

Exile Literature and Diaspora

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Abstract – Quest for identity, nostalgia for the roots, sense of guilt have consistently been there in the psyche of the writers. The diasporic writers regularly go to their homeland for different reasons like perpetual quest for his/her roots or to deify its history or to re-invigorate ones hurting and aching soul or to remember old memories and so on. Displacement, regardless of whether constrained or purposeful, is from various perspectives a catastrophe. However, an unconventional yet a powerful point to note is that writers in their uprooted presence for the most part will in general exceed expectations in their work, as though the changed air acts as an energizer for them. These writings in disengaged conditions are regularly named as exile writing. "Exile" has negative connotations however in the event that oneself exile of a Byron is considered, at that point the reaction to that very word gets irresolute. In the event that an all-encompassing perspective on "exile" is taken, the definition would incorporate transient writers and non-resident writers and in any event, gallivanting writers who meander about for better pastures to brush and fill their oeuvre. World writing has a bounty of writers whose writings have thrived while they were in exile. In spite of the fact that it is preposterous to accept the other way around that exiled writers would not have thrived had they not been in exile, the fact in the previous statement can't be denied. Cultural theorists and literary critics are largely indistinguishable in this view.

Keywords: Diaspora, Diasporic Writings, Exile Literature, Identity, Displacement etc.

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I. INTRODUCTION

The term 'Diaspora' is accordingly vague and these diasporic writers are a kind of representatives of an evacuee and an ambassador wherein they truly endeavor to do equity to both. As a displaced person, they look for security and insurance and as an ambassador advocate for their native culture and help improve its fathomability. The weakness of homelessness and the hero's desire to set up a self-identity and be something on his/her own based on innate ability is predominant in the writings of such creativity. "Movement consistently suggests change: the change includes the danger of losing one's identity. The brain research of the writers of the Indian Diaspora is predominantly soaked with the elements of nostalgia as they look to find themselves in the climate of new cultures. They write in the setting of the cultural attributes of their land of beginning and simultaneously attempt to fit themselves into the cultural space of the host land. And such writing acts as an extension crosswise over different cultures, clearing route for better understanding between various cultural regions, nations and likewise renders an impetus for globalization. This movement will in general swing among areas and dislocations of various cultures wherein people frequently remember their memories. These writers crown themselves on the position of authority of the limit of two nations making different cultural theories.

II. EXILE LITERATURE

Conspicuous in exile literature are crafted by writers who were made to escape their nations by abusive regimes. Two of the Russian writers namely Gorky and Solzhenitsyn structure an entertaining pair of casualties of political exile. Gorky's works—particularly his socialist manifesto Mother—induced the Tsarist system as much as what Solzhenitsyn's works—like The Gulag Archipelago - did to the Communists when they came to control. Such is the dichotomy of world politics looked by the writers. On the off chance that not politics, at that point there are racial segregation, religious discrimination, and war that power writers to escape from their nations. The First World War saw a huge departure of writers who felt that they couldn't write in wartime Europe as they have recently composed. The Second World War saw the Nazi's persecution of the Jews. Thomas Mann composed from his refuge in Chicago to Hermann Hesse in Germany about the evacuating and additionally mentioned that Europe would be a better place after the war. As it turned out, the entire world turned into a better place when Enola Gay flew over the sky of Hiroshima. What these writers profited by their exile was the right to speak freely of discourse however they would always remember the stun of their original ejection. They generally accepted that it was their entitlement to be home, yet the

individuals who were advantaged to come all the way back, were frequently frustrated with the changes. At home hardly any friends remained and they missed the society of similarly invested intelligent people that they had framed during the time and in the spot of their exile. Once-an-exile turns out to be perpetually an-exile and crafted by such writers hold the verve of their anxiety.

The impact that exile has, not on the writers' work, yet on the writers themselves appears to be evidently dumbfounding from the start. Exile seems both as a freeing encounter just as a stunning encounter. The Catch 22 is evident on the grounds that it is only a manifestation of the pressure that keeps the surprises and tight between the writer's place of inception and the spot of exile. Whatever might be the geographical area of the exiled writer, in the mental landscape the writer is everlastingly enmeshed among the surprises to posts that draw in inverse ways. The main way the writer can protect oneself from the rigidity of the entangling strings is by writing or by different types of artistic expression. The alleviation is just a transitory condition for no writer's work is so sharp a wedge that can snap the strings that history-creators have woven. Regardless of whether a writer deliberately attempts to legitimize one end, at the same time, however unknowingly, there emerges a yearning for the other. In that lies the interest of exile literature.

