



Perplexities of Acceptance: Dilemma of Identity and Alienation in Indian Diaspora Writings

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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 an 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 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 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 bitterment 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 happen to reveals 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 is 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)"

Kiran Desai is an Indian origin diasporic writer, known to uncover the aspects of diasporic literature in her writings. The protagonist of her compositions is always of Indian origin, tracing the journey of their struggles as in settling into a foreign land which generally happens to be America. The writings can be seen emphasizing the aspects of background, recognition and relocation. All of these elements have secured gravity since multitudes of individuals resettle in the era along with the occurrence of development. Many are in exile and are in a constant struggle of establishing themselves in an alien land not dynamically but have changed the meaning of the word diaspora which initially meant forceful movement to a host land but now highlights the volunteer movement. Kiran Desai's *The Inheritance of Loss*, published in the year 2006 throws light towards the sad reality of influenced imbalance, class-based abuse and broken qualities that are indicated in the destiny of the novel's characters, and shared by a large number of individuals around the world. She investigates the present-day real factors of moving public limits, shuffling various regions of the home and unfamiliar grounds, racial and social characters that they burden together in the quick speed of the cutting edge world in her works. In her compositions, it is obvious how she mirrors her encounters and perception of her excursion from India to America.

Indian born American writer Bharati Mukherjee through her writings can be seen raising her voice for the privilege of the migrant females and focusing on their sufferings and struggles in an alien land. She portrays how to try to adjust to the western community and having perplexities of acceptance. Mukherjee' third novel *Jasmine* published in the year 1989, explores the transformations that the protagonist of the novel undergoes as an illegal migrant to America and her regeneration after many transformations with disintegration. In Present day scenario, an individual's biological identity cannot be regarded to be their real identity due to the mere fact of migration characters can be seen going through both physical and psychological changes come. According to Mukherjee, the modern-day literature is designed by women is a profound battle to make better approaches for living within the world and a replacement of the incredible force which provides a better sense of direction

within the world. She conjointly accepts that these elements of a solitary battle as she consummated a very imperative individual episode that ought to be shifted into the world and ideal term by deliberately picking activities that are dear, inventive and at the same time ensuring development. As an author, nearly all her exceptional compositions mirror not solely her pride for her traditions and legacy but also her marking the acceptance to the host land. Her work has secured vital acknowledgement as she projects the migrant encounters, significantly concerning the South Asians in a diasporic setting. Her reflections can be witnessed in her writings as she put forwards personal episodes to showcase the switching of the host land culture. Being an Indian American she regards herself as an “unhyphenated American and does not goes with the hyphenated Indian American title.” She remarks, “I keep up with the fact that I am an American author with Indian roots, not because I'm deceiving or wrapping my past, nevertheless since my complete upbringing I have been part of this host land and the encounters I have witness and I expound on individuals who are workers going through their way of building a place called home in here. (Carb Review)”.

Therefore, these diasporic writers in their writings can be seen reflecting their thoughts, ideas and reflections in their compositions which is mirrored through the creations of the characters in their works. The complexities that the host land puts forward in front of its immigrants act as a medium of growth and development actions for them but at the same time, all of these hurdles act as shackles wherein they are struggling to break free from them but at times fails to do so as there is a long path laid in front of them in terms of identity, dislocation so on and so forth. Thus the term diaspora in an actual sense indicates actual sense reveals a grasping inside concerning the uncertain status of both diplomats and also of an individual in exile, therefore, highlighting the characters prerequisites as unique.

Chapter 1: Alienation and Human Relations

The idea of alienation is regarded to be the core concept of Indian diaspora literature. Throughout the years the term 'alienation' has been associated with different meanings. The word has its roots in the Latin word 'alienus' which refers to another or other place or person. The condition of alienation in an affluent societal connection is mirrored by a lesser degree of the usual standard creating a series of alienation among the community and its people. The diaspora within the west has a knowledgeable encountered an actual removal nevertheless in a globalised world immigrants don't seem to be dealt with as outsiders, what is more, is that the current settlers have moved on with their own will and accordingly there is little room for one to sense the feeling of being in a state of alienation. Regardless of being in a diaspora, there is a little reassurance of any desire to escape into any pre-exilic state. Concerning diasporic writers Rushdie mentions, "It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to profound uncertainties – that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind (Rushdie 11)".

