable about their original birthplace – its bodily location, history, and attainments. They believe that they are not – and perhaps cannot be – fully acknowledged by their congregation society and therefore feel party estranged and injured from it. They respect their inherited homeland as their true, perfect home and as the place to which they or their descendants would finally return – when condition are suitable. They believe that they should, cooperatively, be committed to the
conservation or renovation of their homeland and to its safety and fortune. They continue to relate, personally or vicariously, to that homeland in one way or another, and their ethno-communal consciousness and solidarity are important defined by the existence of such a relationship.

Diaspora exists and reproduced by relying on everything that creates a bond in a place among those who want to group together and maintain, from a distance, relations with other groups, installed in other places but having the same identity. This bond can come in different forms, such as family, community, religious bonds or shared memory of a catastrophe or trauma suffered by members of the diaspora or the forebears. A diaspora has symbolic and iconographic capital that enables it to reproduce and overcome the obstacle of distance separating its communities. Diaspora areas and territories must be gauged first in the host country or territory of origin — a pole of attraction — through memory. Thus the term diaspora has more of a metaphorical than an instrumental role.

While languages, customs and traditions are distinct, all diasporic experiences share a similar sense of displacement, of seeking a sense of belonging. These experiences influence literary imagination and map literary texts. Diasporic writings are invariably concerned with exile, memory, diasporic consciousness, longing for return, alienation, nostalgia, search for identity and sense of belonging. Diaspora can be classified into different types as: (i) Victim diasporas, (ii) Labour diasporas, (iii) Imperial diasporas, (iv) Trade diasporas, (v) Cultural diasporas. Each of these classes underline a specific cause of immigration usually allied with particular clusters of people. So, for example, the Africans through their familiarity of captivity have been noted to be victims of extremely destructive trans-emigrational strategies, or in the case
of Indians, they are seen to be part of industry diasporas because of their participation with the colonial systems of indentured industry. It must be noted that these categories are not mutually exclusive, and at any given moment one diasporic group fall into several of these categories simultaneously, for example, the Jewish diaspora could be categorized as both a ‘victim diaspora’ and ‘trade diaspora’. Perhaps, the Indian diaspora is the only one that fits into the entire analytic sub – types. For all sorts of diaspora there will be some common individualities they are:

**Exile**: Members of the diaspora or their descendants have been forced to dispensation their birthplaces. They have been isolated in several places under compression like miserable poverty, disaster, famine, tragedy etc.,

**Alienation**: Adherents of diaspora are totally cut off from the main occupation. They stake same fate as deportee, suffering and departure. They trust that they can’t be fully observed or acknowledged by host countries and, therefore, feel alienated and fitted. They feel that they can never be in an overriding position in the host country.

**Memory**: Members retain a cooperative memory – often a memory of discomfort, deficiency and disturbance. They retain a rather strong uniqueness consciousness linked to the memory of the terrain, of the society of derivation and its history. From their collective memory they create or communicate a vision of and for their homeland. In their exiled, troubled and homeless conditions, it is their mother country, which becomes their source of solace, identity and fantasy home. With the loss of their home they depend on their legendary literature. To perpetuate their memory they rejoice the festivals of their own motherland and perform formalities of their own.
**Diasporic Consciousness:** Members continue to relate personally to that homeland and maintain an exclusive ethno – domestic, ethno – ethnic and ethno – collective consciousness that can be treated as diasporic awareness. This implies the actuality of a strong sense of community and communal life. Longing for Return: Segments of diasporic population sustain hope or returning to the homeland. All these characteristics find unique vocalization in the literary writings of diaspora authors.

A landmark in the study of cultural process carried out on a global scale is the foundation of the “Public Journal” which is devoted to the exploration of cultural flows. Exploration of the public culture involves a rethinking of culture theory in the contemporary world where popular culture is often the product of urban, commercial, and state interests where folk culture is often a response to the competitive cultural policies of today’s nation – states and where traditional culture is often the result of conscious deliberations or elaborations.

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the middle passage of slaver and indenture, the voyage out of the civilizing mission, the fraught accommodation of Third World migration to the west after the Second World War, or the traffic of economic and political refugees within and outside the Third World.

The topographical and intellectual dislocations allow a person to better apprehend themselves, their own culture, their inherent differences and their inter-relations. These new mixture identities that appear from the crossing of several regional and foreign cultural terms are also a product of cultural Diasporas. The syncretic, creolized,
interpreted and amalgam cultural forms characterize the energy in the re-signification of cultures in intersection of identities in the process of decentralization and reinvention or construction of themselves; they also represent the translational movement of symbols and myths of a culture in signs that are expanded into new meanings that always refer to the heterogeneity of their origins.

It is this transcontinental and translational progression that is the high point of Diasporic writers. This concept has been deployed recently at the end of the eighties and in the nineties within the post – modern and especially postcolonial – reflection to solve some of its most challenging problems, like the problem of universality in culture, or the problem of emancipation in the social and political space which consider to be historically beyond the emancipation.

Transnationalism emphasizes on the intensify interconnectivity between people all around the world and the slackening of boundaries among countries. It has social, political and financial impacts that affect people all around the sphere. Very careful distinctions are now being made between international or multinational relationships between and among nation – states and transnational relationships between and among individuals and other entities, regardless of nation – state boundaries.

Culture is translational because such spatial histories of displacement – now accompanied by the territorial ambitions of global media technologies – make the question of how culture signifies, or what is signified by culture, a rather complex issue. Carrying across becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences – literature, art, music, ritual, life, death – and the social specificity of each of these productions of meaning as they circulate as
signs within specific contextual locations and social systems of value. The transnational dimension of cultural transformation – migration, Diaspora, displacement, relocation makes the process of cultural translation a complex form of signification. The natural, unifying discourse of nation, people, or authentic folk tradition, those embedded myths of cultures cannot be readily referenced. One implication of the latter finding is that mental health is part of human capital, affecting the chances of economic productivity as well as being affected by it. Immigrants are not passive tools of fate, but people who respond to the challenge of resettlement with varying degrees of skill and success.