The Indian-English writers, strikingly, Raja Rao turned into an exile even before the independence of the nation; G. V. Desani was conceived in Kenya and lived in England, India, and USA; and Kamala Markandaya wedded an Englishman and lived in Britain. Nirad C. Chaudhuri favored the English shores since his perspectives were not promptly acknowledged in India. Salman Rushdie's "imaginary homeland" envelops the world over. The Iranian "fatwa" stage has added another dimension to Rushdie's exilic condition. Colonial and post-colonial India are divisions that are currently more pertinent to a history specialist than a littérateur in light of the fact that Indian-English literature has risen above the hindrances of petty classifications and has become nearly become piece of mainstream English literature. A significant commitment in such manner has been that of the Indian writers, similar to Rushdie and Naipaul, who live as world residents - a worldwide manifestation of the exilic condition. Indian-English writers like Anita Desai, Bharati Mukherjee, Shashi Tharoor, Amitav Ghosh, Vikram Seth, Sunetra Gupta, Rohinton Mistry, Jhumpa Lahiri, and Hari Kunzru have all made their names while residing abroad. The non-resident Indian writers have investigated their sense of displacement—a perpetual topic in all exile literature. They have given more impact to the investigation by managing with a geographical dislocation as well as a socio-cultural sense of displacement. Their worries are worldwide worries as the present world is harrowed with the issues of immigrants, refugees,

and every single other exile. These exilic states bring forth the sense of displacement and rootlessness.

Inside exile is another type of exile that many writers face. Maybe it is the most dooming of all exiles for this situation the exiles remain in their very own nation and yet are alienated. The Russian writer Dostoevsky thinks back in his collection of memoirs on the impact of his Siberian sentence consequently: "I had been cut off from society by exile and that I could never again be helpful to it and serve it as well as could be expected, desires, and abilities". In fact it was the colonial powers that made a great many people outsiders in their own nation - initially through linguistic displacement. It is in this colonial setting that the native writers brought forth the different sub-classes of English literature. Writers like Mulk Raj Anand, R. K. Narayan, and Raja Rao, who set up Indian-English literature, were all subjects of the British standard in India. Significantly after the colonized nations got independence, writers of many of those nations still confronted a condition of exile—either due to tyranny in their nations, or on account of racial persecution, or due to ethnic cleansing, or on the grounds that they decided to migrate. African-English writers like Ken Saro-Wiwa, Ngugi wa Thiong'o, Wole Soyinka, and Ben Okri all wound up in a type of exilic state.

The Indian diaspora has been framed by a dispersing of populace and not, in the Jewish sense, a departure of populace at a specific point in time. This sporadic movement follows an unfaltering example if an adaptive view is assumed control over some undefined time frame: from the contracted workers of the past to the IT technocrats of the present day. Sudesh Mishra in his exposition "From Sugar to Masala" partitions the Indian diaspora into two classifications - the old and the new. He composes that:

This qualification is between, from one perspective, the semi-intentional trip of obligated workers to non-metropolitan plantation colonies, for example, Fiji, Trinidad, Mauritius, South Africa, Malaysia, Surinam, and Guyana, generally between the years 1830 and 1917; and the other the late capital or postmodern dispersal of new migrants of all classes to flourishing metropolitan focuses, for example, Australia, the United States, Canada, and Britain.

