



Intersexuality of Cultures and Identity- Alienation in Works of Contemporary Diasporic Indian Novelists after 1980's

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ABSTRACT: Diasporic literature is a pivotal term in literature that includes the literary works of the authors who are the outsiders for their native country but their work is deeply rooted in homeland by reflecting native culture, background, displacement and so on. Indian women's literary work is at the forefront of diasporic literature. The advent of Indian women novelists on the literary horizon is an important development in the Indian English literature. These women writers have also contributed to other genres, such as drama, poetry and short stories, not only in English but also in regional languages like Hindi, Marathi, Bengali, Punjabi, Tamil, Kannada and so on. Some modern women writers flourish their writing in the form of fables as a literary genre in an impressive way to focus on the specific themes. In last two decades, Indian women's writing in English is blossomed, both published in India and abroad. The present paper is the review of diasporic consciousness in select works of contemporary Indian women novelists. It focuses on the attempt to highlight the quest for identity of those women who played a crucial role in defining themselves through their literary work in diasporic background.

KEYWORDS: contemporary, diasporic, cultures, intersexuality, alienation, novelists, Indian

I. INTRODUCTION

It can be seen as a conversant reality that every work of literature addresses the fundamental ideology of an individual, their actions, emotions also the thought process and altogether it deals with a number of concepts followed by sociological aspects. The term 'Diaspora' springs from the Greek word 'Diasperio' which signifies the meaning, to fling. In any case, the term is upheld concerning the Jewish experience, and it is at hand more thoroughly applied to extend the vibe of individuals or societies setting up from one point and grow around the globe. Now the term is used in a more generalised sense to refer to the immigrating population along with their ways of life in their host land. Nonetheless, the word diaspora and diasporic networks are progressively being utilised as an allegorical clarity for shunning, outcasts, outsiders, occupants, foreigners, displacement and dislodged networks and ethnic minorities living in an estranged piece of land. In *The Indian Diaspora: Dynamics of Migration*, Jayaram remarks, "Living in multicultural societies and being characterised by an ethnic recognition the migrant community residing in a host land have been invariably required to negotiate the concept of ethnicity" (Jayaram 20). The immigrants square up to a conflict of contradicting communities, the discomfort of estrangement which was then trailed by the endeavours to change, to adjust, to acknowledge [1,2,3] and lastly formation of a separated way of life as a racial gathering regarding it to be assimilating and henceforth crude. All of these commotions of interest as a whole is placed under the umbrella of diasporic compositions. In his essay *The Diasporic Imaginary and the Indian Diaspora*, Vijay Mishra remarks that "All diasporas are unhappy, but every diaspora is unhappy in its way" (Mishra 3), he further elucidates diaspora as "people who do not feel comfortable with their non-hyphenated identities as indicated on their passports (Mishra 4)." According to Mishra, there is a "the diaspora imaginary," which is "the state of identification in which we appear likeable to ourselves, with the image representing 'what we would like to be,'" in his view, diaspora is a product of fantasy, "a joy, a pleasure around which anti-miscegenation narratives of the homeland are constructed." As a word diaspora can be characterised as a bunch of assorted populace which has a place within various tribes, beliefs and dialects and happen to share their surrounding, traditions, customs and vernacular method across the boundaries. As a mixture of various vernacular from the environment of an underdeveloped community, the diaspora has less conceptual control for instance impoverishment, ethnic clashes, mental maltreatment which these communities have common as a fact with another. For major portions of immigrants accounts concerning their harmful repercussions of the anguish of being far off from their nation, the journals of their homeland, trailed by the distress of relinquishing each and everyone battles the characters of a homeless individual. The writings present in the Indian diaspora projects the idea of a home as a fundamental aspect in diasporic compositions. There are polarities of fascination and aversion senses that the characters can be seen having towards and from their country in the compositions of the diaspora. According to Mishra, "The movement from Naipaul to Meera Syal suggest a very important rethinking of the idea of 'home' among the Diaspora, particularly as this happens against the scene of the worldwide shift from centring or centripetal logic or monopoly