**European Diaspora**

European history contains numerous diaspora-like events. In ancient times, the trading and colonizing activities of the Greek tribes form the Balkans and Asia Minor spread people of Greek culture, religion and language around the Mediterranean and Black Sea basins, establishing Greek city states in Sicily, southern Italy, and northern Libya, eastern Spain, the south of France, and the Black Sea coasts. Greeks founded more than 400 colonies. Alexander which was characterized by a new wave of Greek Colonization in Asia and Africa, with Greek ruling classes established in Egypt, southwest Asia and northwest India.

The migration period relocations, which included several phases are just one set of many in history first phase migration period displacement from between CE 300 and 500. Such colonizing migrations cannot be considered indefinitely as diasporas; over very long periods, eventually the migrants assimilate into the settled area so completely that it becomes their new homeland. Thus the modern populations of Hungary do not feel that they belong in the Western Siberia that the Hungarian Magyars left 12 centuries
ago; and the English descendants of the Angles, Seasons, and Jutes do not yearn to
reoccupy the plains of Northwest Germany.

In 1942, a Spanish expedition headed by Christopher Columbus reached the
America, after which European exploration and colonization rapidly expanded. In the
16th century approximately 240,000 European entered American ports. Immigration
continued to north and South America. In 19th century alone over 50 million people left
Europe for the America.

African Diaspora

One of the major diasporas of contemporary times is the African Diaspora, which
began at the opening of the 16th century. During the Atlantic Slave Trade, 9.4 to 12
million people from North, West, West-central and South-east Africa survived
conveyance to reach the Western Hemisphere as slaves. This population and their
children were major influences on the culture of English, French, Italian, Portuguese and
Spanish New World colonies.

Asian Diaspora

Chinese expatriation also known as Chinese Diaspora first transpired thousands
of years ago. The mass emigration that occurred from the 19th century to 1949 was
casted mainly by wars and starvation in mainland China, as well as political corruption.
Most immigrants were illiterate or poorly educated peasants and coolies, who
immigrated to developing countries in need of labor, such as the America, Australia,
South Africa, Southeast Asia, Malaya and other places.
The largest Asian Diaspora outside of Southeast Asia is that of the Indian Diaspora. The overseas Indian civic, estimated at over 25 million, is blowout across many regions in the world, on every mainland. It constitutes a diverse, varied and eclectic global community representing different regions, languages, cultures and faith. The Romani are widely discrete with their largest focused populations in Europe. Linguistics and genetic evidence shows the Romanies originated on the Indian Subcontinent emigrating from India towards the northwest no earlier than the 11\textsuperscript{th} century.

At least three waves of Nepalese diaspora can be identified. The earliest wave dates back to hundreds of years as early marriage and high birthrates propelled Hindu settlement eastward across Nepal, then into Sikkim, and Bhutan. A counterattack developed in the 1980s as Bhutan’s political leaders understood that Bhutanese Buddhists were at risk of becoming a smaller in their own country. At present, the United States is working towards relocating more than 60,000 ethnic Nepalese from Bhutan in the US as a third country reimbursement programme. A second wave was driven by British recruitment of acquisitive soldiers beginning around 1815 and transplantation after retirement in the British Isles and Southeast Asia. The third wave began in the 1970s as land lacks exaggerated and the pool of educated labor greatly surpassed job openings in Nepal. Job-related expatriation created Nepalese territories in India, the wealthier countries of Middle East, Europe and North America. Current approximations of the number of Nepalese living outside Nepal range well up into the millions.
Indian Diaspora

Literature of the Indian Diaspora establishes a major study of the literature and other communal texts of the Indian diaspora. It is also an important contribution to diaspora theory in general. Applying a theoretical framework based on trauma, mourning impossible mourning, spectres, identity, travel, translation, and recognition, this anthology uses the term ‘migrant identity’ to refer to any ethnic enclave in a nation-state that defines itself, consciously or unconsciously, as a group in displacement. Correlating the concept of diaspora – literally dispersal or the scattering of a people – with the historical and contemporary presence of people of Indian sub-continental origin in other areas of the world, this anthology uses this paradigm to analyse Indian expatriate writing.

‘Indian diaspora has come to characterize the visible tip of the iceberg of Indian English writing in many dangerous accounts. The nature of current diasporic experiences is significantly more complex and undecided that the earlier ones. Homi Bhabha characterizes the discourse of the wandering peoples of the diaspora as making a “shifting boundary that alienates the frontiers of the modern nation” (Bhaba 90). There are two kinds of diaspora: one kind is where the people are compelled by the colonists to go into exile and by reaching there, their dreams and visions of a golden future were completely shattered; second kind is the present day world – immigrants, though try to merge with mainstream culture, they long for the native culture and custom and go in search of their roots. Many authorities and philosophers colonize to the western countries in search of employment, business etc. And all those who shift to alien lands for impermanent or permanent settlement, at one stage or the other, feel a sense of uprootedness, pennilessness and unfriendliness.
Writes of the Indian diaspora have been honestly midpoint stage in the last era. Diasporic writing raises questions regarding the definitions of ‘home’ and ‘nation’. Schizophrenia and homesickness are often the fixations of these writers as they seek to locate themselves in new cultures. William Safran contends that “diaspora consciousness is an intellectualization of an existential condition” (Das 16), a sad condition that is amellorated by an imaginary homeland to which one hopes one will someday return. Creative writers write from their own involvement of relocation and question their affiliation with the adopted nation and culture.

