

INDIAN DIASPORIC WRITINGS: A STUDY IN WOMEN DIASPORA

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Abstract:

The present research paper exploring the concept of diaspora. In the beginning, the term diaspora was used by the ancient Greeks to refer to citizens of a grand city who migrated to a conquered land with the purpose of colonization to assimilate the territory into the empire. Diasporic literature is a vast concept and an umbrella term that includes in all these outside. Their native country deals with alienation, displacement, existential, footlessness; nostalgia and quest for identity. It also addresses issues related to disintegration of cultures. In the diasporic writings the journey motif also predominates. There are journeys over continents, between countries, cities and localities between countries, cities and localities with in the same city.

Keywords:- Diasporic, Alienation, Displacement, Transition, Nostalgia.

There are many Indian diasporic writers like Uma Parameswaran, Gita Hariharan, Jumpa Lahiri, Bharathi Mukherjee. Shashi Tharoor AmitavGpishi Meena Heir, and the Chitra Banerjee Divakaruni Raj Rajo, Mulkraj Anand, R. K. Narayan Kamala Markandaye etc.

The evolutions of Indian diaspora starts way back in the nineteenth century, and can be understood by dividing into three categories. There were firstly those among them whose journey began during the colonial period. In most cases they were the economically beleaguered labor force seeking their livelihood in distant lands. The second wave of migrants ventured out into the neighboring countries in recent times as professional artisans, traders and factory workers, in search of opportunities and commerce. The third wave consisting of professionals and the educated elite of India who seek economic betterment in the more advanced countries of the world.

Amitav Ghosh was born in Calcutta but he was raised in East Pakistan, Sri Lanka, Iran, and India. He discovered had always effected the lives of these villagers; the only difference was that the pace of trans-national travel had picked up in recent years. Traveling across continents and cultures is also a major subject of Ghosh's first novel. *The circle of reason*. This is the novel of a boy's adventures in three different parts of the world, rural Bengal. In his first appearance, Alu is

already a migrant, for he has come to stay in Lal-Pukur, a village not far from Calcutta, after his uncle Balram adopts him.

Anita Devi was born on June 24, 1937 in Mussorie, India. Since she grew up in India most of her writing there one may wonder at her inclusion among Indian diasporic writers. Desai describes the major theme of all her fiction as "The terror of facing single-handed, the ferocious assaults of existence" (P-86) *Cry The Peacock* (1963) her first novel, trace a passionate young woman's degeneration into insanity. Maya, childless and trapped in a joyless marriage to Gautama, an older man, fails to communicate her emotional needs to him. Desai skillfully transforms the physical landscape into a psychic one that reflects Maya's increasingly distraught mind. The hot weather closely parallels Maya's dry, joyless marriage; the havoc that nature, in the form of perpetual heat and dust followed by monsoon rains, wreaks on the environment symbolizes her violent reaction. (p-86)

Kamala Markandaya is a south Indian Brahmin from an upper middle class background. She was educated in intervals at various schools and at the Madras University. Her reticence about herself and her creative life for more than two decades has given rise to much speculation about the close connection between her works and her cultural background. Her novels deal with both Indian and British characters and the clash of Eastern and Western values. Her first novel, *Nectar in a Sieve* explores the English industrialism and its sinister consequences that forcibly altered the life style of Indian villagers, and the novel presents in particular the plight of Rukmani and Nathan, victims of landlordism.

Bharati Mukherjee, born in Calcutta, India on July 27, 1940 and growing up as an upper middle-class Brahmin girl of educated parents. She considers herself an American and claims to have overcome "The smothering tyranny of nostalgia and surmounted the temptation of ghettoization." p. 103. The cultural references and the intertexts that she uses in her writing defy her own statement establishing something else: available in her handling of the theme of individuality, outsider, insider, otherness, Indian customs, patriarchal tradition and shift to American paradigms such as individual expression, autonomy and the pursuit of happiness very distinct in the progression of her writing, the early and later ones. Her journey from *Tiger's Daughter* (1971) to *Desirable Daughter* (2001)

Raja Rao born on November 8, 1908, in Hassan, Mysore State, to a Brahmin land-owning family. *Kanthapura* is his first novel. *Kanthapura* is a story of a small South Indian village caught in the political unrest of Gandhi's non-cooperation movement in the 1930s. Raja Rao's *Kanthapura*, gives us a glimpse of the Indian struggle for independence in a rural part of India. In this novel, Rao narrates how the inhabitants of a South Indian village fight the British under the

leadership of Moorthy, a local Gandhi leader. Raja Rao has confined the time brief period around Gandhi's Dandhi March ending with Gandhi's truce with then the British vice roy of India.

Indian diasporic writing is about this entire predicament related to the questioning of ones' own identity. Diasporic literature is a journey into the quest for self-realization, self-recognition, self-knowledge and self-definition. The Indian diaspora writing/space is often but a metaphor and they express issues such as marginalization social disparity cultural influx and ethnicity.

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