Banerjee's *Queen of Dreams* projects the reality of a host land wherein it acts as a medium of desires, terror and apprehensions. The novel puts forwards the story about the three generations of migrants, Mrs Gupta who represents the first generation, Rakhi daughter of Mrs Gupta representing the second generation and lastly Rakhi's daughter Joan representing the third generation. The author through the character of protagonist Rakhi makes an effort to amalgamate the thought of an individual with her roots being traditional but is someone who is endeavouring to adjust to western culture's assumptions. The protagonist can be seen progressing towards its development by tending to countless details of the occurrences occurring in her encompassing and winding up in a circumstance wherein she is prepared to acknowledge every one of the clarifications for the encounters. It is through the protagonist that the author exclaims in opposition to all the aspects that second-generation immigrants undergoes once separated from their homeland. On the other side, the projection of first-generation immigrants by the protagonist's mother throws light on her profession as a dream interpretation in a foreign land cautioning them about the possible uncertainty. It is her concerning whom the title finds justice in. The use of the word 'Queen' in the title signifies the roots that she shares with her homeland, "In the eye of the great

power then my spiritual essence would be joined. (Divakaruni 160)” There is a sense of alienation that is more connected with the sense of getting no mounted abode developing the drive for the protagonist to search out her true calling and walk in the right direction. She sets out to absorb herself in her host land. Eventually, these establishments form an unpleasant series of episodes in her family relationship. The protagonist has been portrayed in such a manner wherein she is pushed to reside in a ceaseless state of strain and ambivalence as a result of which she can't cut off her binds of the unreal native land although she has tuned in with the customs and traditions of the alien land. As far as she is concerned with the engrossment into the customs of the host land, she doesn't reestablish a way of balance. The wound of her mother's life as a stray remains mostly implicit. Surprisingly in her diaries, her mother doesn't write a lot regarding her youth. “It afforded me some kind of protection in that place wherein orphans were used in a cruel manner” (Divakaruni 228), living within the slums confronting appetite and hardship, her mother was saved by her ability of dream-telling. This very discovery for the protagonist comes in as shock with regards to her mother's real identity. She craves to know and explore much more about her roots and her homeland, longing for closeness with her birth giver, a closeness that has consistently been to her, far off on account of her mom's calling of being a dream teller, “My mother always slept alone (Divakaruni 5).” Mrs Gupta continues to yearn for the dream world, and the earth beneath her pillow aids in the descent of her dreams. Her longing for the culture can be seen as she preserves her identity by wearing salwar- kameez, she cooks Indian food. As Rakhi recounts, “at home we rarely ate anything but Indian, that was the way my mother kept her culture” (Divakaruni 7). Rakhi's mother's dream journal lays out the entire existence of her mother in front of her eyes. As a dream interpreter, Mrs Gupta maintained a journal that allows a glance into her previous existence and her yearning to return to her homeland. The struggles faced by both first and second-generation immigrants of the Gupta family is evident through the dream journals. With a firm belief in carving her own identity in the host land and overcoming cultural alienation, the titular character sets out to read the dream journals of her mother to understand and discover her mother's bygone and her own identity.

Alienation is a theme that can be seen as a recurring topic in Kiran Desai's works. As a work of diaspora, it can be seen reflecting the everyday analysis concerning the delight and trauma of a typical community of the country and their ties that are established on the grounds of affliction and bliss. It captures the loss of faith in