Indian diaspora etched by diasporic Indian writers. What mainly comes under its examination is the complex experience of migrancy, surrounding both cultural hybridization and integration on the one hand and remaining reminiscence and cultural disaffection on the other. Its critique of the recent and not so recent diasporic texts, at once searching and perceptive, forefronts the deterritorialised, expatriate sensibility of their authors.

Writers of Indian Diaspora

V. S. Naipaul

Vidiadhar Surajprasad Naipaul is one of the foremost English writers of modern times. He was born at Chaguanas in the Caribbean island of Trinidad on 17 August, 1932. His grandfather was a Benares-trained Brahmin who had indentured himself to teach among the Indian cane-workers of Trinidad. His father, Sreeprasad, was a reporter for the Trinidad Guardian and a writer of some short stories published under the title of Gurudeva and other Indian tales in 1943. V. S. Naipaul is a product of multilayer background—an Indian by origin, he spent his early life in Trinidad and found his
professional roots in London. He has produced 22 books of fiction and non-fiction. A brilliant and forceful writer, he has received tremendous acclaim all over. His books have won him almost all prestigious literary awards. He expresses his burden of displacement in his books.

V.S. Naipual chose to write novels about the Hindu Community of Trinidad because he knew it more intimately than he did the English community of London. His novel “A House for Mr. Biswas” (1961) is not only his best work but also a classic of English fiction. It is measured to be an epic and its superman an Everyman. Biswas’s frantic struggle to build a house of his own is representative of man’s need to develop a dependable identity in a displaced the confused cultural environment. Cultural clash is one of the most dominant themes of “A House for Mr. Biswas” which deals with a second generation Indian immigrant’s search for identity in the multi-racial society of British Trinidad

**Meena Alexander**

Meena Alexander was born on February 17, 1951 in Allahabad, India, to George and Mary Alexander, Meena Alexander was the eldest of three children. Her father an operative of the Indian government was sent to North Africa when Alexander was five, and as an outcome her childhood was divided between two vastly unequal worlds. She would spend six months at a time on each land, but her identity remained firmly attached in India, in large part because of the inspiration of her protracted family. While her mother, whom Alexander describes as a quite woman, was a traditionalist whose world centered around domestic responsibilities and religious rituals, her grandparents, and her maternal grandfather in particular, played the most significant part in shaping her
emerging ideological awareness and in sharpening her political acuity. In interviews, Alexander often deliberates her grandfather’s role in the emerging of her cultural cleverness.

After concluding her doctoral thesis on building of self-identity in the early English Romantic Poets, Alexander returned to India, at the age of twenty two. Part of her determination in recurring was to reclaim and to preserve her Indian Identity. From 1974 until 1979, she instructed in English at numerous Indian Universities. In 1979, however, she left India for New York where she indoors newly married and pregnant. Evocative of her move to England, the now-familiar sense of dislocation was amplified by an insightful sense of loss. That loss was, fortunately, remediated when Alexander realized that her immersion into the frenetic pulse of New York could actually fuel her creative imagination. In 1988, she held her significant post of writer-in-residence at the Centre for American Culture Studies at Columbia University.

Alexander’s diasporic consciousness that characterizes much of her writing, is deeply rooted in India and in her childhood travels; diasporic consciousness is prominent feature in ‘Nampally Road’, and her poem ‘Indian Elegy’. The feminine images in Alexander’s work tend to focus around strong and self-governing women who challenge culturally executed conventions as they strive to discover and make heard their voices.

Amitav Gosh

Amitav Gosh was born in Calcutta but was elevated in East Pakistan, Sri Lanka, Iran and India. An anthropologist by exercise he has studied at the Universities of Delhi, Alexandria, and Oxford. He has done field work in ethnography in Egypt and has voyaged widely in Middle East and North Africa. Gosh in other words has moved
transversely four continents and has personal as well as a professional interest in diasporas. Writing about the inhabitants of an Egyptians village in his short story, “The Imam and the Indian,” for example, he notes how, like the grandparents and ancestors and relatives of the Egyptians, his relatives too had traveled and migrated across the Indian subcontinent and for similar reasons “because of wars, or for money and jobs, or perhaps simply because they got tired of living in one place”. Professionally and in his fiction, Ghosh has disturbed himself with subjects such as expatriation, exile, cultural dislocation, and the stories that originate from multinational cultural flows. These are among the themes of his work of date: “The Imam and the Indian” in 1986, ‘The Circle of Reason’ in 1986; ‘The Shadow Lines’ in 1989 and the recent ‘Granta’ piece “An Egyptian in Baghdad” in 1990.

Travelling transversely continents and cultures is also a major focus to Ghosh’s first novel, ‘The Circle of Reason’. This is the novel of a boy’s exploits in three different parts of the world: rural Bengal, the mythical Middle Eastern “boom” city of al-Ghazira, and El-Oued, a desert town in Algeria. The first segment of the novel comprises a number of incidental explanations of Indian migrations. Gosh also provides several occurrences of interior diasporas in this part of the novel. The people of Lalpukur, for example, had been “vomited out of their native soil” in the carnage connected with the partition of India; within the narrative time of the novel they witness once again the spectacle of people being dumped hundreds of miles away, because of the civil war that led to the emergence of Bangladesh. Gosh diasporic consciousness comes out most clearly in the central section of ‘The Circle of Reason’ where Alu has to roam all over India and the Middle East. A novel about the contemporary Indian diaspora, ‘The Shadow Lines’ has much in it that shows Ghosh’s continuing interest in this theme and
the diasporic consciousness. The first part of the novel, for example, is titled “Going Away”, and in the first sentence Ghosh indicates how a chain of events can be set in motion by one overseas trip.