Particularly after Indian independence the Indian diasporic community has gained another identity because of the procedures of self-fashioning and expanding acknowledgment by the West. It is fascinating to take note of that the historical backdrop of diasporic Indian writing is as old as the diaspora itself. In fact the main Indian writing in English is credited to Dean Mahomed, who was conceived in Patna, India, and in the wake of laboring for a long time in the Bengal Army of the British East India Company, migrated to

"eighteenth century Ireland, and then to England" in 1784. His book *The Travels of Dean Mahomet* was distributed in 1794. It originates before by around forty years the principal English content composed by an Indian residing in India, Kyalas Chunder Dutt's "imaginary history" *A Journal of Forty-Eight Hours of the Year 1945* distributed in 1835. The principal Indian English novel, Bankimchandra Chatterjee's *Rajmohan's Wife*, was to be distributed a lot later in 1864. It shows that the commitment of the Indian diaspora to Indian writing in English isn't new. Likewise curiously, the relatives of the Indian obligated workers in the purported "girit colonies" have predominantly supported writing in English, the most widely used language of the world. Any semblance of Seepersad Naipaul and later Shiva Naipaul, V. S. Naipaul, Cyril Dabydeen, David Dabydeen, Sam Selvon, M. G. Vassanji, Subramani, K. S. Maniam, Shani Muthoo, and Marina Budhos are critical benefactors in that field.

Makarand Paranjape takes note of "that as opposed to adoring the remains and relics of a now out of reach homeland as the old diaspora of obligated workers did, the new diaspora of international Indian English writers live near their market, in the solaces of the suburbs of cutting edge capital yet draw their crude material from the unlimited imaginative assets of that chaotic and jumbled subcontinent that is India". These writers record their away from India encounters and regardless of whether they glance back at their homeland it is frequently in an elegiac tone as opposed to with nostalgia. Paranjape explains this point in considering the novels of Rohinton Mistry. At last Indian writers in the West are progressively distinguishing themselves with the literary tradition of the vagrant writers of the world. Rushdie says that "Quick, Conrad, Marx [and even Melville, Hemingway, Bellow] are as a lot of our literary progenitors as Tagore or Ram Mohan Roy".

V. S. Naipaul's characters, as Mohun Biswas from *A House for Mr. Biswas* or Ganesh Ramsumair from *The Mystic Masseur*, are instances of people who are ages from their original homeland, India, yet their heritage gives them a cognizance of their past. They become nomad specimen of the outcast, the unhoused, for the world to see. Their endeavors at fixity are persistently tested by the possibility of their eager presence - a condition become out of their forefathers' migration, yet inside the Empire, from India to Trinidad. Naipaul's characters are not administered by actual dislocation yet by an acquired memory of dislocation. For them their homeland India is anything but a geographical space however a build of creative mind. Their predicament can be clarified in Rushdie's words: "the past is a nation from which we have all emigrated, that its loss is a piece of our regular humanity". The novels of the more established age of diasporic Indian writers like Raja Rao, G. V. Desani, Santha Rama Rau, Balachandra Rajan, Nirad Chaudhuri, and Ved Mehta predominantly glance back at India and seldom record their encounters from India as

ostracizes. It seems as though these writers have found their Indianness when they are out of India. Clearly they have the upside of taking a gander at their homeland all things considered. The separation manages them the detachment that is so important to have a reasonable view of their native land. In that sense, through their writing, they help to characterize India.

The advanced diasporic Indian writers can be grouped into two unmistakable classes. One class contains the individuals who have spent a piece of their life in India and have conveyed the stuff of their native land seaward. The different class includes the individuals who have been reproduced since childhood outside India. They have had a perspective on their nation just from the outside as a colorful spot of their source. The writers of the former group have a strict displacement though those belonging to the last group get themselves rootless. Both the groups of writers have created a fortunate corpus of English literature. These writers while delineating transient characters in their fiction investigate the topic of displacement and self-fashioning. The diasporic Indian writers' delineation of dislocated characters increases immense significance whenever seen against the geo-political foundation of the huge Indian subcontinent. That is decisively why such works have a worldwide readership and a suffering intrigue. The diasporic Indian writers have for the most part managed characters from their own dislodged community yet some of them have likewise favored for Western characters and they have been persuading in managing them. Two of Vikram Seth's novels *The Golden Gate* and *An Equal Music* have as their subjects solely the lives of Americans and Europeans individually.