India and the characters are portrayed to be trying to survive the world of East and West. Desai projects the painful efforts of her characters to adopt Western habits in the Indian scenario. The twenty-first century is regarded as a place where the world is in its process of becoming a global village, having the rapid expansion of technology making distance between the loved ones less. Such is mirrored in the relationship that Jemubhai and his granddaughter Sai along with others in Kalimpong share. The setting of the novel is based in India and the States. Living in a disintegrating house at the foothills of the Himalayas, Kalimpong, Jemubhai Popatlal Patel a retired judge lives with his granddaughter Sai along with his butler Panna Lal. The setting by itself acts as a medium of throwing light on the alienation that is very much prominent amongst the entire household. "They (Jemubhai and Sai) sipped and ate, all of the existence passed over by the nonexistence, the gate leading nowhere and they watched the tea spill copious ribbony curls of vapour watched their breath join the slowly twisting and turning, twisting and turning." (Desai 4). The desolateness is apparent in Desai's writing when she speaks, "time might have died in the house that sat on the mountain ledge, its lines, grown distinct with moss, its roof loaded with ferns." (Desai 17).

Bharati Mukherjee experienced a pronounced sense of reassurance in the host land and consolidated accordingly in a new significant manner with life and individuals around her. She regarded America as a place that has a more uplifting essence attached to it for immigrants when distinguished from Canada, the author writes:

"Canada refuses to renovate its national self-image to include its changing complexion. It is a new world country with the old world ideas of a fixed exclusivist national identity. (Mukherjee 2)".

Being a diasporic novelist she has portrayed most of her characters especially female characters leaving their homeland and travel across to a host land wherein they reinvent themselves, travelling from one spot to another, country to country. In *The Indian Diaspora: Dynamics of Migration*, Narayan Jayaram puts forwards how the Indian diaspora has arisen as a rich and varied territory of multidisciplinary research revenue. Jayaram remarks, "It has produced fiction not only about uprooted individuals but the anguish of expatriation and the inevitable frustrations felt by migrants trying to cope with loveliness and an often hostile culture but also about the excitement of migrants, the sense of rebirth and the expectations of a better that are part of the migrant experience. (Jayaram 12)". As a novel, Bharati Mukherjee's *Jasmine* can be regarded as a portrayal of alienation with the sense of disassociation that is experienced by an individual in a host land and concerning

the novel the protagonist, Jasmine has been depicted by the author as the one who at a host land goes through various changes as she accustoms herself in the land. The dilemma of the protagonist who is swinging between her present and past tries to accept the exhibition and the cultural difference brought in by other immigrants. The cultural rift between the west and the east brings in the protagonist past and present episodes of dislocation and alienation as it reflects upon her efforts of adapting to the new societal recognition and developing the habits and lifestyle of the west life. The titular character's story begins in a small village in India and traces her journey to America. Following her several transformations as an individual, the change of her name from Jyoti to Jasmine marks the recreation of identity in the host land. As an author, Mukherjee can be seen giving the tale a variation from the discontinuity to the intelligibility self. Coming from a small rural area of Punjab the protagonist Jasmine makes her first journey to Florida then to New York followed by Iowa and eventually the tale ends in California. The titular character goes through the expedition from her homeland to the host land marking a reposition from one custom to another, adapting to a completely new form of livelihood. Hailing from a small village back in the homeland, the protagonist Jasmine has been portrayed by the author as the most extraordinary and smart child of the family. The manner in which she has been projected being controlled by the male counterparts of her family and therefore the means it has appeared with a pinch of salt uncovering the side of a male predominance over the females of the culture. She recalls how the females were regarded as the puppets and remarks that "Village girls are similar to cattle, whichever way you lead them they tend to take that way. (Mukherjee 40)". In "Bharati Mukherjee's Jasmine: A paradigm of psychic disintegration and reintegration", Mytheli remarks, "Jasmine metamorphoses herself constantly during this journey which starts from as Jyoti as a village girl in the village of Hasnapur to Jasmine, the city woman, to Jazzy the undocumented migrant, to Jase, the Manhattan Nanny and eventually to Jane, the Iowan woman who enters the story." (Mytheli 530).

As a result, all three writers Divakaruni, Mukherjee and Desai can be seen have created and portrayed their characters with the peculiarity of alienation and disharmony. All three writers strongly project the sense of rootlessness attached to their migrant identity followed by the deprivation inherited by the second generation of migration.