The brief outline of Ghosh’s complicated plot indicates how he has woven a story based on people who are constantly traveling across frontiers and intermingling despite differences in race or nationality. The London scenes of the novel characterize flawlessly the multicultural city created by a global diaspora. Ghosh’s London is a megalopolis where one encounters Bangladeshi restaurants, retails shops run by South Asians, Muslim mosques, the smell of African or Caribbean curry, posters advertising the latest Hindi films, and quick exchanges in a dozen dialects of Bengali.

Rohinton Mistry

Rohinton Mistry was born in Bombay on July 3, 1952, to Behram Mistry and Freny Jhaveri Mistry and migrated to Canada in 1975. Growing up in Bombay, he had many openings to perceive the kind of Parsiterritories he has evoked so forcefully in his two published works of fiction. Since 1983, Rohinton Mistry has established himself quite rapidly as an exciting new voice on the Canadian literary scene. In both his fiction and his interviews he has addressed these issues with clarity and sharpness, with wit and humor, and especially with a strong sense of his artistic integrity and independence. As an immigrant writer, he has surely felt the pressure of the still nascent Canadian nationalism to write more about his new homeland, and as a person of non-French, non-English origins, he has probably been expected to incorporate reflections on multiculturalism into his works of fiction. He has commendably handled these prospects
more unenviable than they appear on the superficial in asserting his artistic pleasure in writing about what he feels best to write about.

An immigrant writer’s total experience are palimpsestically stored in his or her memory, and only the writer’s own conscious choices and unconscious energies might regulate its artistic expression. By embracing in his fiction the many and not some selected few of the feelings, emotions, thoughts, personal history, Mistry has demolished by the brilliant example of his literary choices the false gods that his contemporary Bharathi Mukherjee has idolized in her statements as immigrant writing: give them their maximalists

Uma Parameswaran

Uma Parameswaran was born in Madras but raised in Nagpur and Jabalpur in India. She attended schools and universities in India, but in 1963 when she was awarded a Smith-Mundt Fulbright Fellowship, she traveled to the United States in order to study American Literature at Indiana University. She moved to Winnipeg, Canada, in 1966 and the following year joined the Department of English at the University of Wimmiberg. She is a scholar and a creative writer. Her commitments to multiculturalism and to her Indian heritage are exemplified in her community activities, particularly her role as founder, producer, and host of the weekly television program Performing Arts and Literature of India.

Uma Parameswaran’s writing is in one sense, a reaction to the Indian diaspora, predominantly the experiences of South Asian Indians in Canada, and more specifically in Winnipeg, the city where she has survived since 1966. Her play ‘Rootless But Green Are the Boulevard Trees’, first published in 1979 and reprinted in ‘The Door I Shut
Behind Me’ in 1990 and her sequence of poems, ‘Trishanku’ in 1988, are both set in Winnibeg and a seasoned Winnipegger certainly senses Winnibeg in the title story of the collection ‘The Door I Shut Behind Me’. These three discover the lives and involvements of Indian migrants as they struggle with the painful and mystifying task of altering to and claiming their new land. Most of Canadian are immigrants and, therefore, the themes and motifs of Uma Parameswaran’s work are no surprise to students of Canadian literature. As an immigrant she is profoundly Canadian. Yet Parameswaran writes of these same actions with important, necessary, and pleasant difference, a difference that has its origins in the rich philosophies and civilizations of her homeland.

Uma Parameswaran’s writing has been widely reviewed and discussed in India, but though she has a coterie of supporters in Canada, Canadian critics have not yet given her work the attention it merits. Her writing has been deliberate in broadly based critical apprenticeships on the writings of the diaspora or the work of South Asian Canadians, and ‘Trishanku’ has received positive reviews in Canada. As South Asian Canadians writing continues to blossom, one hopes that academic and popular critics will broaden their focus and gives serious critical attention to writers who, like Uma Parameswaran, are members of this minority group. It is time to acknowledge their contribution to Canadian Literature.

Salman Rushdie

Salman Rushdie was born into an affluent Muslim family in Bombay on June 19, 1947, almost two months before India won her independence from Britain. Bombay, the most cosmopolitan, most hybrid, most hotchpotch of Indian cities. Rushdie recalls, exerted a tremendous pull on him, and became one of the major settings for his novel
about India’s birth, ‘Midnight’s Children’. At age fourteen Rushdie left for England to
hunt his studies at Rugby.

Salman Rushdie turns to what these and other compressions might mean for the
migratory writers who choose to write about the ‘native’ culture he or she has left
behind, but not forgotten. Here as an Indian expatriate writer, his “physical alienation”
from India means that he cannot reclaim precisely the thing that was lost and is obliged
to deal in fragments, to create imaginary homelands; Indias of the mind. However, in a
characteristic Rushdian move, the migrant writer’s long, geographical distance from the
culture he writes about and his access to imaginative and partial truth are turned into
strengths only the migrant writer possess. First, insofar as he defines the role of a writer
as a principled opponent or adversary of the ruling myths and self-presentations a culture
propogates about itself, Rushdie is primarily interested in the truths these myths
suppress. In this regard, then, a migrant writer like him, who is both inside and outside is
best able to excavate such suppressed truths and offer a critically self-conscious portrait
of that culture: to see things plainly, you have to cross a frontier.

Vikram Seth

Vikram Seth was born on June 20, 1952, in Calcutta, India. He lived in India till
he was seventeen, when he departed to England for higher studies. He took his first
degree from Corpus Christi, Oxford. In 1975, he moved to California and graduated in
economics from Stanford Universities. He worked on the economic demography of
seven villages in China for his doctoral thesis and expended a couple of years at Nanjing
University, China, in search of this project. Seth thus came into close contact with four
cultures: his native India, English, California, and communist China. His interest in
these cultures is not that of an observer with an eye for the exotic, but that of a studious
learner bent on apprehending the essence of them all. His work reveals the response of
an expansive Indian sensibility to the richness of varied cultures outside: he does not
resist influences never losing his own Indian identity.

