

A STUDY ON THE INDIAN DIASPORIC WRITINGS IN ENGLISH

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ABSTRACT

It is widely acknowledged that Diaspora writers have set a trend since the country's independence. Readers from all around the world are drawn to diaspora literature, regardless of language, style, literary form, or technique. It could be a stream of consciousness, magical realism, immigrants, alienation, or the ability to adapt to a new environment and culture. However, all Diaspora writers share a sense of nostalgia. The works of the Indian Diaspora, in particular, span the globe. In today's world, the concept of diaspora has shifted dramatically. In today's world, where there is more tolerance and acceptability and distances have shrunk, making it a global village, the core themes lack the poignancy and acridity of experience that the early diasporic writers infused their works within writing about issues and maladies pertaining to the Indian diaspora.

Keywords: *Indian diasporic writing, Nostalgia, loss of identity, Alienation, Homeland, Dislocation*

INTRODUCTION

Because to their captivating works, Indian Diaspora writers have been in the spotlight for the past decade. The Indian Diaspora is the world's second-largest group. Diaspora has a population of about 25 million people who have settled in various parts of the world. Indians immigrate to other countries for a variety of reasons, including free trade, higher living standards, and higher earnings. Diasporic or immigrant writing holds a special place in the hearts of many cultures and countries. The benefits of writing diaspora are numerous, and a powerful web unites the entire planet. The search for identity, nostalgia, familial and marital connections, as well as re-routing, uprooting, and multi-cultural milieu, are all common themes in diaspora writings.

They struggle to find ground so that they can stay rooted, sturdy, and steady; so that they can sprout up, grow, and bloom away from their home, uprooted, dislocated, rejected, and mistreated. The relationship is never broken, even if the ground changes; the soil beckons, and the nation draws them. The relationship exists in some form or another, no matter how rarefied it is. The traces can be found in some nook of the heart or mind. This is evidenced by the works of Indian diaspora artists.

There is an Indian diaspora in every country today, and among them are numerous writers who have chronicled their joys and sorrows, their struggles and tribulations, and their joys and sorrows. In response to the question, "What causes people to migrate out of India?" Financial ambitions, education, and career aspirations are the most typical and regular responses we receive. In general, no one wants

to leave their hometown unless forced to by circumstances. Only a small number of these people settle down, their roots digging deeper and deeper into the newfound country to assure their stability and security. They become inextricably linked to the culture and civilization in question. Their previous identity has been sandpapered away by their new one. They recreate and reinterpret themselves, beginning to identify with the land of their bread, which is necessary for their existence. However, the origin is mother, and the relationship is never broken even when the placental cord is severed. People enjoy talking about their birthplace, flaunting their expertise and sharing their recollections.

ETYMOLOGY AND TYPES

To start from the outset, diaspora is a broad phrase that refers to the phenomena of people dispersing from one country to another. Its roots can be traced back to the expulsion of Jews from Israel. The word diaspora has a Greek source that means "I scatter" or "I spread about," and it developed to signify "dispersion of people from their homeland" over time. However, in *Global Diasporas: An Introduction*, [3] emphasized the need for additional theorization in the idea of diaspora because, according to him, the Jewish model of diaspora might be utilized as a starting point for reflection but not as a replacement model. As a result, various typologies were presented in the 1990s in order to comprehend and explain the concept of Diaspora. Diasporas are divided into three categories, according to Michael Bruneau:

1. The Entrepreneurial Diaspora (i.e. Chinese, Lebanese)
2. The Religious Diaspora (i.e. Jews, Greeks)
3. The Politic Diaspora (i.e. Palestinians, Tibetans)

[3], at this point, in response to different views, proposed a different typology:

1. Labour Diaspora (i.e. Indians)
2. Imperial Diaspora (i.e. British)
3. Trade Diaspora (i.e. Chinese, Lebanese)
4. Cultural Diaspora (i.e. Caribbean)

As a result of [6] study and discoveries, new conceptions of transnational space, transnational communities, and nations unbound have emerged. This appears to be the case because, in today's epistemological jargon, the term Diaspora is insufficient to describe the type of global mobility that is occurring. People have become global citizens as geographical borders have blurred.