capitalist economy to the decentring or centrifugal logic of an international capitalist economy. Whereas for sugar Diaspora, 'home' signifies an end to itinerant wandering, in putting down the roots, 'home' for the masala Diaspora is linked to the strategic espousal of rootlessness, to the constant mantling and dismantling of the self in makeshift landscapes. (Mishra 294)". Concerning the compositions, diasporic works have their birth linked to the aspect of dislocation and alienation which arises as a matter of migration and exile. Nevertheless, these writings can be considered as an effort to reclaim what the authors have overlooked at the degree of actuality in a psychological manner. The major motivation for this variety of works can be regarded to determine comfort or to encounter harmony with their roots or to build solid mental strength to reclaim the lost firmament. About the whole element of diasporic writings, Said remarks, "The entire notion of crossing over or moving from one identity to another is extremely important to me, being as I am, as we all are, a sort of hybrid. (Said 3)". At the point when individual actions starting with one country then onto the next with the thought of restoring themselves without any preparation, they consider the periods of preliminaries they need to defeat to build up a substitute a host land that ends up after a unique culture to that of where their underlying foundations are associated. In all these compositions, the authors lay more stress [4,5,6] on the hassle of disconnection which is followed by the sense of disaffection as it is stated that the preeminent motifs are the one which rings back the downhearted evocations. These works give rise to an extraordinary sense and notion and not necessarily mirrors cultural reality but on one hand one needs to approve into the substantial speculation. For centuries, writings have been constantly regarded as a helpful asset that acts as a medium for grasping the knowledge as to how these agreements were settled. These residents elucidate the aspect of exchange and link the connection between the individuals and the society and nevertheless projecting the bitterness experienced by the migrants. As an author of Indian American origin, Chitra Banerjee Divakaruni is a celebrated author of Indian diasporic compositions. Being a South Asian herself her writings can be seen reflecting the issues that mainly deals with women. Purely she is not regarded as a medium in the course of diasporic compositions nevertheless she as a writer has eminence for her works which lays stress over diasporic experience and is an amalgamation of the school of thought followed by the mixing of her ancient and cultural roots along with the journey as a transient in a host land following her scenes of isolation and support. The aspect of migration followed by its end product for customs functionalism and capturing the literal essence of one's roots has been appropriately reflected in her compositions. Much of her present-day writings are of a new synthesis highlighting the current period as she takes a moment to address the female characters with diverse self or no-self. Published in the year 2004, Chitra Banerjee Divakaruni's *Queen of Dreams* projects the episodes of the first and second-generation immigrants. As both the first and second-generation immigrants can be seen facing challenges concerning acceptance in a host land. When we look at the first generation immigrants they have been portrayed as powerless in terms of surviving in a host land and had a constant desire to return to their homeland. The dilemma of belongingness has been highlighted through the second-generation immigrants who have been projected as having conflict concerning their true identity and having no essence or understanding about their homeland. Divakaruni as an author has woven a vivid and enduring dream which happens to reveal the hidden reality about the world we live in. Her compositions project the excursion of diaspora, particularly the women diaspora in the greater parts of her writings. She discusses immigrants' experiences in a new country and how one loses one's personality and turns into an anonymous individual but this additionally gives one an obscure sense of opportunity. According to V. Dhanam in his essay, *The Journey to Host land* states that "She also contrasts the lives and perceptions of the first generation migrants with that of their children born and raised in an alien land. Furthermore, unavoidably, it incorporates the Indian American experience of wrestling with two personalities. She has her fingers precisely on the diasporic beat, intertwining eastern qualities with western ethos. Her writings course with her identification with a brave new world forging to life. Her sensitivity to contemporary voices, today's issues is threaded through with an ongoing search for an identity beyond anthropology, beyond sociology and academia. (Dhanam 60)"