M.G. Vassanji

M.G. Vassanji was born in Nairobi, Kenya, but he grew up in Dar es Salaam, Tanzania, as a member of the small Muslim Shamsi sect. The arrival in Jaipur, India, of Shamas, the sect’s founder, together with the community divisiveness his proselytizing spawned, is mentioned in “The Gunny Sack”. It is of course the novel of dominant allegory, astonishingly resists obliteration because it is rich repository of Salim’s past. The images mirror the incoherent, chaotic and turbulent nature of exile, displacement, and the struggle to put down roots in what is at times inhospitable soil, in an area of dramatic and sudden change, political uncertainty, and instability. The story is about the combination of European, Indian and African cultures.

Indian Women Authors

Indian writing in English is ahead by leaps and restrictions. Yet Indian English literary division spines with astonishing incongruities and curious illogicalities. The new series studies in women writers in English is an appreciative acknowledgement of that influence and public acknowledgment of their voice. Traditionally, the work of Indian women writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. One factor donating to this preconception is the fact that most of these, women write about the surrounded domestic space, and women’s insights of
their experience within it. Afterward, it is expected that their work will mechanically rank below the works of male writers who deal with ‘weightier’ themes.

Moreover, Indian women writers in English are fatalities of a second prejudice. Vis-a-vis their regional accompaniments. Since proficiency in English is available only to writers of the knowledgeable, comfortable, educated classes, a frequent judgment is made that the writers and their works, belong to a high social layers, and are cut off from the reality of Indian life. The majority of these novels depict the psychological suffering of the frustrated housewife, this subject matter often being considered superficial compared to the depiction of the repressed and oppressed lives of women of the lower classes that find in regional authors writing in Hindi, Bengali, Malayalam, Urdu, Tamil, Telugu, and other native languages.

Prior to the rise of the novel, many Indian women poised poetry and short stories in Hindi, Punjabi, Bengali, Urdu, Tamil, Malayalam and Kannada. Women were the chief mainstays of a rich oral custom of story – telling, through myths, folklores, songs and fables. Once reading ability began to filter through society, those stories were biased into poetry and drama. The novel was not at first a common form possibly because the majority of women had less charge to education than men. It was not until prose began to be used in the late nineteenth century by Bengali writers who had been powerless to European culture that the novel form took hold in India.

Indian literature written in English is smaller than that written in the numerous regional languages, and distances a smaller range of time, having only installed with the spread of the English language and education. But in the last two decades here has been an astonishing flowering of Indian women writing in English, the literature of this period
being printed both in Indian and elsewhere. The authors are mostly western cultured, middle class women who express in their writing their discontent with the plight of upper-caste and class traditional Hindu women trapped in exploitive institutions such as child-marriage, dowry, and prohibitions on women's education, arranged marriages, suttee and enforced widowhood.

In the post-independence era, women write in Indian English have become more cognizant of the perception of a liberated woman. There are images of the new erne-women in their works. The western feminists are more concerned to fight for equal legal, political, economic and social rights for their woman. Though western countries are for the most part committed to the philosophy of equality and equivalence for all in actual practice, women were never accorded equal rights. This demanded the need for western women to bring together and fight for their rights, as is seen in the long and painful suffragette movements of the Western feminists. Wherever these human rights are denied to women, they have expressed it in angry outbursts, which are directed against the hypocrisy of the cultural, ideological stand of their societies. But in India after Independence these equivalent rights for women have been assured by the Indian constitution. So there has been no need to unify and fight for such women’s rights, nor is there as much rationalization for anger against lawful dominance of women. Though here also, the actual adaptation of equal rights to everyday life has been slow many women due to ignorance are not even aware of such rights.

The traditional hierarchical set up of Indian society plays a major part in hindering the development of personal, individualized concept of autonomy in the Indian woman. The duty consciousness of Indian community in general, the conventional insistence on service, self-effacement, and sublimation of the ego that the religious
convictions that the majority community insist upon, the importance given to spiritual rather than material values in life, all these factors influence the Indian woman culturally, in inhibiting the growth of the self or ego in her. The western women are more cognizant of their needs than their commitments. It is only through a conscious effort and adequate education and acquaintance to western feminist philosophies that Indian women are getting used to the idea of liberation or individual freedom. It is difficult for the Indian women to overcome their cultural habituation all of a sudden in this respect.

The literature by women tends to get relegated because of the dissimilar propensities of reaction to their writings. In writing and particularly in writing novels women are allotted personal but not public space, an isolated but not radical or rhetorical voice. Women novelists have often elevated their voice in contradiction of social and cultural agreements that forced their freedom and committed a sort of that the creation of a community of women is necessary remedy to the excess of individualism. They supposed that women need to explore their collective awareness and share experience in order to exceed the disintegration and isolation of their lives.

Indian women writers like Shashi Deshpande, Arundhati Roy, Anita Desai, Kamala Das, and Shoba De, just to name a few, who hold their own in the women writer’s world of initial rejection, dejection, familial bonds, domesticity and whatnot. It is amazing to note that these writers and many more have mounted the ladder of success the slow and sore way.

**Bharathi Mukherjee**

Bharathi Mukherjee, born July 27, 1940 is an award winning Indian born American writer. She is presently a professor in the department of English at the
University of California, Berkeley. Of Bengali origin, Mukherjee was born Kolkata, West Bengal, India. She later voyaged with her parents to Europe after Independence, only recurring to Calcutta in the early 1950s. There she attended the Loreto School. She received her B.A. from the University of in 1959 as student of Loreto College, and consequently received her M.A, from the United States to study at the University of Iowa. She established her M.F.A from the Iowa Writers workshop in 1963 and her Ph. D. in 1969 from the Department of Comparative Literature.