FACTORS AFFECTING DIASPORA AND DIASPORIC WRITING

As a metaphor for both refugee and ambassador, the diaspora has the status of being ambiguous. For refugees, since they flee their homes, uncertain about their future, and seek refuge in a foreign land;

and for ambassadors, because they represent their own country's culture and tradition, attempting to improve its acceptance in the host country. They are the ambassadors of their country in another country. Through their works, diasporic writers attempt to legitimize both roles. " "The diasporic Indian is like a banyan tree," writes [2], "he spreads out his roots in several soils, obtaining nutrition from one while the others dry up." He is far from homeless, as he owns multiple homes, and this is the only way he feels at comfortable in the world." [2] Diasporic Indian literature builds relationships between Indians in the diaspora and Indians in India, raises knowledge of our rich cultural, social, and inclusive heritage, and gives Indians around the world a voice. Today, diasporic Indian writing has developed its own distinct identity, with qualities that distinguish it from racial and ethnic prejudices.

Rather than diving headfirst into the depths of diasporic writing, it is preferable to have a greater understanding of its evolution and other facets. To put it another way, certain people in diasporic society are compelled by instinct to write down their feelings and emotions. When these people go through a rigorous process of sorrow, suffering, struggle, and misery, the words that emerge are cogently enamoring, purged of all defects and impairments, just like gold. The writings of early diasporic writers offer a personal account of their ordeals, discrimination, and other migration-related challenges. Modern diasporic writers have unique perspectives to give, but they also share a bond with their origin.

Indian writers in the diaspora have made significant contributions to Indian English writing. They've carved a niche for themselves in the literary world. In diasporic writing, themes such as nostalgia, loss of identity, loss of culture, remaking oneself, desire for self, rootlessness, alienation, and others can be found. According to [14], a diasporic person's life can be divided into four phases. In the first phase, one is nostalgic and homesick, while in the unknown land, one is a little afraid. The second phase is acclimating to the new environment. In the third phase, people grow concerned about ethnocultural issues. The fourth phase entails proving their existence by being involved in greater political and national issues.

Immigrants have some type of link with their homeland, according to [11], which shapes their ethnic-communal consciousness and solidarity with their own area. It's only natural for immigrants to do so in order to blend into their new environment. In order to do so, they endeavor to adapt to the culture and social practices of the host country. They integrate various aspects of the host country while also blending elements together, resulting in a middle ground. They try to keep their identity, culture, and tradition even as they struggle to settle in the host country. It is tough for them to let go of their native language, clothing, cuisine, music, and art. They try to transmit it down to future generations, but some of these customs fade away, some are moulded, and others experience a syncretic process. They always feel as if they are on the cusp of belonging neither to the host country nor to their birthplace. They are always fighting to preserve their heritage while also assimilating the host country's culture and habits. They are frustrated by the ongoing conflict because it is tough for them to manage both. There is a constant sense of exclusion and estrangement.

They are torn between two cultures, two languages, and two religions, and they have a desperate need to release their pent-up emotions, which they find a perfect outlet in writing, where one can provide cathartic treatment to one's inner springs of feelings without offending anyone. They use their artistic ability to portray their own personal experiences and awareness of immigration challenges, so building a cultural identity for themselves. Immigrants are in a constant state of change, swinging back and forth between disaster and rebuilding. The pain and anguish of losing one's home inspire the construction of a new type of house, a meta home, that exists only in one's imagination.— One physical separation from India nearly always means that we will be unable to precisely restore what has been lost; in other words, we will construct fictions, not real cities or villages, but imagined homelands, Indians of the mind," [10] rightly remarked [10].

An immigrant, according to [10], is the paradigmatic person of the diasporic age. He is a man who knows no bounds. The situation of Diasporas has been explained in many ways by various authors. An immigrant is always in a Trishanku state, stuck between three worlds – sea, sky, and earth – as stated in the Ramayan's Ballkand, according to [14]. He's a no-man, adrift in an odd new reality that's deterritorialized and devoid of any geographical markers. According to Feroz Jussawala, an expatriate is similar to chiffon sarees in that it is a crossbreed attempt to adapt to the rigours of a new environment while being from a previous one.

Geographically, culturally, and emotionally, an expatriate is three times removed from his birthplace. Geographic displacement is the most obvious of the three, but the other two are the most telling. It has a negative impact on expatriates' emotional well-being. They're always caught off guard and bewildered, bouncing back and forth between what they've lost and what they want. They try to reconcile their hyphenated identity through acculturation and assimilation, but they struggle to justify themselves in either setting; the past haunts them, and the present looms large. They're still torn and separated, unsure of their place in the world. Their identities shift over time and space.

In expatriate literature, memory is extremely important. The authors build two unique universes for them: one that is imaginary and the other that is real. They alternate between negotiating with both of them. The real world takes precedence at times, while the imaginary takes precedence at other times. Almost all expatriate writers, it has been observed, have a strong tug toward nostalgia and country. On the one hand, these writers want to return home; on the other hand, the lure of money, status, employment, a prosperous life, and so on serves as a lure that entices them to stay in their new home. However, memories from the past trump those from the present, and the real and the imagined are continually altering, one overlapping the other.