II. DISCUSSION

The influence of Diaspora theory upon the compositions of vocabularies around the world is visible. The authors settled out of the native country has written many literary works which is known as Diasporic literature. It is commonly associated with native culture and background. Diasporic literature is born out of alienation, dislocation, rootlessness, in search of identity, and existence. [7,8,9] We witness the traumatic experience grows out of migrated population to the immigrant settlements. Diasporic literature constitutes the inner suppressed feelings of the immigrants. They are with the dilemma how to handle with the troubles and rebuilding. They are usually stuck between the homeland and hostland as they are always in the mode of longingness. The emigrant writer is at the point of dual writing as they constantly judge two worlds. Diasporic Writing in Indian Writing: From the book *Exploring Gender in the Literature of the Indian Diaspora* by Sandhya Rao Mehta has stated the Diaspora Definition: "Diaspora as an evolving... return to the homeland." (Mehta 2) The birth of Indian Diaspora is due to individuals specifically in pursuit or for the economic benefit moved towards Western countries specifically U.S.A. Diaspora is a term which is exclaimed with the dispersion of certain group of people moved from their homeland and dispersed to other parts of the world, consequently they are formulated into community which maintains its connectivity with the native place. "Axel specifically refers to



Operation Blue Star... many of whom were women and children.”(Mehta 37) The breakthrough of Indian Army into the Golden Temple, Amritsar in search of terrorist has resulted massive chaos with the killing of several women and children, these unforgettable incidents drives many of the people to feel alienated in their own country where they became victims of alienation, racist remarks and loss of self-identity with reference to religious minorities has experienced the diaspora. Literature of old generation of diasporic Indian writers: The creative writings of former age of exodus Indian novelists like Raja Rao, G. V. Desani, Santha Rama Rau, Dhalchandra Rajan, Nirad Chaudhari, Ved Mehta even we have characters of Mohun Biswas which is depicted by V. S. Naipaul’s *A House for Mr. Biswas*, there is also another illustration of emigrant that is Ganesh who is ages away from their native land Bharat but their legacy consciousness reminds them their dead and buried. Very keen to showcase exodus Indian characters in *Bye Bye Blackbird* narrated by Anita Desai and *The Nowhere Man* written through the lens of Kamala Markandaya as well as we also get the opportunity to visualize in the tale of *Wife and Jasmine* detailed through Bharati Mukherjee’s work that represents how Indian emigrants are treated in the Land of Liberty. Such stories disclose the projection of cultural detriment towards Amerindians in the United Kingdom around 1960’s. The depiction of *The Shadow Lines* through the vision of Amitav Ghosh’s expansion of alienation encountered through the characters upbringing on the transpacific land. As well we have Amit Chaudhuri’s *Afternoon Raag* which showcases the existence of Indian graduate in Oxford. These eminent writers even depict the constructive characteristics of deracination. Literature of contemporary diasporic Indian writers: “Immigrants ... tales have become part of diasporic writing.”(Mehta 69) Contemporary exploration defined diaspora which captures circumstance on the global discussion which involves migration, exile, adaptation, borders, unlawful immigration, reconstruction and multiculturalism. Chitra Banerjee Divakaruni, Bharati Mukherjee, Kiran Desai and Bapsi Sidhwa are all the renowned diasporic writers who have filled the literary panoramic view through their vast knowledge. Chitra Banerjee Divakaruni *Mistress of Spices*, *Sister of My Heart*, *The Vine of Desire*, *Queen of Dreams* clearly portrays the immigrant feminine experience. Kiran Desai’s first novel *Hullabaloo* in the *Guava Orchard* (1998) and *Inheritance of Loss* showcases all the diasporic segments like marginalization, cultural insularity, nostalgia, alienation, quest for identity and assimilation in her work. In Bapsi Sidhwa’s novel *The Crow Eaters* the concept of large scale exodus due to separation has been witnessed and in *The Ice-Candy Man* showcases her section who travelled to India in terror of enforced Islamicization. From the tale *The Crow Eaters* the prime character, Faredoon Jungewalla travels to Punjab deserting his familial residence in medial India, creates the protagonist further energetic. Jhumpa Lahiri’s *Interpreter of Maladies* she doesn’t only enclose involvement of emigrants and replaced person but also talks about debarment, isolation and accomplishment. *Gold Diggers* by Sanjena Sathian *The Good Girls* by Sonia Faleiro *Whereabouts* by Jhumpa Lahiri *China Room* by Sunjeev Sahota *Dear Senthuran* by Akwaeke Emezi, *Radiant* *Fugitive* by Nawaaz Ahmed. Bharati Mukherjee [10,11,12] in her autobiographical narration the key point is comprised around the society in her chronicle *Days and Nights in Calcutta* which is jointly written by her spouse and explores the cultural stress implied in her life as a privileged woman who returns to her homeland after being a Canadian citizen. Her work presents her nostalgia towards her hometown. There is another illustration of the operational historical account in *My Own Country* written by Abraham Verghese who projects how a person’s offering as well as involvement can bring about drastic change within the circle and can formulate a place as a residence. *The Tiger’s Daughter* is another illustration of emigrants from Bharati Mukherjee’s piece of work where an adolescent girl disturbingly returns back to native land Calcutta subsequently spending ages at overseas. Sushama Bedi’s novel *The Fire Sacrifice* constitutes about the craze to achieve glamorous life in USA but Guddo’s family witnesses next generation is drawn inevitably into rootless western ways which pours completely tragic results. The Emigrant Indian novelists depicts the displaced personality that identifies intense importance even if it is standing opposite to topographical grounds of the huge Indian Peninsula. Due to hardship of such works, they are always appreciated on the global platform.