Nayantara Sahgal

Nayantara Sahgal was born on May 10, 1927 into one of India’s most prominent political families. With her mother Vijayalakshmi Pandit as India’s first ambassador to the U.N., her uncle Jawaharlal Nehru as India’s first Prime Minister, and her first cousin, Indira Gandhi as India’s third Prime Minister, it is not surprising that political and history inspire and underlie much of her writing. Beginning with her memoir ‘Prison and Chocolate Cake, which was published in 1954, Sahgal authored other political writings, ‘The Freedom Movement in India and Indira Gandhi, Her Road to Power’
along with a collection of essays, ‘Point of view : a personal response to life, literature and politics’.

Novels convey out Nayantara Sahgal as writer with feminist anxieties seeking self-governing existence of women. She sees women as victims of conservative Indian society affianced in their quest for identity. In her last novel ‘Mistaken Identity’ her concept of liberation reaches its zenith where her female character is an out and out rebel.

She received the Sinclair Prize (Britain) for fiction in 1985, Sahitya Academy Award in 1986, and Commonwealth Writers Award (Eurasia) in 1987. She was also a Fellow of the Woodrow Wilson International Centre for Scholars, Washington from 1981 to 1982.

Kamala Das

Kamala Das is one of the best known modern Indian women writers. Writing in two languages, English and Malayalam, Das has authored many autobiographical works and novels, several well received collections of poetry in English, numerous volumes of short stories, and essays on a broad spectrum of subjects. Since the publication of her first collection of poetry, ‘Summer in Calcutta’ in 1965, Das has been considered an important voice of her generation, exemplified by a break from the past by writing in a distinctly Indian persona rather than adopting the techniques of the English modernist. Das was also deeply pretentious by the poetry of the holy writings kept by the matriarchal community of Nairs. Das’s father, a positive managing director for a British automobile firm, was sloped from peasant stock and preferred Gandhian principles of severity. The combination of ‘Royal’ and ‘peasant’ identities, along with the atmosphere
of colonialism and its pervasive racism, produced feelings of inadequacy and alienation in Das. Educated in Calcutta and Malabar, Das instigated writing at the age six, her poems were about dolls that lost their heads and had to remain headless forever and had her first poem printed by P.E.N. India at age fourteen.

Das published six volumes of poetry between 1965 and 1985. Drawing upon religious and domestic imagery to explore a sense of identity, Das tells of intensely personal experiences, including her growth into womanhood, her unsuccessful quest for love in and outside of marriage, and her life in matriarchal rural South India after inheriting her ancestral home. Since the publication of ‘Summer in Calcutta’, Das has been a controversial figure, known for her unusual imagery and candor. In poems such as ‘The Dance of the Eunuchs’ and ‘The Freaks’, Das draws upon the exotic to discuss her sexuality and her quest for fulfillment. In ‘An Introduction’, Das universalizes and makes public traditionally private experiences, suggesting that women’s personal feelings of longing and loss are part of the collective experience of womanhood. In the collection ‘The Descendants’ the poem ‘The Maggots’ frames the pain of lost love with ancient Hindu myths, while the poem ‘The looking Glass’ suggest that women are the Untouchables of love, in that the very things society labels dirty are the things the woman are supposed to give.

Arundhati Roy

A screen writer who grew up in Kerala, India, Ms. Roy creates a richly layered story of familial betrayal and thwarted romantic passion by cutting back and forth between time present and time past. Set in southern India against a backdrop of traditional religious and caste taboos, her story depicts the tragic confluence of events
both personal and political, private and public that bring about the murder of an innocent man and the dissolution of a family.

Although Ms. Roy’s musical, densely patterned prose combines with the mythic power of her tale to create the impression magical realism the most fantastical events in ‘The God of Small Things’ are not the products of a fevered imagination; they are simply the byproducts of everyday passions. As one of her characters observes that anything’s possible in human nature, Love, Madness, Hope, Infinite Joy. Early career, Roy worked for television and movies. She wrote the screen plays for ‘In Which Annie Gives It Those Ones’ in 1989, a movie based on her experiences as a student of architecture, directed by her husband and ‘Elektric Moon’ in 1992. She also appeared as performer in the first. Roy attended attention in 1994, when she criticized Shekhar Kapur’s film ‘Bandit Queen’, based on the life of Phoolan Devi. In her film review titled, ‘The Great Indian Rape Trick’, she questioned the right to “restage the rape of a living woman without her permission”.

Anita Desai

Indian novelist and short story writer, especially noted for her sensitive portrayal of the inner life of her female characters. Several of Desai’s novels explore tensions between family members and the alienation of middle-class women. In her later novels Desai has dealt with such themes as German anti-Semitism, the demise of traditions, and Western stereotypical views of India. Anita Mazumdar Desai has been shortlisted for the Booker Prize three times, was awarded the Sahitya Akademi Award, in 1978 for her novel, ‘Fire on the Mountain’ by the Sahitya Akademi, India’s National Academy of Letters. Born as Anita Mazumdar to a German mother, Toni Nime and a Bengali
businessman, D.N. Mazumdar in Mussoori, India. She grew up speaking German in home and Bengali, Urdu, Hindi and English outside the house. She first learned to read and write in English at school and as a result it became her ‘literary language’. Despite German being her first language she did not visit Germany until later in life as an adult.

Desai published her first novel, ‘Cry the Peacock’ in 1963. She considers ‘Clear Light of Day’ (1980) her most autobiographical work as it is set during her coming of age and also in the same neighborhood in which she grew up. In 1984 she published ‘In Custody’ about an Urdu poet in his deteriorating days which was nominated for the Booker Prize. In 1993 she became a creative writing instructor at Massachusetts Institute of Technology. Her latest novel, ‘The Zigzag Way’ in 2004 is set in 20th century Mexico.