Because distances were a key factor in those days, writers like Hari Kunzru, Shashi Tharoor, and others do not feel the same kind of homesickness or nostalgia as the people of those times did. Things were difficult for first-generation immigrants. Because the majority of the population were laborers, it was difficult for them to return to their country more than once or twice throughout their lifetime. People can now visit their homeland whenever they wish. The NRIs are now financially secure enough to

retain familial relationships. They can afford to look at India from afar. They criticize her for her lack of performance, incorrect positions, and policies while praising her accomplishments.

People who move to another nation bring their home country's baggage with them in the form of customs and practices, which show up in their behavior, approach, and manner of conduct. In a faraway nation, it either leads to acceptance or rejection. As long as they keep the burden of their birthplace away, they are loved and welcomed into the new community with open arms. If they are unable to accept the host culture, they get alienated. To some extent, apparent isolation can be tolerated, but unsaid and subtle alienation is more terrible. Worry, despair, and loneliness are all common reactions to such situations.

Nobody in ancient times, when people lived according to spiritual principles, could have dealt with the challenges of identity, loneliness, alienation, acceptance, rejection, and other issues that many immigrants face today. People's perspectives used to be limited to the individual, family, and society, but nationalism and national identity have seeped into today's decreasing and globalized world. People's range and frequency of mobility, as well as their mental boundaries, have grown as distances have shortened. Furthermore, when people cross a country's border, their worries and concerns are cast against a backdrop of nation and nationality, and failures and victories are examined, evaluated, and pondered against such a vast backdrop, while narrow and impenetrable caste, community, and religious borders dissipate.

The concept of diaspora has evolved dramatically throughout time. The early Diasporas had a different understanding of nation and identity than the Diasporas of today. The strong desire to return to one's homeland has diminished significantly. All barriers have been shattered by current technological breakthroughs and the rise of social media. Physical and geographical barriers no longer exist, and people have mostly overcome the feeling of being physically and mentally isolated because they can see, hear, and even chat with their family members at any time. Gender and social status have an impact on the diaspora. Working professionals, who are mostly men, find it easier to accept and adapt to other cultures and communities, whereas women, who are primarily housewives, are the guardians of native culture and custom. It is comparatively tough for them to leave the cast and adopt the new situation and systems of the new location. They create their own social and cultural region by associating with individuals from the same land. As a result, people continue to wear their ties for the sake of themselves and their loved ones. Things change radically in the second generation, and the first generation watches it all unfold from the perspective of an outsider: an outsider among the villagers, an outsider among their own children, and an outsider in the ancestral land. They exist in a liminal zone that constantly switches between the two endpoints. This position allows them to take a more detached view of everything, which allows them to have a better understanding. However, a conflict between parents and children emerges with the second generation. Parents wish to maintain their ethnic identity, yet their children are outsiders in their parents' birthplace. They are attempting to build their own identity, free of the nativity and country ideals instilled in them by their parents.

INDIAN DIASPORIC WRITING: BEGINNING AND RISE

Since the time Indian people began migrating and establishing overseas, they have scribbled down their experiences and emotions in the shape of novels and stories that help us comprehend their times and conditions. The Journeys of Dean Mahomet by Sake Dean Mahomet, the earliest existing work by a diasporic Indian writer, is infused with firsthand recollections of his travels to various locations in India and overseas. The first English text is written by an Indian living in India, Kylas Chunder's Imaginary History, was published forty years later, in 1835. Bankim Chandra dutt Chatterjee's first Indian novel, Rajmohan's Wife, was published considerably later, in 1834. It is sufficient proof that the Indian diaspora was active considerably earlier than the Indian natives. The Girmityas favored writing in English as well, and their descendants have made significant contributions to this discipline.

The Naipaul family made significant contributions to diaspora writing. See The Adventures of Gurudeva & Other Indian Tales was written by Prasad Naipaul, an Indo-Trinidadian writer, although it was not published until after his death. V. S. Naipaul and Shiva Naipaul, his sons, continued his legacy. Shiva Naipaul died young, at the age of forty, depriving the world of a talent that may have produced more beneficial works for literature fans around the world. His elder brother, V.S. Naipaul, has created some timeless characters for us to consider and enjoy. His works, such as A House for Mr. Biswas, In a Free State, A Bend in the River, and The Enigma of Arrival, were well-received, and he was awarded the Booker and Nobel Prizes for Literature. His works generally dealt with the struggle for personal identity, independence, and evolving perspectives in the aftermath of colonialism and post-colonialism.