III. RESULTS

Literature of old generation of diasporic Indian writers like Raja Rao, G. V. Desani, Santha Rama Rau, Dhalchandra Rajan, Nirad Chaudhari, Ved Mehta, mainly look back at India and hardly ever record their experiences away from India as expatriates. It is as if these writers have discovered their Indianness when they are out of India. Evidently, they have the benefit of looking at their homeland from the outside. Modern diasporic Indian writers can be grouped into two different classes. One class includes those who have spent a part of their life in India and have carried the baggage of their native land offshore. The other class comprises those who have been raised since childhood outside India. They have had a vision of their country only from the outside as an alien place of their origin. The writers of the previous group have a factual displacement whereas those belonging to the latter group find themselves rootless. Both the groups of writers have created an enviable corpus of English literature. These writers while portraying migrant characters in their fiction investigate the theme of displacement, alienation, assimilation, acculturation, etc. The diasporic Indian writers’ portrayal of dislocated characters gains immense significance if seen against the geopolitical background of the vast Indian subcontinent. That is exactly why such works have an international readership and a lasting appeal. Two of the earliest novels that have effectively depicted diasporic Indian characters are Anita Desai’s *Bye Bye Blackbird* and



Kamala Markandaya's *The Nowhere Man*. These novels reveal how racial prejudice against Indians in the UK of 1960's isolates the character and deepens their sense of displacement. Bharati Mukherjee's novels like *Wife and Jasmine* depict Indians in the US – the land of immigrants both legal and illegal – before globalization got its momentum. Salman Rushdie in his novel *The Satanic Verses* approaches the metaphor of migration by adopting the technique of magic realism. Chitra Banerjee Divakaruni in her novel *The Mistress of Spices* depicts Tilo, the protagonist, as an exotic character to reveal the migrant's anguish. Amitav Ghosh's novel *The Shadow Lines* shows the extent of rootlessness encountered by character born and brought up on a foreign land. Amit Chaudhuri, in his novel *Afternoon Raag*, portrays the lives of Indian students in Oxford. These writers also depicted the positive aspect of displacement. There are benefits of living as a migrant, the opportunity of having a double perspective of being able to experience diverse cultural modes. It is often this advantage that enables diasporic Indians, particularly of the second generation; face the dilemma of dual identities. The ranks of second generation diasporic Indian writers like Meera Syal, Hari Kunzru, Sunetra Gupta, Jhumpa Lahiri, etc. have faithfully demonstrated the lives of both first and second generation immigrants in the US. This is possible because big issues like religious discrimination and racial intolerance are no longer the main concern of these writers. Many Indian diaspora writers writing in English and other languages too have portrayed in their literary works certain community, region and culture-specific conflicts in the new lands of relocation illuminating the multiplicity of Indian culture. But their major concern about diaspora issues have been dislocation, fragmentation, nostalgia for home, marginalization, racial hatred, cultural and gender hatred, conflicts, identity crisis, generation differences, transformation of subjectivities, emergence of new patterns of life with cross-cultural interaction and disintegration of family units of Indian diaspora [12,13,14] leading to anguish, traumas and dilemmas suffered by the members of such families in varying degrees and mostly by the children of these unhappy and broken homes. Many of whom are revealed going off track in the cultural lawlessness of the western countries and inclining towards drug addiction, homosexual, and lesbian relationships. Indian diasporic literature has raised different issues and aspects of immigrants' lives. Literary works like Jhumpa Lahiri's *The Namesake* Meera Syal's *Anita and Me*, Chitra Banerjee Divakaruni's *The Queen of Dreams* have also depicted the issue of intergenerational gap of the Indian Diaspora where the first generation parents expect from their children to live by the value system of Indian culture which they force on them at home through food, dress, customs, rituals, language, beliefs, etc. but the children encountering different cultural surroundings outside, find the latter have fascination, sandwiched between the two cultures and confused like Gogol in *The Namesake* and Meena in *Anita and Me*, who daily hear and bear the racial comments because of their brown skin as they are not able to decide which is their real 'home' India or the country where they have been born and brought up. Like Chitra Banerjee Divakaruni and Jhumpa Lahiri have also shown certain characters making conscious attempts to keep their family units together and adapting themselves to the requirements of the culture and lifestyle of their children. Rohinton Mistry writes in a different way from Jhumpa Lahiri or other Indian writers living and writing abroad. The comprehensive handling of the fish or the description of the vermilion in Jhumpa Lahiri creates 'Bengaliness' or Rohinton Mistry can describe Parsi habits and traditions. These regional sub-groups make Indian diasporic literature in English somewhat unique and different. In the great success of diasporic fiction of Indian writers, particularly in the last two decades of the 20th century – there has appeared a substantial sub-group within diasporic Indian fiction that is writing in English from the Indian state of Bengal, the country of Bangladesh and by Probashi Bengalis (diasporic Bengalis) outside the two Bengals. This sub – group contains writers like – Bharati Mukherjee, Amitav Ghosh, Upamanyu Chatterjee, Sunetra Gupta, Nalinaksha Bhattacharya, and Joydeep Roy – Bhattacharya, Bidisha Bandopadhyay, Adib Khan, Amit Choudhary, and Chitra Banerjee Jhumpa Lahiri is a second generation Indian American who was born in London, 1967. Her parents were immigrants from the state of West Bengal, India. Her award-winning novel *The Namesake* (2004) is considered to be one of the best fictions written about immigrant life. In this novel, Lahiri has successfully engaged aspects like the generational gap between first and second generation immigrants, conflict of east-west beliefs, cultural displacement, nostalgia, loss of identity, alienation and despair. In Jhumpa Lahiri's novels we see the crisis of identity and belongingness. Lahiri was a Pulitzer Prize-winning novelist and born on July 11, 1967 in London and later her family moved to the United States. *The Namesake* represents the life of Gogol Ganguli is the American-born son of Asoka and Ashima Ganguli. The American society takes Gogol as its victim and he swings between the Indian culture and American culture. He is an ABCD- "an American Born Confused Desi", who doesn't have the answer to the question: "Where are you from?" He knows that *deshi* generally used for the "countryman" means "Indian", and he knows that his parents and all their friends always refer to India simply as *desh*. But Gogol never thinks of India as *desh*. In America he feels himself alien. But the end of the novel he realized his heritage and the value of his Indian identity. The movie which was adapted by this novel too gained much attention worldwide. Kiran Desai, the daughter of Anita Desai is also a famous writer in diasporic Indian English literature. She was born in Chandigarh on 3rd September, 1971. She immigrated to England and then to America with her mother, who inspired her towards literature. Kiran Desai in her second novel *The Inheritance of Loss* (2006), subtly portrays the life struggles of Indian diaspora as well as the aspects of globalization, racial intolerance, terrorism and multi-cultural societies. This novel brought her much credit through awards like 'National Book Critics Circle Award' and 'Booker Prize', making her the youngest female recipient of 'Booker Prize' so far. In conclusion, it is appropriate to say that diasporic Indian English fiction is an important genre