Chapter 2: Dilemma of Identity

Every diasporic writing comprises of two kinds of category of people, one consists of individuals who belong to the first generation of immigrants, they are the ones who are born and brought up in their homeland but later migrated to a host land. While the other group is identified as the second-generation immigrants, these are the individuals born to parents hailing from a homeland and residing in a foreign land, they are the ones who probably have not seen or have an idea about their homeland. In the year 1996, in *Sources of the Self: the Making of Modern Identity*, Charles Taylor mentions, "To comprehend who I'm could be a type of understanding wherever I stand it is that the horizon at intervals that I'm efficient enough standing firm (Taylor 10)." In other words, Taylor remarks that one can recognize that identity is the identification of one's existence and one's attribute with which one regards with respect to his or her community, race, religion and ethnicity. Also, it is about the awareness of one's part in the outside society. Umagandhi comments, "Problems of the nation, identity, individuality are the recent needs which have surfaced which were never qualified by mankind in the past. (Umagandhi 2)" Most of the diasporic writings provide the documentation that as authors are very much familiar with the fact that the Indian womanhood is always in one way or the other is inundated in the social constraints of gendered spaces which caters to specialized identity and role for females. The writer is very much aware of the fact of social association and reputation playing the role in creating one's identity. The idea of the home also can be seen holding significance in diasporic writings, In *American Karma: Race, Culture and Identity in the Indian Diaspora*, Sunil Bhatia illuminates the concept of diasporic identity of migrants residing in the host land elucidating the understanding of the point of view of the meditative about the formation of self and recognizing the aspect of migration. Bhatia regards, "Home is where your feet are. (Bhatia 4)". Nevertheless, it similarly requests the association of consciousness with one's home on which we rest ourselves. The true concept of this prospect is revealed and can be seen effortlessly portrayed in each diasporic writings, in his opinion the nature of homeland recognition is always weaved with the query as to how much a homeland is linked in with the fancy of the diasporic society. Bhatia further adds, "The migrant community's interest and the interlinks together with the notion of 'Indianness' which are shaped by the members and their stand in a community in their respective homeland, homesickness, impressions and urge for the true 'Desi' nation and culture attached to their homeland. (Bhatia 20)" Basically, by laying our feet on

a specific piece of land it is hard to think about that very foreign land as our place. It is the passionate inclusion of the heart with that land that makes a permanent spot for us. It is legitimate to say that by broadening, the issue of country and personality starts after movement and versatility, the issue gets settled when the mind and soul start to form a connection to its host land. The issue arises in terms of identity and acceptance which should also be seen in both an emotional and psychological manner. This dilemma is not just limited to a particular community or a nation margins rather in a significant way it handles an individual's mental state. It is a well-acknowledged matter that an individual shall sense and encounter a type of unity and partiality when one bumps over certain similar kinds of customs and linguistic associations. With time clearly, an individual's mind will start to adapt to the setting of homeland that they presently reside in as they tend to overcome the initial struggles of seeing themselves as someone being different but at the same time being vulnerable and having no association to land to regard as home. Diasporic writings regard the element of reinventing oneself as one of the prominent elements of its composition involving the fight of resolve and reinventing an identity comprises of a huge deal of psychological strength. Also, it is evident through the characters that these novelists have given life to that with time both the identity which is the identity representing their homeland followed by the identity representing their host land consolidate into one having traits of both the nations. Yet the idea of getting accepted or to safely say the idea of finding one's belongingness entirely as a whole is a straining affair. In this entire process the individual has to give up but at the same time has to welcome many accept of living in a host land as an immigrant.

In the novel *Queen of Dreams*, the author being Asian American herself can be seen portraying the dilemma of identity through the characters. The primary characters of the composition are always on a hunt for acquiring knowledge concerning their homeland and identity chiefly of those immigrants living in a host land. The novel put forwards the scenario of both the first and second-generation immigrants their struggle of exploring their identity in a host land confronting the everyday encounters of life and looking for their identity while residing in a host land. "I dream the dreams of other people, so I can help them live their lives." (Divakaruni 7). Mrs Gupta resides in California, born and raised in India she has inherited the faculty of foreseeing the dreams of others and illuminate them about the same by assisting with it. After her marriage, she moved to America and with her migration to a foreign land she lost the force of deciphering the dreams and in America, she lost her way of life as a dream teller. Her decision of marrying Mr Gupta later in her understanding arises as a mistake