Salman Rushdie, who was born in Mumbai and now lives in the United Kingdom, shot to popularity after the release of his novel Midnight's Children. Although he was influenced by Joyce, his writing focuses on questions of identity, ethnicity, racism, and other post-colonial concerns. Grimus, his debut novel, sank into obscurity amid widespread critical scorn. He used magical realism in Midnight's Children to explain the allegory of events in pre-and post-independence India. Rushdie's third novel, Shame, tackles the themes of shame and shamelessness, as well as a sense of ancestry and genealogy. His Satanic Verses earned positive reviews in England but were deemed blasphemous and mocking of Islamic beliefs by others. He is a notable member of the literary intelligentsia, having published 12 novels and other works.

Another name on the list of diasporic writers is Chitra Banerjee Divakaruni. Her works have been made into films, including The Mistress of Spices and Sister of My Heart. Her work is infused with Indian culture and sensitivity. She also delves into issues such as rootlessness, alienation, and inequity, as well as stories of immigrant women's bravery and abuse, emotional isolation, and non-communication. She discusses women caught between two worlds, their dejection, disillusionment, and adaptation to such circumstances in her debut collection of short stories. Sumita, Jayanti, Meera, and Abha are all characters who reflect the plight of immigrants, particularly women, in a very beautiful and unequivocal way.

[1] has carved out an enduring place for herself not only among diasporic Indian writers, but also amid the milling multitude of writers all over the world, with the release of eight novels, several short stories, and other non-fiction works. Despite the fact that she prefers not to identify herself as a hyphenated Indian-American author, all of her works are suffused with and steeped in Indian moralities, modalities, and culture. They also reflect an Indian's firsthand experience in a foreign land, including anxiety, the search for identity, culture shock, cultural mongrelization, spatial displacement, and so on. Bharati Mukherjee's life and work may be separated into three phases. The first phase is a nostalgic phase in which she seeks to connect with her roots and looks for her identity in her inheritance. Her works like *The Tiger's Daughter* and *Days & Nights in Calcutta* effectively illustrate it. The second phase is about prejudice and the plight of immigrants, as seen in pieces like *Wife, Darkness, An Invisible Woman*, and *The Sorrow*. Through works like *Jasmine* and *The Middleman*, the third phase depicts the immigrant's absorption and adaptation, as well as the celebration of a new free existence in the host country.

In the works of [7] [8] for example, have discussed the intergenerational difference. The piece depicts both youngsters and their parents' perplexity. Parents expect their children to follow the Indian value system and culture, yet children born outside of India struggle to live up to their parents' expectations. They consider the host country to be their motherland, and they defy their parents' conservative views.

Some diasporic writers have also discussed family disintegration as a result of eroding moral norms, commercially brokered marriages, and shifting power dynamics within families. In his novel, Hari Kunzru explores a very different facet of the Indian diaspora. Through his protagonist Arjun Mehta, he tells us about modern-day techies who migrate to the United States in order to live the American dream, but who become upset when they fail to achieve their aim and resort to illegal ways to avenge themselves, which proves to be disastrous for them. *Afternoon Raga* by Amit Chaudhari is a fusion of student life at Oxford and life in India.

CONCLUSION

With the second and third generations of diaspora, people's perspectives have shifted dramatically. The existential challenges identified by the first generation are no longer relevant or a source of concern for the third generation, thanks to current technology revolutions, diminishing geographical regions and increased awareness and understanding. Nostalgia, cultural shock, and alienation are no longer present or have faded into a thin veneer. The anxiety and fear of migration have now been transformed into a source of joy. People are enjoying their dual identities and dual citizenship. Assimilation and acculturation issues are also no longer an issue. People easily adapt to any environment and culture, and other countries are likewise more willing to absorb newcomers. Because people frequently travel between countries, a new culture and society have emerged in distant lands, and these immigrants are enjoying their hyphenated identities.

Diaspora has grown into a tale about gain, with new senses of belonging, freedom, and territory. Diaspora is being lauded as a phenomenon characterized by more mobility and independence from social and cultural ties, as opposed to living in a state of limbo between home and abroad. Instead of poverty, diaspora, according to [1], is a source of cultural and creative richness. Finally, it would be unjust to overlook the contributions of writers such as Kamla Markandaya, Vikram Seth, Amitav Ghosh, Kiran Desai, and Anita Desai to Diasporic Indian Literature.

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