Two of the most punctual novels that have effectively portrayed diasporic Indian characters are Anita Desai's *Bye-Bye Blackbird* and Kamala Markandaya's *The Nowhere Man*. These novels portray how racial prejudice against Indians in the UK of the 1960s distances the characters and exasperate their sense of displacement. Bharati Mukherjee's novels like *Wife and Jasmine* delineate Indians in the US - the land of immigrants, both lawful and unlawful - before globalization got its impetus. Salman Rushdie in the novel *The Satanic Verses* moves toward the purposeful anecdote of migration by receiving the strategy of enchantment authenticity. The physical change of Gibreel Farishta and Saladin Chamcha after their tumble from the blasting enormous stream on the English Channel is emblematic of the self-fashioning that immigrants need to experience in their embraced nation. Chitra Banerjee Divakaruni in her novel *The Mistress of Spices* delineates Tilo, the hero, as an outlandish character to draw out the vagrant's tension. Amitav Ghosh's novel *The Shadow Lines* has the character Ila whose father is a meandering ambassador and whose childhood has been

absolutely on foreign soils. She winds up as much strange in India as any foreigner. Yet, when she invokes the narrative of her doppelganger Magda being protected by Nick Price from Denise, it shows the degree of her sense of rootlessness. Amit Chaudhuri in his novel *Afternoon Raag* depicts the lives of Indian students in Oxford. So also, Anita Desai in the second piece of her novel *Fasting, Feasting* portrays Arun as a transient understudy living in suburbia of Massachusetts. The significant point to note is that in a cosmopolitan world one can't actually be a cultural and social outcast in a foreign land. There are preferences of living as a transient - the benefit of having a twofold point of view, of having the option to encounter assorted cultural mores, of getting the influence given by the networking inside the diasporic community, and more. In any case, it is regularly these points of interest that make diasporic Indians, particularly of the subsequent age, experience the predicament of double identities. Such uncertainty produces existential anxiety in their psychology. The world basically will not turn out to be less complex.

III. DIASPORIC WRITERS IN INDIA

The diasporic Indian writers of the original have just settled their certifications by winning various literary awards and praises. Be that as it may, as of late the positions of the second era of Indian writers in the West have expanded colossally and many among them have won international acknowledgment. Meera Syal, who was conceived in England, has effectively represented the lives of original just as second era non-resident Indians in the West in her novels *Anita and Me* and *Life Isn't All Ha Hee*. Hari Kunzru in his novel *Transmission* follows a piece of the lives of three assorted characters Leela Zahir, an actress, Arjun Mehta, a PC master, and Guy Swift, a promoting official - crossing through Bollywood, the Silicon Valley, and London. Sunetra Gupta has appeared with candor both the obnoxiousness and the enjoyableness of intercultural relationships through characters like Moni and Niharika from her novels *Memories of Rain* and *A Sin of Color*. Jhumpa Lahiri's book of short stories *Interpreter of Maladies* and her novel *The Namesake* convincingly represent the lives of both original and second era Indian migrants in the US. This is conceivable in light of the fact that enormous issues like religious prejudice and racial discrimination are never again the primary worry of these writers. What makes a difference now in the present world are the small things? Little, unacknowledged things increase tremendous significance in changed conditions. It is here that the contrasting reactions by Indian, Western, and diasporic characters towards comparable circumstances are found to vary just externally. It shows that the inward needs of every single human being are the equivalent. Alienation is a piece of the experience of the Indian diaspora and regardless of whether people are at home in any piece of the world it doesn't imply that they won't become casualties of

the sense of alienation. Expanding acknowledgment into the host society doesn't show that the diasporic characters can feel comfortable. Social alienation is supplanted by metaphysical alienation.

IV. CONCLUSION

The Research study takes a comprehensive perspective on "exile" to envelop a scope of displaced existence. The Research study at that point proceeds to show that diasporic Indian writing is in some sense additionally a piece of exile literature. By embodying writers both from the old Indian diaspora of indentured laborers and the cutting edge Indian diaspora of IT technocrats, it shows that regardless of peculiarities there is an intrinsic exilic state in every single dislocated life whether it be willful or involuntary migration. All the more significantly, a wide study of the commitments of the second generation of the cutting edge Indian diaspora in the field of Indian writing in English portray certain move in worries in contrast with the past generation and in this way it augments the field of exile literature.

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