to her as after marriage and migration to an alien land eventually lead to her losing her own identity as a dream teller. She also attempts to move her way back to India to recover her way of life as a dream teller. Mrs Gupta feels fairly glad by choosing to leave America, "once I had made the decision to leave, I was no longer depressed." (Divakaruni 292) As circumstances happened to not be in a better condition wherein she decided to move back to her homeland, she came to realize that she was pregnant with Rakhi and drops the arrangement, "next I let go the possibility of return." (Divakaruni 295) The protagonist of the novel, Rakhi is a second-generation immigrant, her mother raised her by keeping her uninformed about India their motherland and about her encounters as a dream teller back in India. Her mother regards this as the only possible way of safeguarding her daughter from having a dilemma concerning her identity whether as an American and also as an Indian American, "I figured it'd defend you if I didn't state the past. The manner you wouldn't be perpetually trying back yearning, as such a lot of migrants do (Divakaruni 89)." Therefore portraying the simple distresses of the existences of the immigrants.

Kiran Desai's *The Inheritance of Loss* has sublimely managed the topic of the dilemma of identity through the characters of her novel in a bewilderingly interesting manner of her own. Desai has significantly unfurled the brutal and devastating shades of her themes about the identity crisis in a charming style. The novel reveals the diasporic responsiveness as a loss of traditional roles and recognitions existing in human society and across the globe. The title of the novel itself is a prophecy to the positives followed by the negatives that the terms like 'heritage and inconvenience' holds. The novel represents many aspects of the losses take over each of the character highlighting their hunt for the worth of traditions, as Sara Dana Mayer mentions, "Surely there is a lot of author's own experience of moving and living in between several worlds and histories in her second novel that addresses aspects such as the colonial past of the nation, the legacy of class and more recent history of separatism also migration, economic inequality, hybridization and the question of the nation-state. (Mayer 130)". As a novel, *The Inheritance of Loss* is considered equivalent to the exclusion of gaining a daily existence loaded with an abnormal void and isolation of the feeling of at last losing whatever one has, of the feeling of estrangement from society and self-saw to emerge out of twofold selves and rootlessness. The author weaves graceful and reflective learning about the family, the deprivation faced by each of the characters as they challenge on their own and the untruths each advise to gain experiences of the past more attractive. The major query that arises in the opening lines of the novel, "could fulfilment ever be felt as deeply as loss?" (Desai 2)

these lines put forward to worry about and dullness to the writing. The author notices the dilemma of identity existing in society and unfolds it in the aspects of self and place. The novelist put forwards an intertwined narrative structure, the inner mind of each of her characters which is in a darker domain. The character of Biju and Sai has been intrinsically interlinked by the author together as a tale projecting the mirage that both of these are trying to pursue. For Biju, it's the idea of floating from gallery to gallery in Grimy Manhattan, while for Sai it is finding the principal aches of affection with her Nepalese tutor. The idea of moving to a host land with the thought of having a better livelihood that the nation has to offer has always been a word of fascination for Biju. In Desai's writings, there is a presence of various characters who wish to shift to a host land with the opinion that living in a host land is more certain and preferably when compared to one's homeland. As the idea of reinventing oneself in a foreign land is central to the concept of diasporic literature, here in the novel also Biju sets a vision of reinventing himself in host land and desires of providing his child with a more secure and comfortable life as a result of which he sends off his child to America with whatsoever little funds he had collected. With firm resolve in his eyes to accomplish his dreams, he becomes the part of mass wherein each individual is trying to reach for the visa to re-establish themselves in the host land, "Bigger pusher, first place. How self-contested and smiling he was, he dusted himself off, presenting himself with the exquisite manners of a cat. I'm civilized, sir, ready for the United States of America. I'm civilized, ma'am. Biju noticed that his eyes, so alive to the foreigners, looked back at his own countrymen and women, immediately glazed over, and went dead. (Desai 170)" Leaving behind one's homeland, roots and traditions behind and moving to a host land is indeed an aching cycle and the author has skillfully projected the predicaments overlooked by the characters in their longing to track the unknown land.