depicting the experiences and mentalities of Indian diaspora in a broad sense. It makes space for the discussions about Indian immigrants and offers emotional security to that particular diaspora. Being the representatives of the Indian diaspora, diasporic female Indian writers are successful in addressing the readers of Indian English literature in a sensitive, unpretentious style while carrying a sense of the universal experience of immigration. Furthermore, diasporic Indian English fiction keeps their writers linked with India and the entire world. Bharathi Mukherjee's *Jasmine* depicts the American society where people and their relationships are always in motion.[13,14] *Jasmine* may be epitomized as a rebel, an adopter and also a survivor. Her confidence is revealed in this statement. —There are no harmless, compassionate ways to remark one self. We murder who we were so we can rebirth our selves-in the image of dreams. *Jasmine* has the courage to transform her dreams into reality. Which not only boosts the immense confidence of woman but it also serves as an energy for woman who wish to be liberated from the shackles of age, old dogmas. We assume the shifting images of *Jasmine* as the life of a woman engaged in quest of values she confides in. Bharathi Mukherjee celebrates these values as she drifts from one identity to another. In other words she celebrates the images of her multiple identities in this novel *Jasmine*. Jothy becomes *Jasmine*, *Jazzy*, *Jase*, and *Jane*. In this way, Bharathi Mukherjee recounts the lives of the illegal aliens, who's brave face the worst humiliations and sufferings in a new world. Through her character, the novelist underlines the propensity to spiritual metamorphosis as a precondition to cultural assimilation with each new address. Whenever she acquires a new man she earns a new name. *Jasmine* symbolizes love and epitomizes courage and *Jane* stands for cunning. Bharathi Mukherjee created an innocent child like character *Jyoti* who transformed later into *Jasmine* with an element of love for her husband, *Prakash*. *Jasmine* becomes an illegal immigrant and journey to America. It reveals the courage of *Jasmine*. She marries *Du* and becomes an American which exhibits her cunning and selfish nature of the character besides craziness for American culture. Her marriage with *Du* evidences that she imbibes the spirit of American Culture. Thus she transforms from Indian image of women to American new image of woman. The juxtaposition of the twin themes of assimilation and resistance explain the peculiar rhythmic fluctuation between acceptance and rejection, inclusion and exclusion, happiness and suffering that is characteristic of Diaspora thematic structures. *Jasmine* is transformed by fulfilling her dream with her immigrant experience, while *Maya*, protagonist in *The Tenant* fails to sustain a meaningful relationship with her male counterpart she comes across. Unable to reconcile herself to the new culture, *Maya* is taken back to her roots. *Chitra Banerjee Divakaruni* immigrated to America and came into spotlight as a female writer in diasporic Indian English literature. Her award-winning novel *The Mistress of Spices* (1997) portrays an Indian girl who works in a spice shop in Oakland, America and helps other immigrants to resolve their problems with the magic of her spices. Thus *Divakaruni* has Diasporic Female Indian Writers in Diasporic Indian English Fiction 139 flourished her novel with the elements of magic realism. It was also adopted into a movie of the same name *Meena Alexander* was born in 1951 in Allahabad and later she immigrated to Sudan and then to America. Her novel *Manhattan Music* (1997) is set on Manhattan as well as on India. There she has portrayed the immigrant life, identity crisis, racial intolerance, international affairs and marriages in a sensitive style of writing. The female protagonist of *Sunetra Gupta's* novel *Memories of Rain* (1992) immigrates to England after falling in love with a British man but she soon realizes the true nature of her husband. Disappointed by his rude, mean behavior, she returns India with her children. *Gupta's* novel *A Sin of Colour* (1998) too portrays the dilemma and isolation faced by Indian immigrants amidst the complexities of a new context *The Home and Dislocation* appeared again and again as the central themes in the writings of Indian Diasporic writers. Diasporic experience often comes from memory a memory of loss, of leaving the home, of not having any soul-connection with the host country and thus Diasporic literature always acts as a kind of bridge between two different cultures[13]