**Shashi Deshpande**

Shashi Deshpande, born in 1938 in Dharwad, Karnataka, India, is an award-winning Indian novelist. She is the second daughter of famous Kannada dramatist and writer Sriranga. She was born in Karnataka and educated in Bombay and Bangalore. Deshpande has degrees in economics and law. When she was existing in Mumbai she did a course on journalism at the Bharatiya Vidya Bhavan and functioned for a couple of months as a journalist for the magazine ‘Onlooker’. She issued her first collection of short stories in 1978, and her first novel, ‘The Dark Holds No Terror’, in 1980. She won the Sahitya Akademi Award for the novel ‘The Long Silence’ in 1990 and the Padma Shri award in 2009.

Shashi Deshpande has written four children’s books, a number of short stories, and nine novels, besides several perceptive essays, now available in a volume entitled
Jhumpa Lahiri

Jhumpa Lahiri, a name that stole the heart of every Indian by winning the Pulitzer Prize for Fiction 2000 with her debut collection of short stories, Interpreter of Maladies, has created a prominent place not only in the world of fiction with her sought after novel The Namesake but has also given sequence to her queue of stories with her new collection, Unaccustomed Earth. Whether it is her novel or her short stories, it is the discomfort and the desire of the emigrant that touches the soft corners of her heart and machinations into the rough realities of her mind.

Jhumpa Lahiri (1967) whose real name was Nilanjana Sudeshna and when she was enrolled in school, the teachers decided that Jhumpa (the nick name) was the easiest of her names to pronounce and chose Jhumpa Lahiri as her school good name is a major contemporary Indian – American writer based in New York City. Her continental drift i.e., born in London in July 1967, brought up in South Kingstown, Rhode Island, and after receiving BA in English Literature form Bernard College in 1989, had multiple degrees from Boston University : MA in English MA Creative writing, MA Comparative literature and Ph.D Renaissance Studies. She has matured her diasporic experiments.
She also took up fellowship at Provincetown's Fine Arts work Center (1997-1998). In 2001 she married Alberto Vourvoulias Bush, a journalist who was them Deputy Editor of *Time* Latin America.

She lives in Brooklyn with her husband and two children at present and has been a Vice-President of the PEN American Center since 2005. For her brilliance several awards have been conferred on her like Trans-Atlantic Award from the Henfield Foundation in 1993. O Henry Award for short story “Interpreter of Maladies” in 1999, PEN/ Hemingway Award (Best Fiction Debut of the Year) for ‘Interpreter of Maladies’ in 1999, Addison Metcalf Award from the American Academy of Art and Letters in 2000, Pulitzer Prize for Fiction for her debut ‘Interpreter of Maladies’ in 2000, M.F.K. Fisher Distinguished Writing Award from the James Beard Foundation in 2000 and Guggenheim Fellowship in 2002.

About her early experience as a writer she says: “When I first started writing I was not conscious that my subject was the Indian-American experience. What drew me to my craft was the desire to force the two worlds I occupied to mingle on the page as I was not brave enough, or mature enough to allow in life” (Das 12). She says that all her writing is metaphorically journey, a passage across a lake. About almost all her stories, she had some sort of previous idea. Same was the case with her novel.

Diaspora is the main theme in which Jhumpa Lahiri plunges herself into, and often the characters of her short stories try to hold on to the role definitions that have been imposed upon them in American lifestyle. An unperturbed Indian culture runs through the veins of these sympathetic characters, and Jhumpa Lahiri tries to intervene
into that depth of reality from where gushes out the strong emotions of detachment, loneliness, nostalgia and depression.

It is work that takes a man away from his homeland and so he adjusts; it is marriage that takes a woman away from her homeland and so she compromises. Both the situations are difficult to manage but there is no solution to such grave misery. Jhumpa Lahiri, herself being an expatriate, knows the fact very well the pens down such intricate realities that peep into the heart of not only the Indians settled abroad but all those for whom America is the place for unlimited happiness. With perfect artistry she reveals the emotional pain that one experiences because of the physical distance. From a general Indian tradition where a man is accountable to earn for the family and the woman takes care of the home and the hearth – the western culture is entirely unfamiliar to them. Many of Lahiri’s characters in diaspora have to cope-up with the new and sometimes shockingly different roles that they are thrust upon. Apart from this they have also to struggle culture shock and regulate to generation gaps which, at times, become intolerable for them to justify.

The rising star on the Diaspora sky, Jhumpa Lahiri portrays the theme of cultural displacement at its best. To authenticate the same, a few stories from the collection of short stories Interpreter of Maladies and the novel Namesake are discussed at length. Cultural displacement results in a sense of elsewhereness that steadily reinforces migrant’s need for survival and self-preservation. Therefore in Lahiri’s writing survival becomes a central paradigm.
The short-story collection of Lahiri, interpreter of Maladies, published in the year 1999 highlights some facets of cultural displacement. Written exquisitely that even upon rereading, there is hardly any obscure expression that blurs the collection. Her stories sketched out the lives of various Bengali-Americans suffering through a variety of stages of loveless desolate life that speaks volumes of their cultural uprooting and displacement.

Jhumpa Lahiri who attained the stature of a conjurer, a literary icon of Diasporic writings is a great writer. She is different from other Indian writing in English, as most of them are born and brought up in India, and later on settled abroad. Lahiri was born in London, of Bengali parents, grew up in Rhode Island, USA. Lahiri a great writer does not comment on anything that she is not well versed in. Realistic and ideological portrayal spiced with her creative imagination makes her work exceptional. Her collection short-stories not only charts the consciousness of her time but also explore the pathetic plight of those caught up in displacement of cultures which result in loss of identity and amnesia.