As an author Bharati Mukherjee is known for searching the reality of living through her writings. The idea of struggles faced evident by women turns out to be one of the prominent themes of writings for her. Being an immigrant herself, Mukherjee in her writings can be seen portraying the issues that are faced by the immigrant especially women. The protagonist is projected as a jubilant who shares the ambition of her husband, who resolves to go to the States which is regarded as a land of dreams and opportunities. In any manner, fate grabs her significant other from her once she presently began joining dots in her life leaving her bone-weary and crushed at the age of seventeen. Prakash the protagonist's husband was executed in a bomb explosion minutes

before their takeoff to the host land. Tormented once his passing, she hears the voice of her husband urging her from every edge of the room:

“There is no death, there’s solely a rising or plummeting, a proceeding onward to the different planes. Try not to slither back to the village and feudalism. That is Jyoti’s demise (Mukherjee 77).

As a lead character, Jasmine has been portrayed as one who doesn’t surrender to fate and leading a life of widowhood, rather she decides to start for the host land with the aid of her relatives, “Prakash had taken Jyoti and created Jasmine, and Jasmine would complete the mission of Prakash. (Mukherjee 67).” As an author, the idea of custom and heritage predicament and issue of identity and the thought of acceptance goes as a critical subject which is evident in the writing of the novel. The novel projects the nature and the outlook of the foreign land concerning the episodes that as immigrants they came across. The protagonist, Jyoti endeavours to deal with the issue of neglecting society and battles in her cycle of taking another personality. Jyoti who later adjusts to the name of Jasmine gives up her town and goes across the world to accomplish her desires. The chase for a character and freedom starts when she journeys to a foreign land. In the host land, the titular character is portrayed as someone hooking hard to achieve and at the same time comprehends that the connection to self freedom is not identified with one having a place with a certain specific ethnicity rather it is discovering harmony with oneself. As she travels to the host land on a produced identity and moves from her homeland to make due against the forces of fate nevertheless acutely the excursion to a host land does not start on a prosperous note. The novel follows the journey of the protagonist’s life as she endeavours on a road to accomplishing a genuine recognition. The writer has projected liberation from the chains of the confined and traditionally preposterous nation. She embarks for the foreign land with manufactured instruments. In consequence, she sets off for her voyage of change with a crumbling and rebirth in a host land. As a youth, who appears alone and unaccompanied on a foreign shore, the protagonist runs over a track of breaking the events during the bold travel. “She meets the half face, the commander of the fishing vessel wherein she moves over to the host land. The half face had lost an eye and ear and majority of his cheek in a paddy field in Vietnam (Mukherjee 120).” She is ruthlessly is assaulted by the commander of the fishing vessel in an inn. She deteriorates and is shattered at this happening and chooses to end it all nevertheless takes at another viewpoint and is animated with the soul to get by through taking out the insidiousness and is frantic to arise like Indian goddess Kali to cut the throat of her assailant as an image of complete annihilation of the evil of consumerist

culture. Her full modification from someone as a casualty to a vindictive goddess is by all means supported by envisioning herself as the resurrection of the goddess Kali.

Conclusion

Hence the writings created by the contemporary diasporic writers can be seen having dispense different psychological as well as emotional issues. Modulation for instance being pulled from the indigenous community, customs and qualities, followed by the deprivation of mother tongue, the exile position as a sheer untouchable or an unaccommodated outsider along with various burdens concerning the psyche and heart and all the circumstances which eventually leads to the sense of predicament regarding their belongingness just as their recognition in diasporic writings. In spite of the fact that these diasporic networks might have several dissimilarities nevertheless, most researchers managing diasporic considers feeling that they share certain shared traits, like yearning, sentimentality, dislocation and segregation. The concept of dislocation and displacement uncover different aspects of the diasporic literature. As matter of fact, if there is no dislocation, then there's no requirement for diasporic considerations. When dislocation takes place, then there's the sensation of estrangement and remoteness. Within the account of diaspora, most frequently spatial removal assumes a significant part. At a point when a group of individuals are constrained or willfully moved to one spot from another, they carry the photographs of their homes and homeland in their psyches. Any place they settle in they attempt and struggle to remake their home by following their traditions and culture. Over the last few years, the diasporic writings have outreached at an incredible stature where the amount of postmodernism and globalization has seen that the voices of the Indian diasporic authors have been commissioned by the mass of composing which has taken the abstract universe of diaspora. In his writings, Stuart Halls mentions concerning the part of character and progress:

“I was conscious of the matter that the idea of identity is considered as an invention from the start of time, long before one gain the idea of understanding the same theoretically. The idea of identity is formed at a very unstable point wherein the unspeakable stories of the subjectivity meets the narratives of ancient cultures and customs. (Halls 110)”

Having analysed Divakaruni's *Queen of Dreams*, Desai's *The Inheritance of Loss* and Mukherjee's *Jasmine*, it can be gathered that the entire idea of migration that the characters undergo in these three novels took place acts as a medium of finding a new meaning to their reestablishment and also the idea of having a better stable livelihood in an alien land. Nonetheless, the task of survival varies concerning the hostland one decides to settle. As per Catherine Kaiza, "Through assimilating and acculturation, Indian migrants in a host land can be seen creating an identity for themselves. But this is the identity which is constantly evolving being open to change and perpetual motion" (Kaiza 56). Divakaruni's principal figure Rakhi is portrayed as an individual whose adjustments and adaptations to her host land starts as early as her birth, but the absorption into American culture is exceptionally demanding. Though born in America, it does not offer her the possibility of being an American. Nonetheless, the reflection of a realistic immigrant is mirrored in her. Her flexibility of spirit in life and accepting challenges creatively reflect the individualistic trait of the American. On the other hand, Desai through her writing has covered the split personalities of people living in a state of exile. The novel *The Inheritance of Loss* gives us the episodes of migration to a host land as it is conflicting to the idea of assimilation of experiences faced by the first generation immigrants. Concerning the powerful identities of characters, the author has represented the diasporic encounters of the second-generation immigrants who try to go out of their way to accept and stay true to their roots at the same time balancing their life back in the hostland. Through *Jasmine*, Bharati Mukherjee has sculpted the grasp of the third world migrants into the host land especially America which is regarded as the melting pot enhanced by the immigrants. The titular character is a pioneer who survives the tests faced by one in a host land with courage and perseverance. The protagonist's migration to a hostland signifies her survival and at the same time reestablishing herself to a new beginning in her life. She symbolizes the fight of the anxious inquiry of a rootless individual incensed by a discouraging feeling of separation. Mukherjee has identified the hostland as a land of opportunity. Jasmine, the protagonist, is thrown from one state of insecurity to next, and she loses all hold on things she would have valued in her homeland. When she gains the understanding about the uncertainties that the hostland is offering to her, she realizes the distance that is being built in, "I feel at times like a stone hurtling through the diaphanous mist, unable to grab hold, unable to slow myself, yet unwilling to abandon the ride I'm on. Down and down I go, where I'll stop, God only knows" (Mukherjee 141).

One can regard the concept of diasporic literature as a social practice wherein even though in the primary texts it has been mirrored that the characters have their roots linked to their homeland yet there is a sense of estrangement sensed by them. They have been portrayed as keeping hold of their yearning as well as sentimentality concerning their longing to connect to their homeland's heritage, customs and values. Each character in each of the primary texts projects the essence of diasporic elements which are visible through the aspect of music, compositions, decorum, festivities and so forth which in turn feeds the old binds even in the host land. Even in the host land, the characters flourish in the state of banishment as they remain on their own feet, supporting everyone in their surrounding as well as others. Therefore the feeling of an outcast among the authors and characters has brought forth an innovative upswing. These three women novelists are the result of the ousted states which has constrained them to look for their character and at the same time offering the articulation to their desires. All three coming from different spectrums of community altogether can be seen through their writings throwing light on the impact of their diasporic sensibilities, the consciousness of the self and Indianness in their compositions.

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