IV. CONCLUSION

The population of Diaspora has globally increased over the years due to overall surge in migration, emergence of multinational organizations and technological advancements which together have shrunk the world so much so that the boundaries have melted and people can easily relocate from one nation to another. They are winning awards and getting worldwide acceptance and acclaim for their themes revolving around loss of culture, reinvention of oneself, feelings of alienation, and the other such experiences, which come as part of relocation to a new place. These things reflect very well in the works of Indian diasporic writers. The writers of the Diaspora usually represent a struggle for individual identity, multiculturalism, marginalization in spatial terms, individual and community displacement and dislocation and rootlessness and nostalgia for the native homeland. Their writings are generally apathetic and depict individuals disconnected from their roots forcing them to make a difficult choice between two nations, accepting a kind of imposed exile, and often indulging in the "insider and outsider" rhetoric. A common link in all these writings is a strong description of images like alienation, multiple identities, hybridity, victimization of racism, multiculturalism and a continuous process of adaptation to which protagonists are subjected to in their foreign environments. One of the objectives of this study is that the newer identities arising out of these situations, which are basically fragmented, ruptured, hyphenated in nature, require new descriptions and new elaborations within the field of creative literature and literary criticism. Through the present paper the researcher aims to understand the feelings of nostalgia and rootlessness and the challenges of identity in the works of Contemporary Indian Diaspora Writers. It has been observed that the first



generation of such immigrants had felt always a sense of alienation or rootlessness, a strange fear for survival, a sense of insecurity. They were nostalgic for the past and were not able to forget sociocultural practices, habits and traditions of the homeland. When their second generation arrived, the children born of these immigrants, they experienced less cultural displacement or social differences. However, they too found themselves in a hybrid situation, between their country of birth and the country of their origin. Such immigrants of second or third generation struggle for their identity as they find cultural assimilation too very difficult in their country of adoption. Bhiku Parekh has rightly stated about Indian diaspora that, "The diasporic Indian is like a banyan tree, the traditional symbol of the Indian way of life, he spreads out his roots in several soils, drawing nourishment from one when the rest dry up. Far from being homeless, he has several homes, and that is the only way he increasingly comes to feel at home in the world." (Bhikhu 1994) According to Uma (2007) the life of a diasporic person can be divided into four phases. In the first phase, one is nostalgic and homesick and feels a bit scared in the strange land. The second phase is the phase of adjustment to the new environment. In the third phase people get involved in the ethno-cultural issues. The fourth phase is the phase of proving their existence by participating in the larger world of politics and national issues. Akhil Gupta (1997:39) in his chapter. Beyond Culture: Space, Identity and the Politics of Difference states that, speaking of "Remembered places have...often served as symbolic anchors of community for dispersed people." He clearly argues that, "Homeland...remains one of the most powerful unifying symbols for mobile and displaced people..." Aparna Rayaprol (1997) in, Negotiating Identities, claims it as 'Part real and part imagined.' In Migrants of Identity, Nigel Rapport (1998:8) states: Home brings together memory and longing, the ideational, the affective and the physical, the spatial and the temporal, the local and the global. However, Chase and Shaw (1989:2) explain: Nostalgia involved a special way of being involved in the past: one had to be connected to the object of scrutiny, perhaps through kinship or through a broader feeling of identity, these were in some way my people and my present.[14]

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