Jhumpa Lahiri is easy with both the procedures of fiction writing, short story and novel.

Moving from the purity and intensity of the short story to the broader canvas of a novel felt liberating and, at times, overwhelming. Writing a novel is certainly more demanding than writing a story, and the stakes are higher. Every time I questioned something about the novel it potentially affected hundreds of pages of writing, not just
ten or twenty. The revision process was far more rigorous and daunting. It was much more of a commitment in every way. And I was juggling much more than I ever have in a story, more characters, more scenes, more points of view (Das 13).

Jhumpa Lahiri writes with a male point of view. She elucidates that she has no brothers and growing up, she knowledgeable that men seemed to her to be like secretive individual. This perhaps led her to write from a male point of view. Lahiri, writer, observer and ABCD (Another Badly Confused Desi) who watches her home with a detached bemusement, belongs to nowhere: “But it bothered me growing up the feeling that there was no single place to which fully belonged” (Das 14). As she grew older she became aware that she has inherited a sense of exile from her parents. She thinks that for immigrants the challenges of exile, the loneliness, the constant sense of alienation the knowledge of and longing for a lost world, are more explicit and distressing than for their children.

She never feels at home in India as she didn’t grow up here and wasn’t a part of things in this country. Again she didn’t feel well about her parental home at Calcutta, “because growing up in America is different – I have my own room, I can shut the door. There, we became a part of other families, lived according to their schedule” (Das 14).

Jhumpa Lahiri largely writes about the human condition of Indian diaspora in the USA. Diaspora which literally means the dispersion of any people from their original homeland spreads and hybridizes people and cultures across continents. It disturbs the perceived self-assurances about one’s roots with its journey along various routes and its
interactionist space leads to ruptures and reinventions of identities. However excessive emphasis on the diasporic aspect of one’s writing any turn the reader’s attention away from the artistic and aesthetic quality of a book. Lahiri therefore prefers to steer clear of this neat but facile categorization, and maintains that she creates not mere diasporic characters but distinctly individualized characters and writes not about a specific cultural experience but about human beings and the difficulties of existence. Her focus is the mindscape of characters and human predicament in its wider perspective. Nonetheless the label persists, if only because it pinpoints a major and conveniently noticeable fact about her writing.

Diasporic literature, quite like immigrant literature, mirrors a double vision, at once of ‘yearning backward’ and ‘looking forward’. Of the yearning for the past, immigrant Indian-Canadian author Rohinton Mistry observes that all writers go down the memory lane and “look at the past, at lost moments, lost opportunities, lost loves”, and rethink and reassess them. Jhumpa Lahiri’s first generation Indian-Americans often confirms this ‘yearning backward’ with their recurring sense of loss and longing, of displacement and nostalgia for their native land.

When Jhumpa Lahiri’s first generation Indian-Americans cherish their past and its memories as an indispensable, integral part of their roots and their being, her second generation Indian-Americans reflect both proximity and distancing from it; they seem to perceive and adopt new angles at which to enter reality. More particular—and naturally too since they are born and raised in America— they look forward to the concerns and modes of their hybridization and cross-cultural fertilization in the increasingly multicultural space of the USA, and not more absorption in the dominant culture. They
refuse to be marginalized as the other and anonymous another culture and another history which commingles with those of the host country.

Diapora is the main theme in which Jhumpa Lahiri plunges herself into and often the characters of her stories try to hold onto the role definitions that have been imposed upon them in American lifestyle. An unperturbed Indian culture runs through the veins of some sympathetic characters and Jhumpa Lahiri tries to intervene into that depth of reality from where gushes out the strong emotions of detachment, loneliness, nostalgia and depression.

The expatriate theme began to be studied by writers of early twentieth century, which includes the theme of displacement, east west encounter and cross cultural experiences. The east-west theme in fiction has been stimulating the creative imagination of the writers. Jhumpa Lahiri’s characters suffer on an intimate level the dislocation and disruption brought on by the change of residence. The reasons for their plight may vary from one person to another, but the consequences are the same disillusionment, unhappiness and a sense of rejection.

Jhumpa Lahiri has written two novels and two short stories collections. Jhumpa Lahiri’s works focus on the internal strife and changing human predicament among identities and cultures. One of the themes Lahiri employs most prolifically is the quest for identity, as defined by the self, by others, by location and by circumstance. In Lahiri’s stories, everything including gender, homeland, geography, occupation and role within the community can act in determining and qualifying identity. Lahiri brings up interesting questions as to what can and cannot act as agents in the determination of identity and many of her characters struggle against or conform to outside influences that
have effects on self-definition and outside definition. The difficulties of immigrants and expatriates are obvious from the portrayals of expatriate writers.

The present study focuses on the works of the eminent and very popular Indian-American writer Jhumpa Lahiri to examine how transnationalism acts as a barrier in the lives of expatriates. Jhumpa Lahiri largely writes about the human condition of Indian diaspora in the United States of America. She writes with a male point of view. She is a writer, observer and ABCD that means American Born Confused Desi. Lahiri’s writing is ultimately transcultural that traces the need for cultural citizenry that acknowledges the impossibility of confining migrant writing within the straitjacket of national or regional labels. Her stories thus have global relevance, though they convey their meaning so unobtrusively. The expatriate subject is recurrent in her works where she paints the unwelcoming and strange realities in the immigrants life. This study is an attempt to show the problems of immigrants in an alien land, broken identities, the diasporic experiences an identity crisis, through examining of Jhumpa Lahri’s works, 'Interpreter of Maladies', 'The Namesake', 'The Lowland' and 'Unaccustomed Earth'.